THE ART OF

Fallout 4

Fallout® 4

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Foreword by

ISTVAN PELY

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STARLIGHT
PM
CREATURE FEATURE
Drive-In

FOREWORD

▲ In the Art Pit with concept artists Ilya Nazarov, Ray Lederer, and John Gravato.

WHEN YOU PLAY OUR GAMES, you live in a world that the team at Bethesda Game Studios has already lived in for years. Day by day we see it grow around us, from the initial germ of an idea to a fully realized universe. Each day, new content is added or iterated on, and the world gradually takes form, gains detail, and becomes real.

After years of living in this place, our playground and our home, we open the gates and invite millions to enter and play. This book is an opportunity for us to share with you a bit of the history behind this world, how it has evolved over those years, and why some of the artistic choices were made.

Creating art is a very personal thing. Every individual who works here puts a little bit of him or herself into the game. A project of this complexity and scope requires extensive planning, structure, and organization, but our best work comes from the cumulative result of all these personal touches made by many creative individuals. You will encounter numerous things of this kind during your travels in the Wasteland—things that might have originated as an unexpected but inspired doodle or a little idea that an individual or group came up with, were passionate about, and then added to the game.

The tip of our creative spear is our concept team: Adam Adamowicz, Ray Lederer, Ilya Nazarov, and John Gravato. Their work is done in an area we call the "Art Pit": a room in the middle of the art department with walls covered in drawings. Many ideas originate here, born out of lively discussions between game director Todd Howard, lead designer Emil Pagliarulo, the concept artists, and me. Each artist has a unique visual style, and together they drafted a rich and varied world, with every design having

Adam Adamowicz
1968–2012

personality and authenticity. Our process is very iterative: we start with loose, rough sketches, which are gradually refined into detailed drawings that are then handed off to our 3-D artists. And even after a model is built and textured, we often revisit and rework that model until it achieves a level of quality we can be proud to ship. In these pages, we try to show a variety of images from all stages of this process. As you can see, we carefully consider every detail of the game, sometimes to an obsessive level; this is pretty much the Bethesda way.

While the focus of this book is on art, the amount of work done by professionals across multiple disciplines at the studio cannot be overstated. Designers give the work purpose and context; programmers ensure that everything works smoothly. Animators give it life, while audio engineers give it voice. And producers make sure all of these parts come together efficiently. Without all of this effort, the images you see here would have never left the page. To witness the amount of passion and talent that goes into this process is truly humbling.

I hope this book gives you some sense of what it's like to see a world materialize around you from scratch. It truly is an amazing thing to experience and a privilege to be a part of.

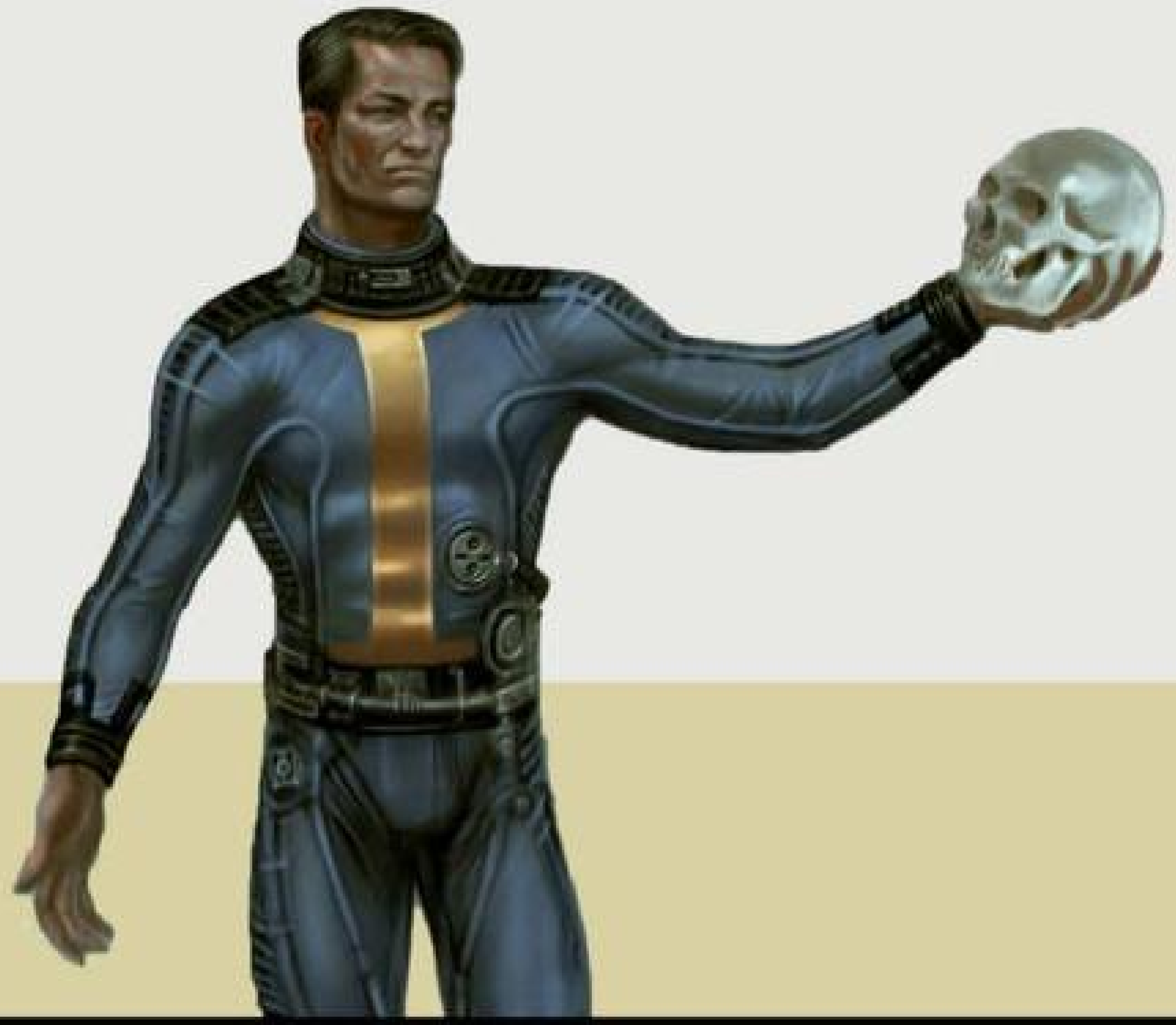
My thanks to Todd Howard for his inspiring vision and support, and thanks also to the exceedingly talented and driven team at Bethesda Game Studios.

Istvan Pely
Lead Artist, *Fallout 4*

Chapter 1

PREPRODUCTION

Chapter 1
PREPRODUCTION

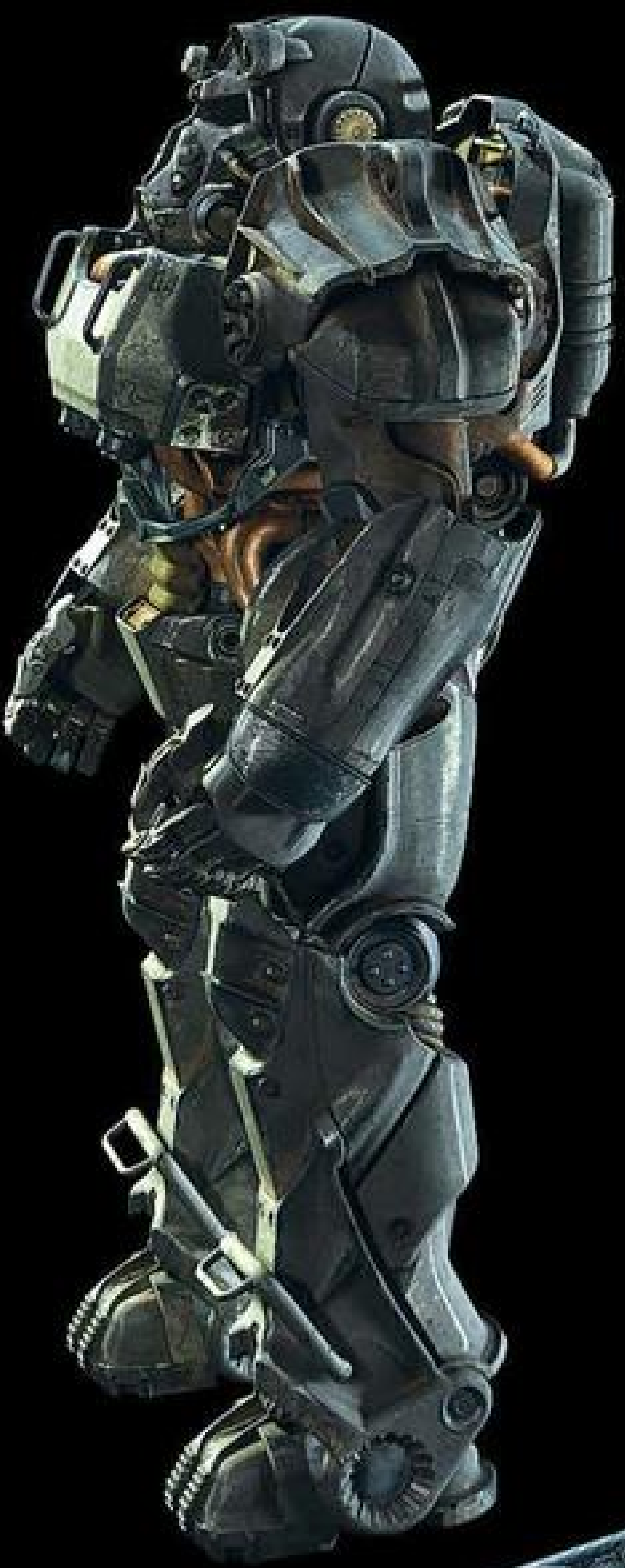


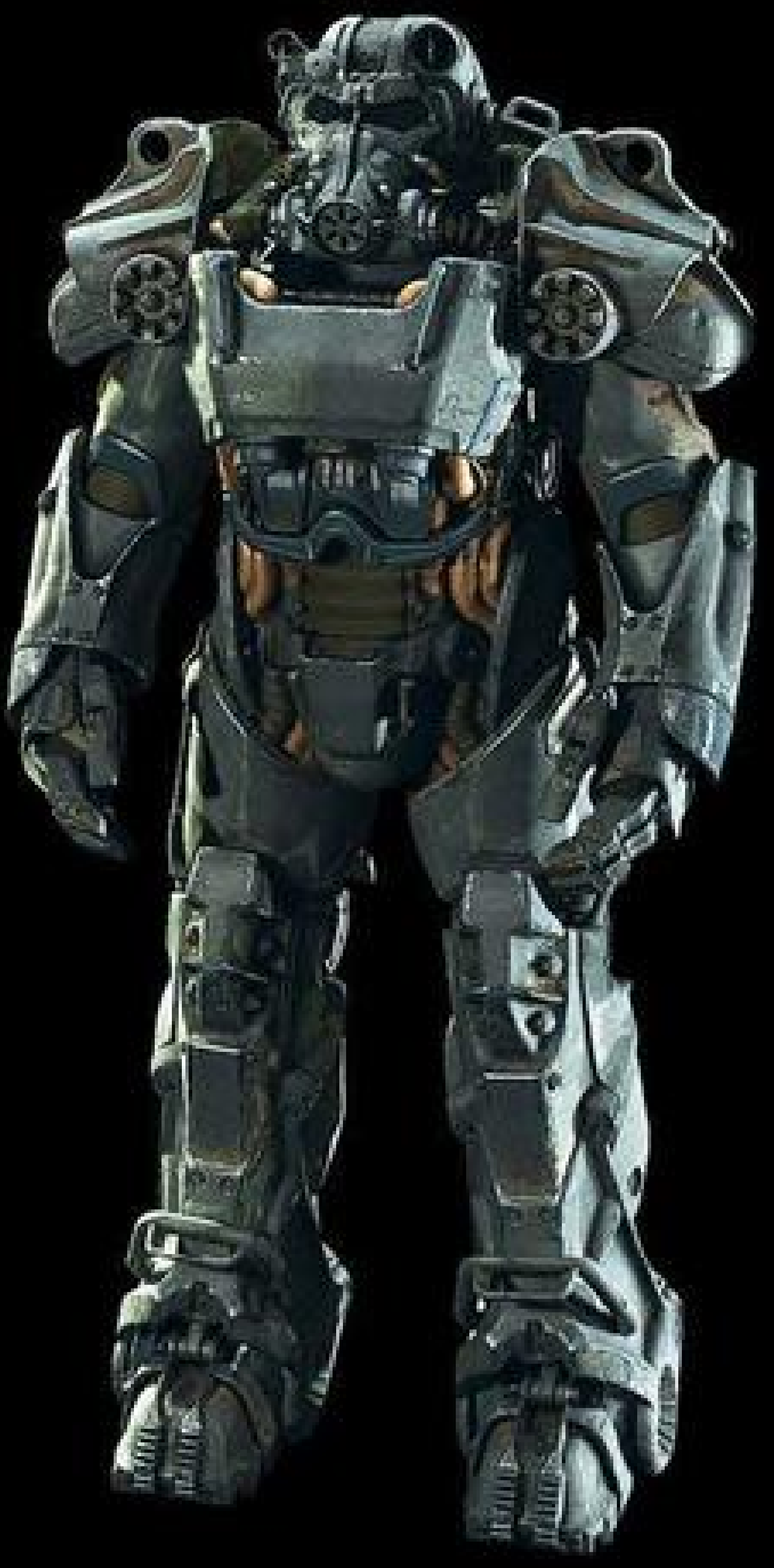
FALLOUT 4 STARTED SOON after the last DLC for *Fallout 3* was finished. We toyed with ideas for the location, story, and themes, and then the art development started in earnest in late 2009. Even though the game would evolve over the following years, we knew from the very beginning what the essential elements were.

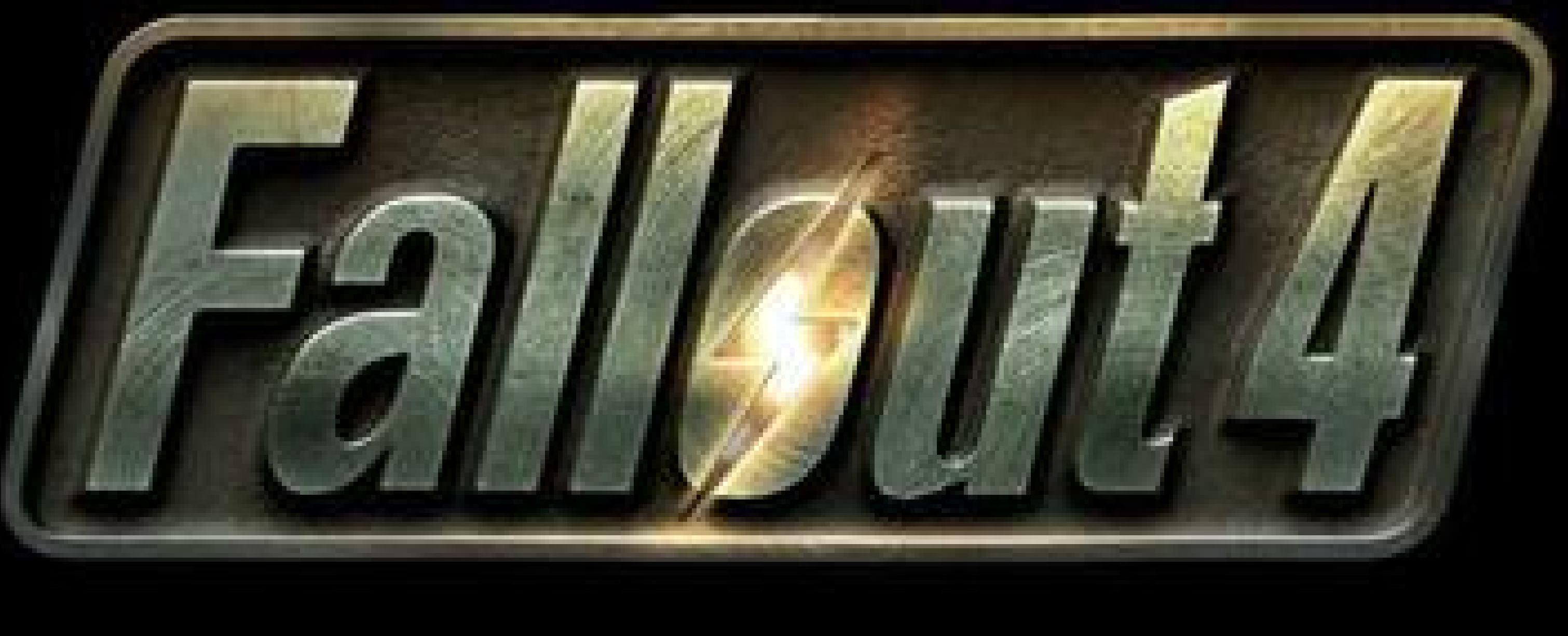
In 2004, when we started working on *Fallout 3*, the first asset we made was the power armor helmet. As the primary image on the box cover, the helmet is an iconic element of the series, and it seemed like a great place to start. Redesigning the classic power armor was a useful exercise in finding a balance between staying true to the original game's vibe and introducing a fresh aesthetic for the new game. We took this same approach for *Fallout 4*. This time the armor was to be bigger, more imposing, more realistic, and fully functional. We would continue to use this approach as we designed all the aspects of the game.

As we gradually rolled into full preproduction mode, our ace concept team started drawing. Our next design was the Vault suit. In contrast to the utilitarian jumpsuit of Vault 101, Vault 111's cryopods called for a form-fitting suit with a more sci-fi-style design that also called to mind the original Vault 13 suit. This is the first example of many where we would look to the classic games for inspiration. Their unique, pulpy sci-fi quality is wholly original in the post-apocalyptic genre, and *Fallout 4* needed a distinct look to make it a definitive *Fallout* game.

A big part of this reset was a new approach to the game's atmosphere and color design. *Fallout 3* made a strong visual statement with a heavily controlled palette and moody art design that conveyed the bleakness of the world. This oppressive atmosphere can take its toll on a player emotionally, and we wanted to move past a story about the despair of barely surviving to one of rebuilding and looking to the future of humanity. This called for a dash of optimism, and *Fallout 4*'s approach was to use a more varied palette with vibrant accent colors to create more emotional range. The Wasteland is still bleak and devoid of color, but the manmade elements pop against the landscape. And where we needed to go dark and oppressive, we did, creating even more emotional impact because of the contrast.





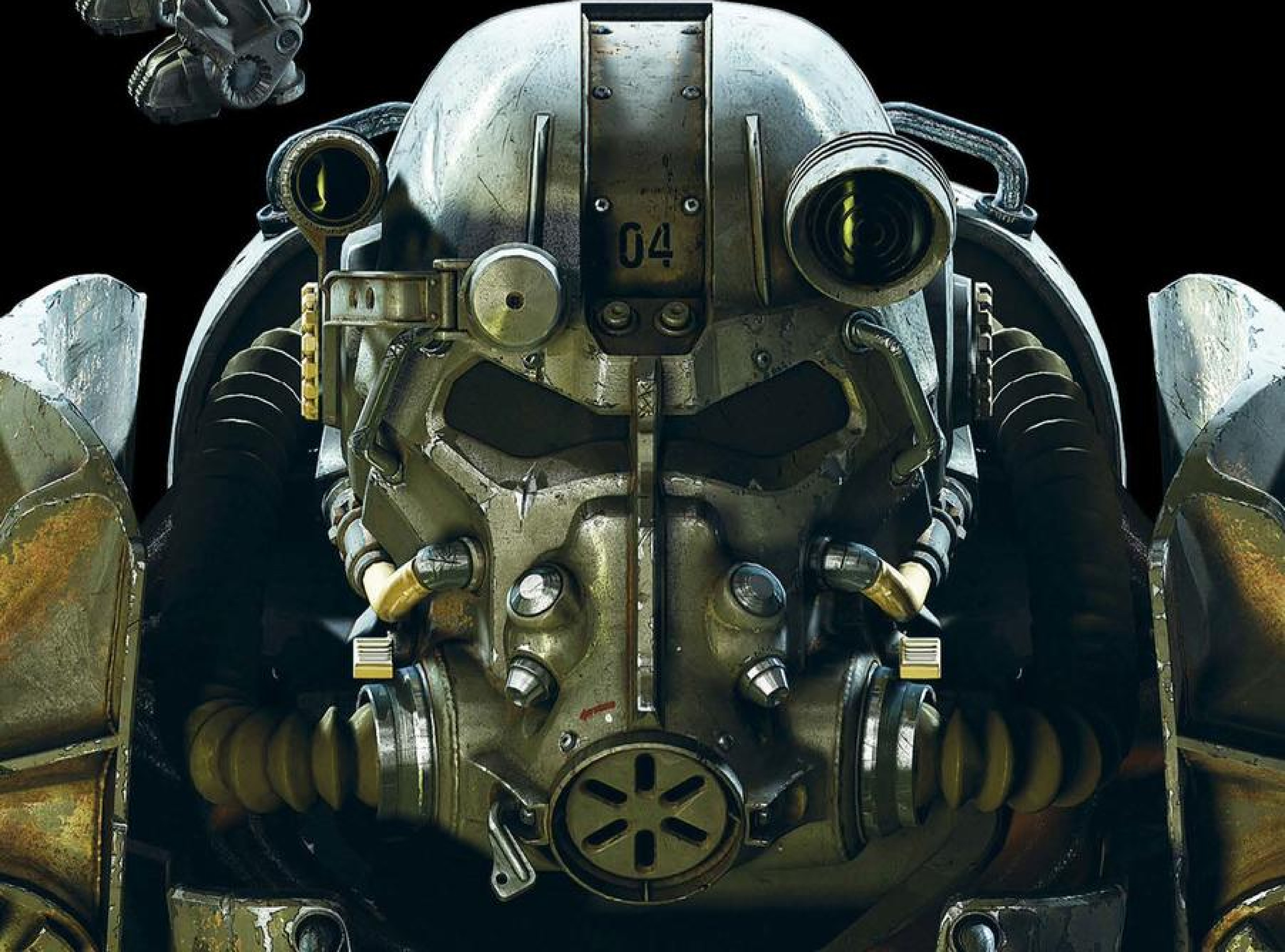


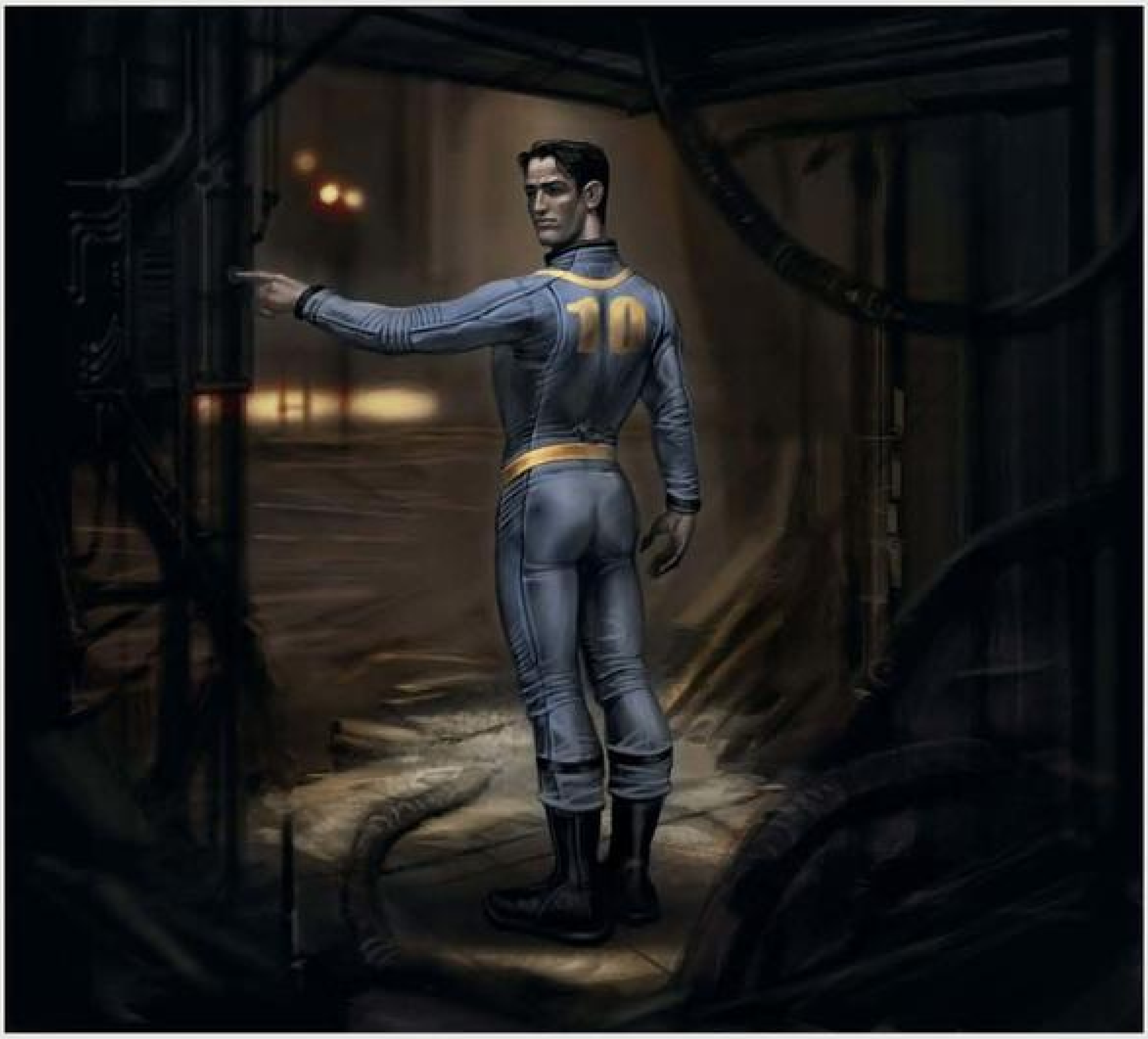
▲ LOGO

A very early take on the logo design — just to have something to slap on the front of presentations. We really liked the bulb-lit lightning-bolt logo and kept this feature for the final logo design.

◄ POWER ARMOR

Our primary goal with the power armor was to make it feel less like a suit that you'd wear and more like a vehicle that you'd operate. This design began as a reimagining of the T-45d, but it was different enough that we eventually dubbed it the T-60. This way we could bring the T-45 back as its own variant. Although the look was settled on early, some of the details and proportions were revisited when we adapted the power armor to work as a modular system of plates that attached to a standardized endoframe. In this early version, the arms and legs need more bulk to make room for the operator and the frame.

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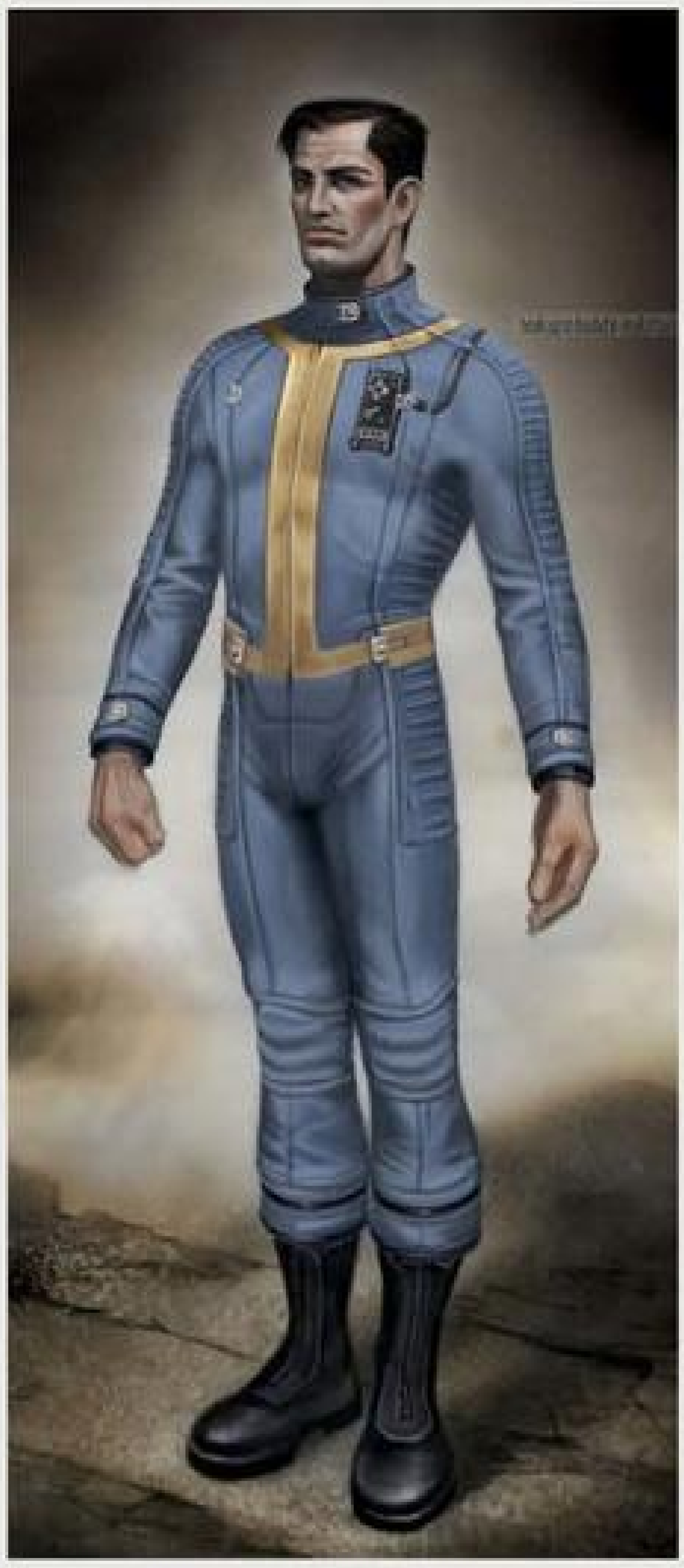
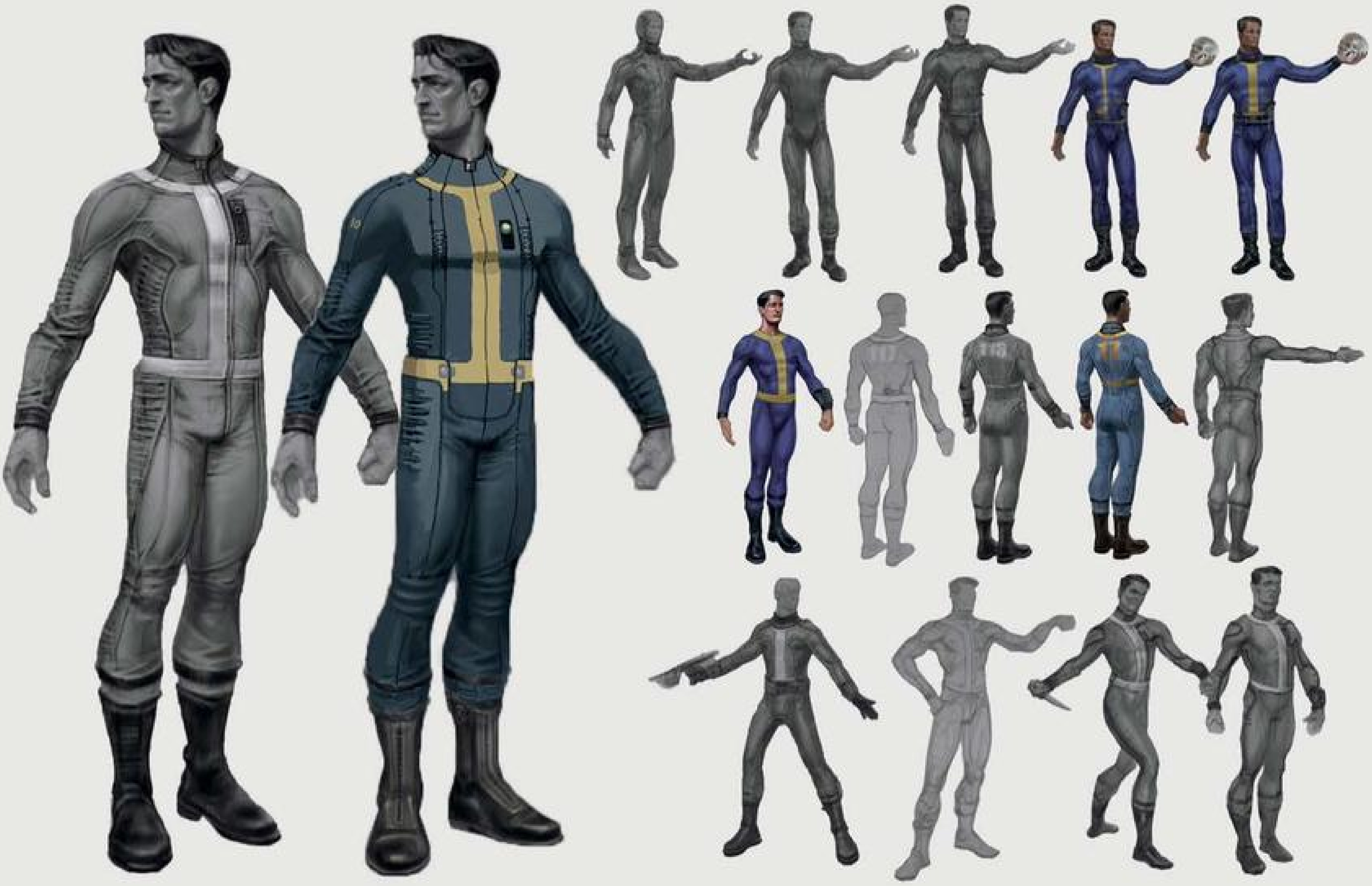
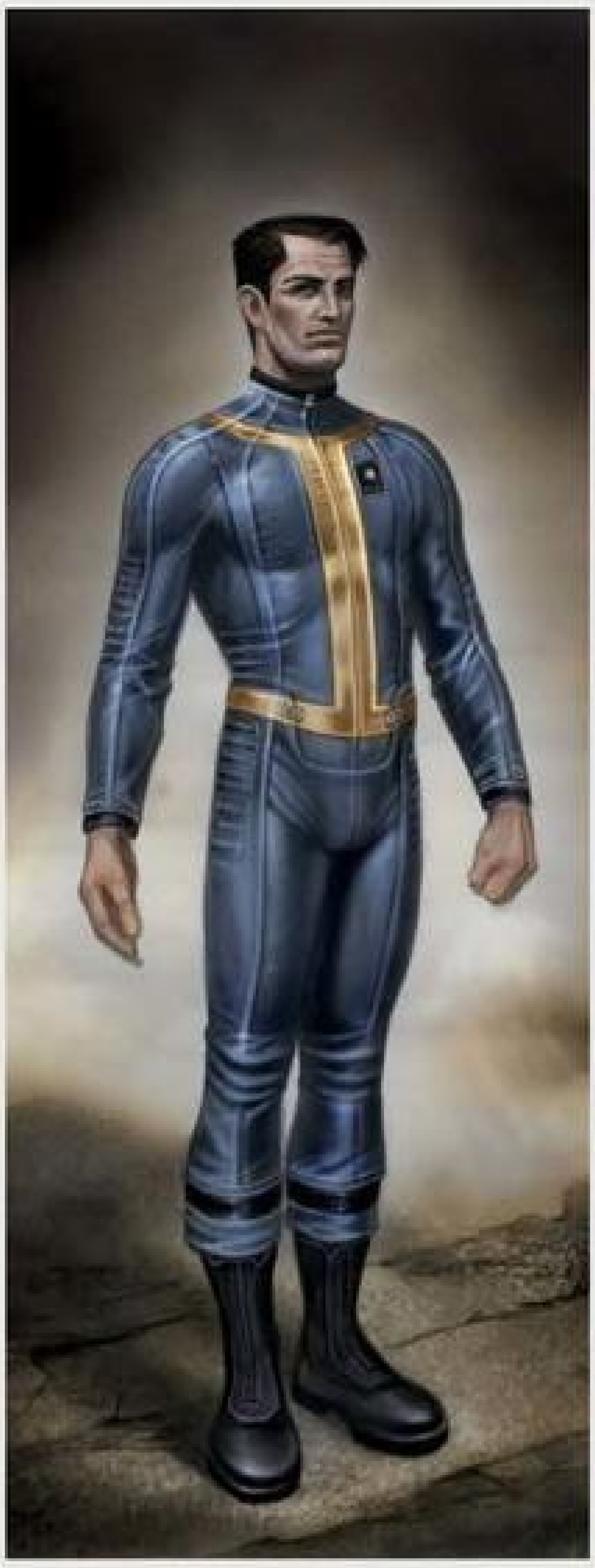
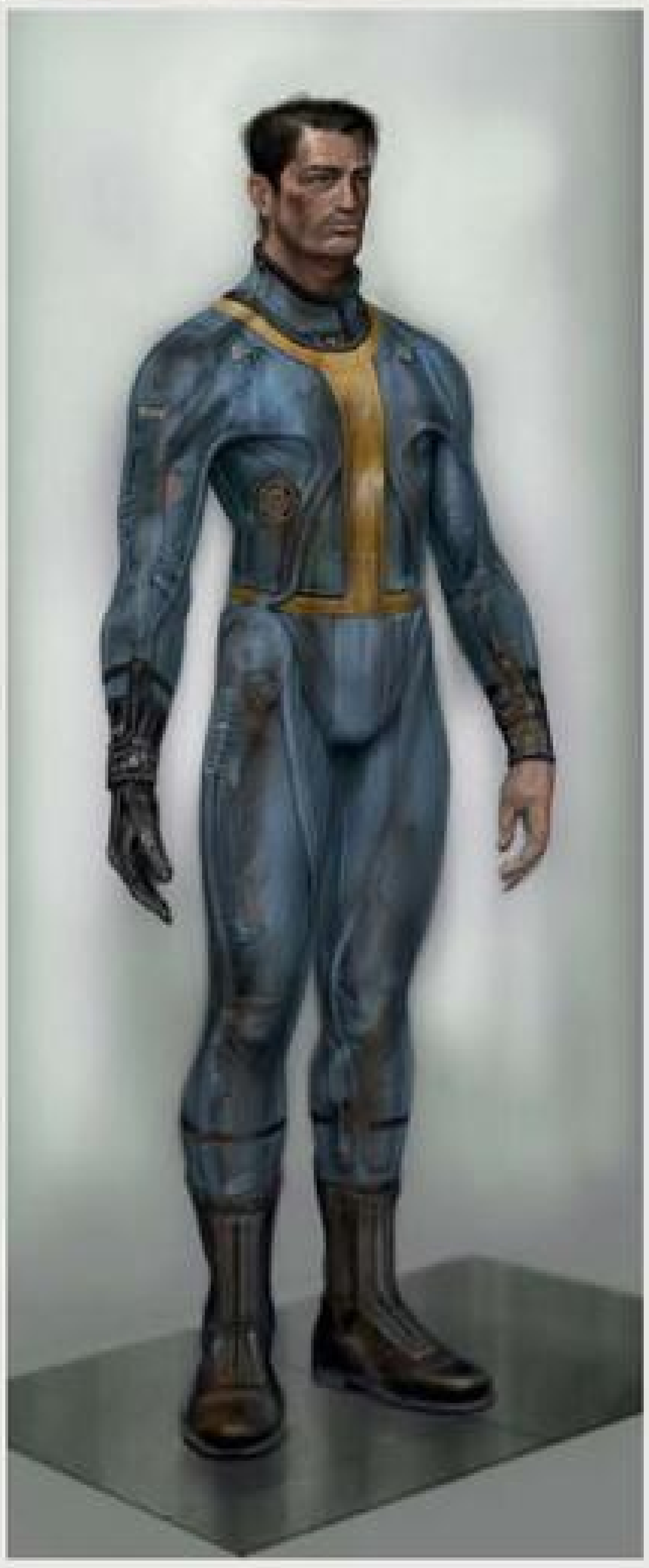
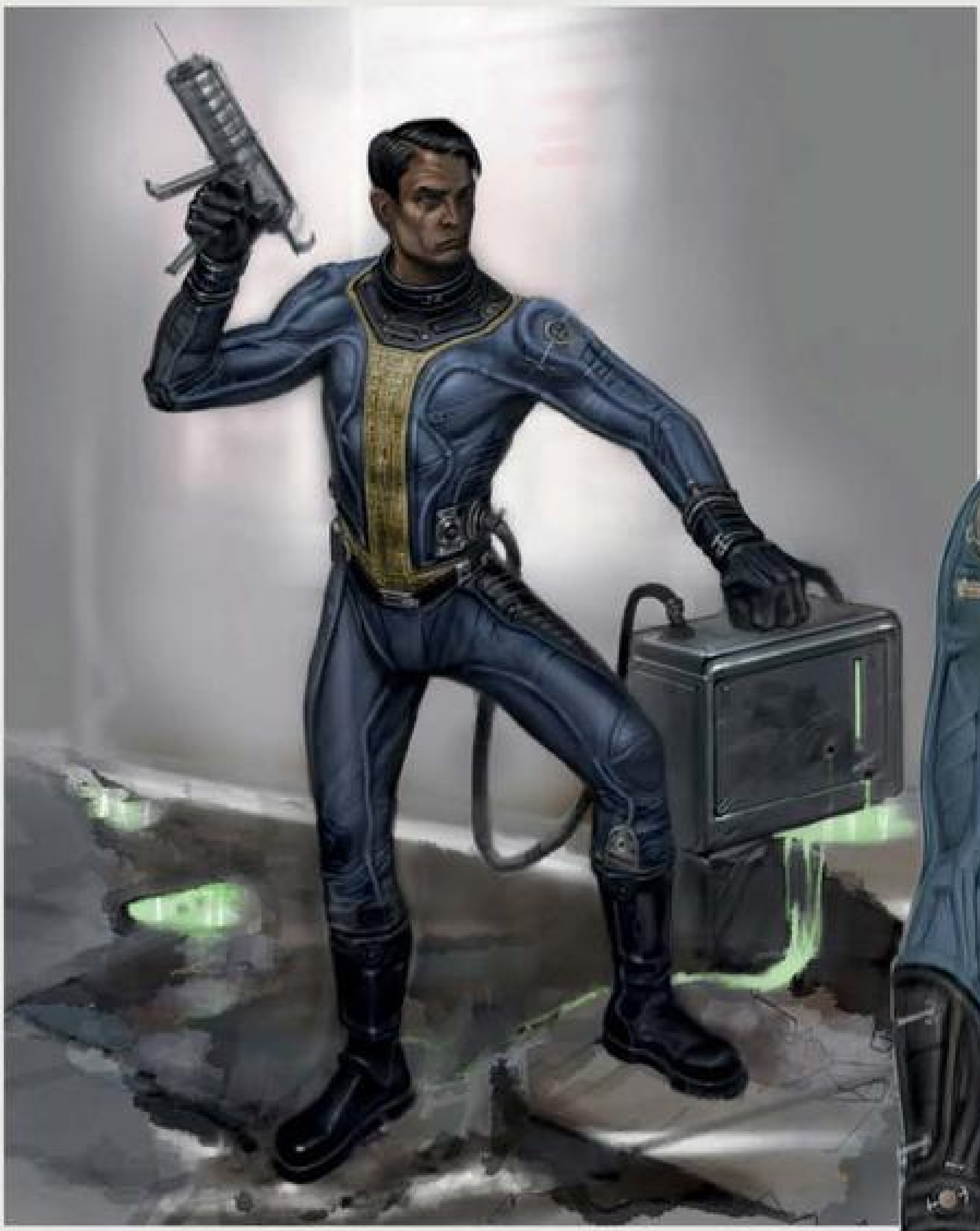


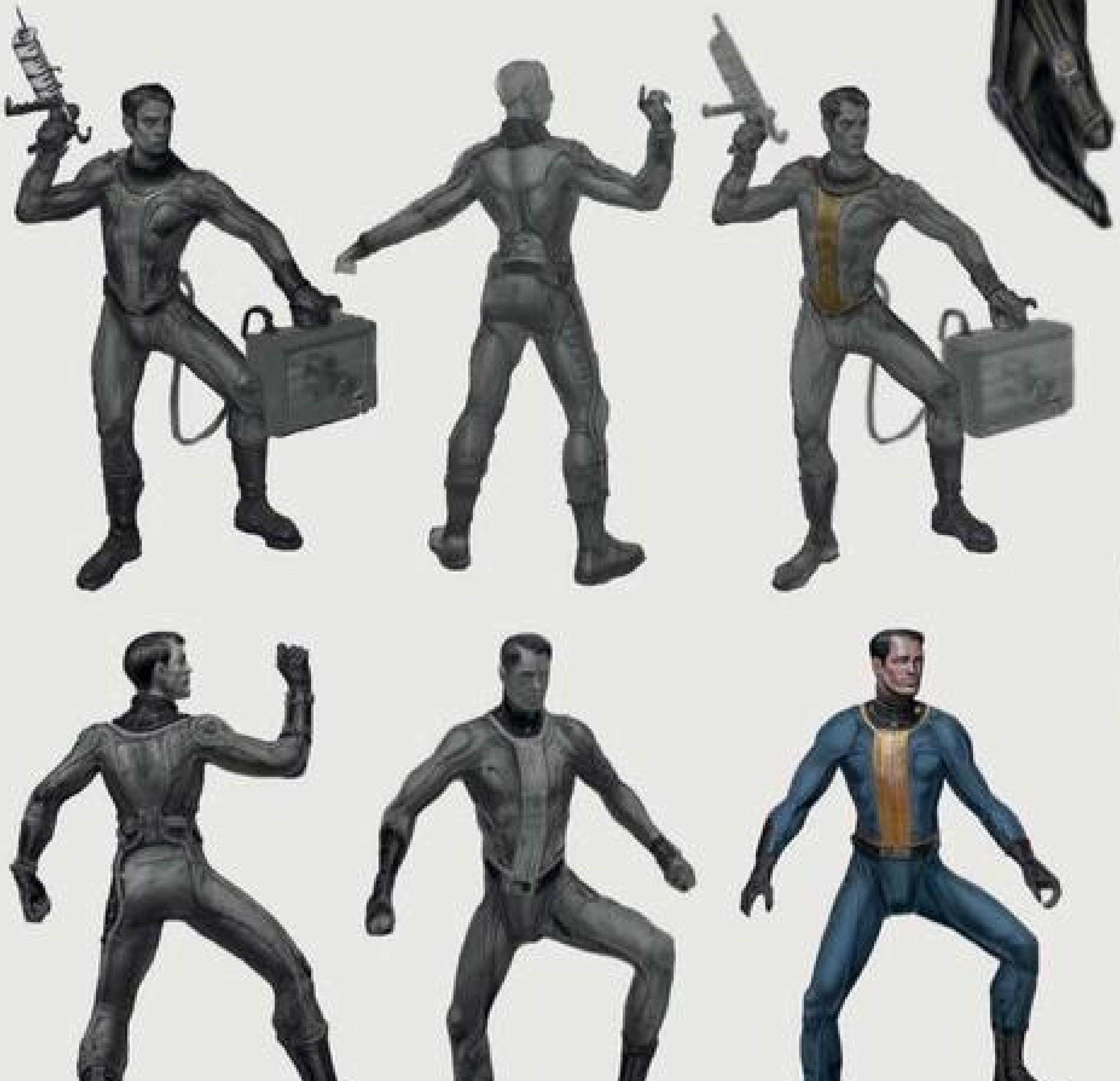


VAULT SUIT STUDY



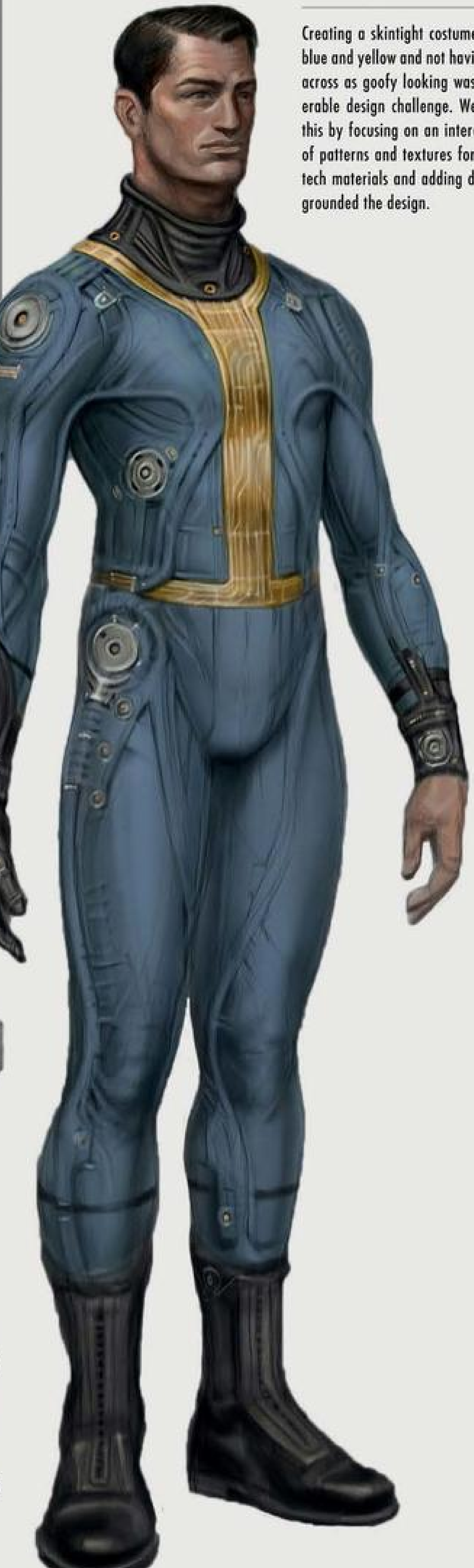


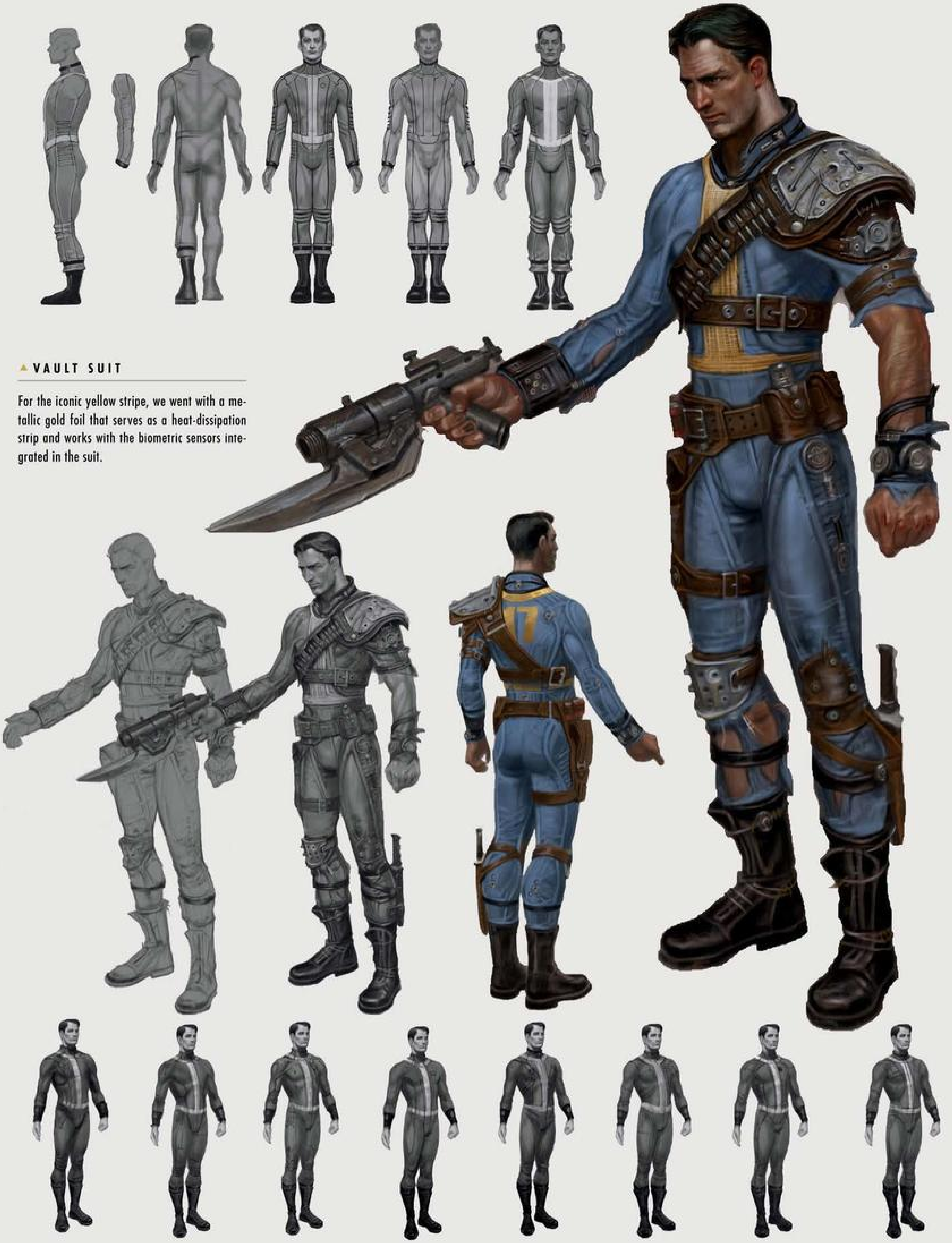




VAULT SUIT

Creating a skintight costume in bright blue and yellow and not having it come across as goofy looking was a considerable design challenge. We achieved this by focusing on an interesting mix of patterns and textures for the high-tech materials and adding details that grounded the design.



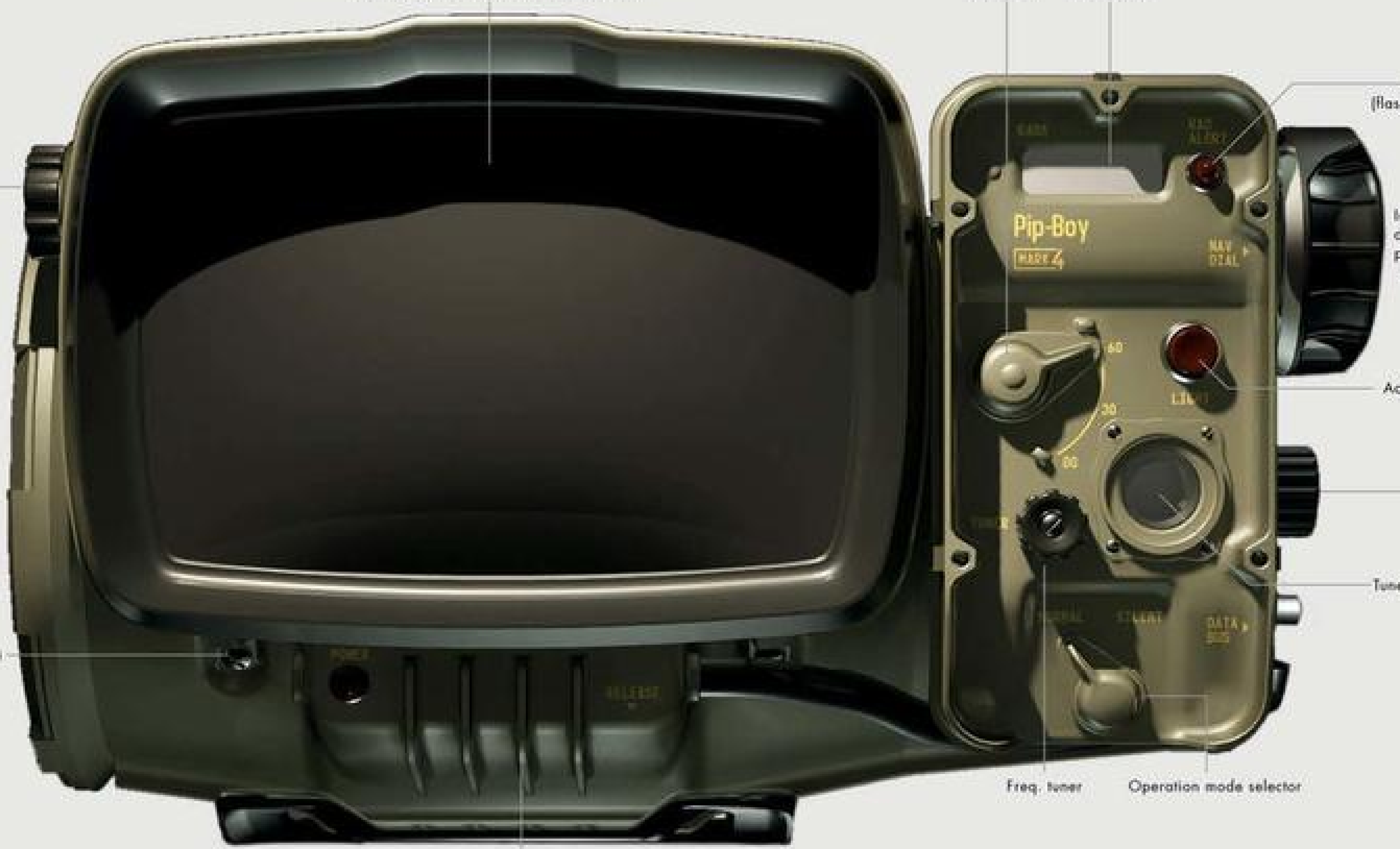


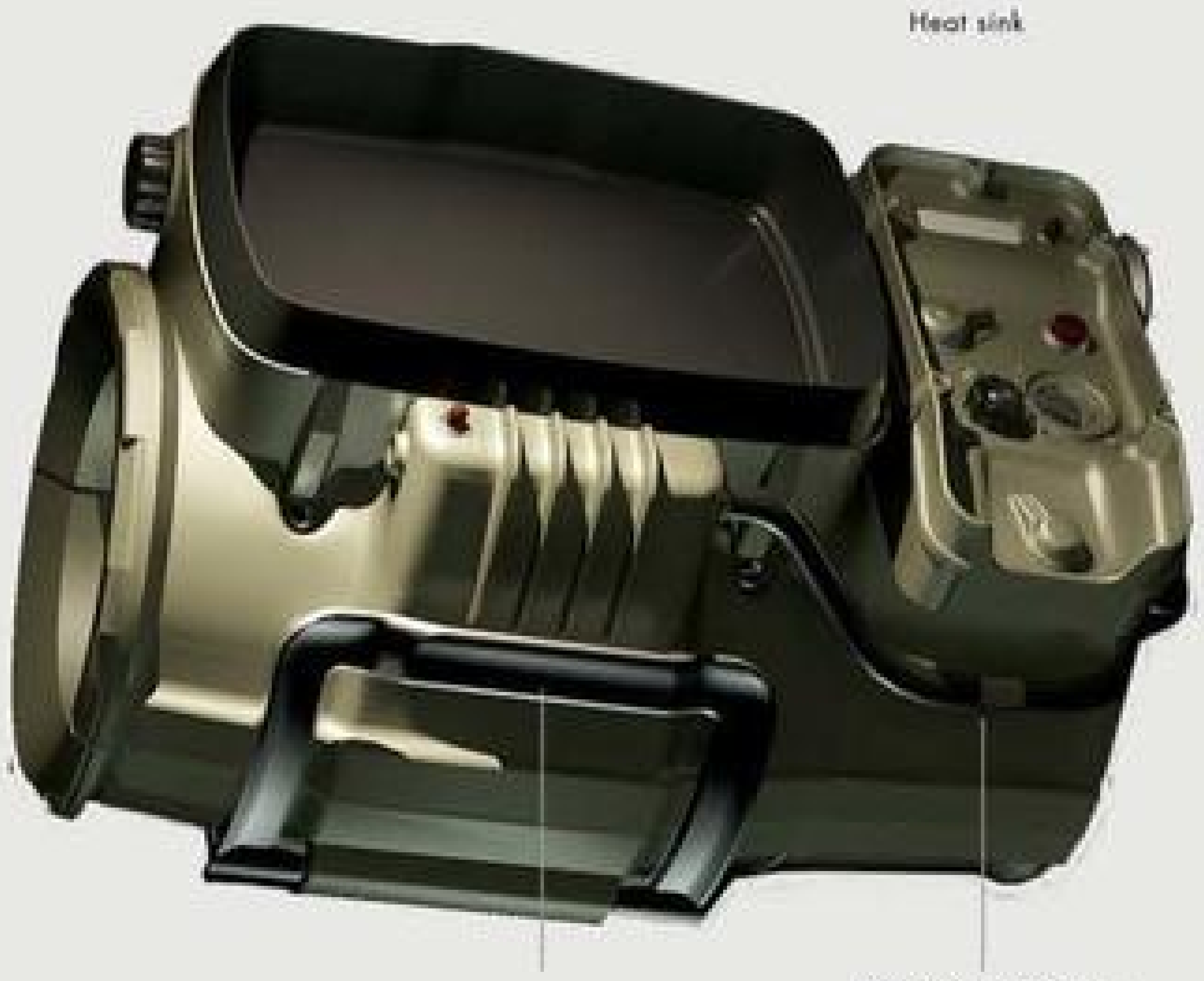
▲ VAULT SUIT

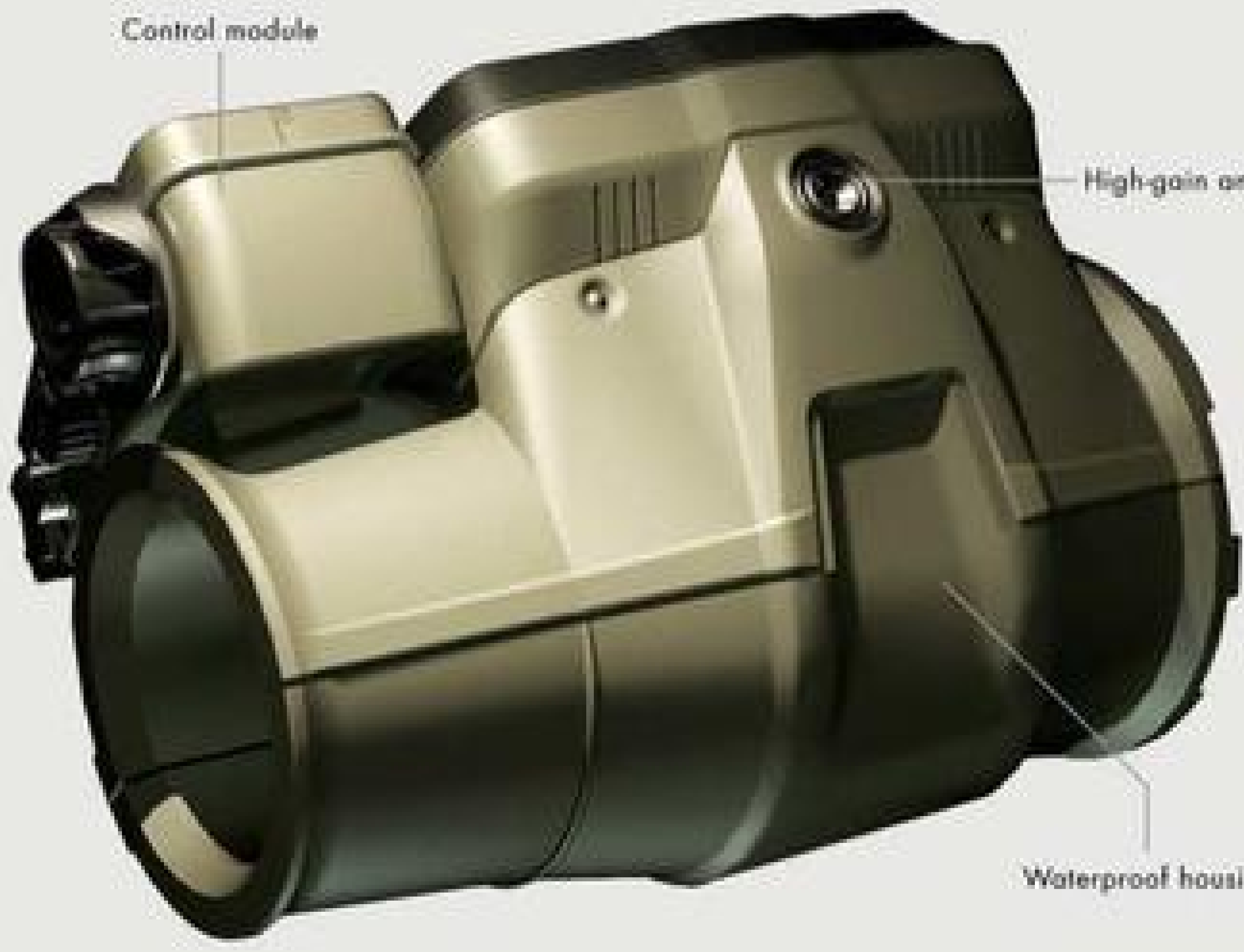
For the iconic yellow stripe, we went with a metallic gold foil that serves as a heat-dissipation strip and works with the biometric sensors integrated in the suit.

BASE MALE IN VAULT SUIT

EARLY PIP-BOY DESIGN

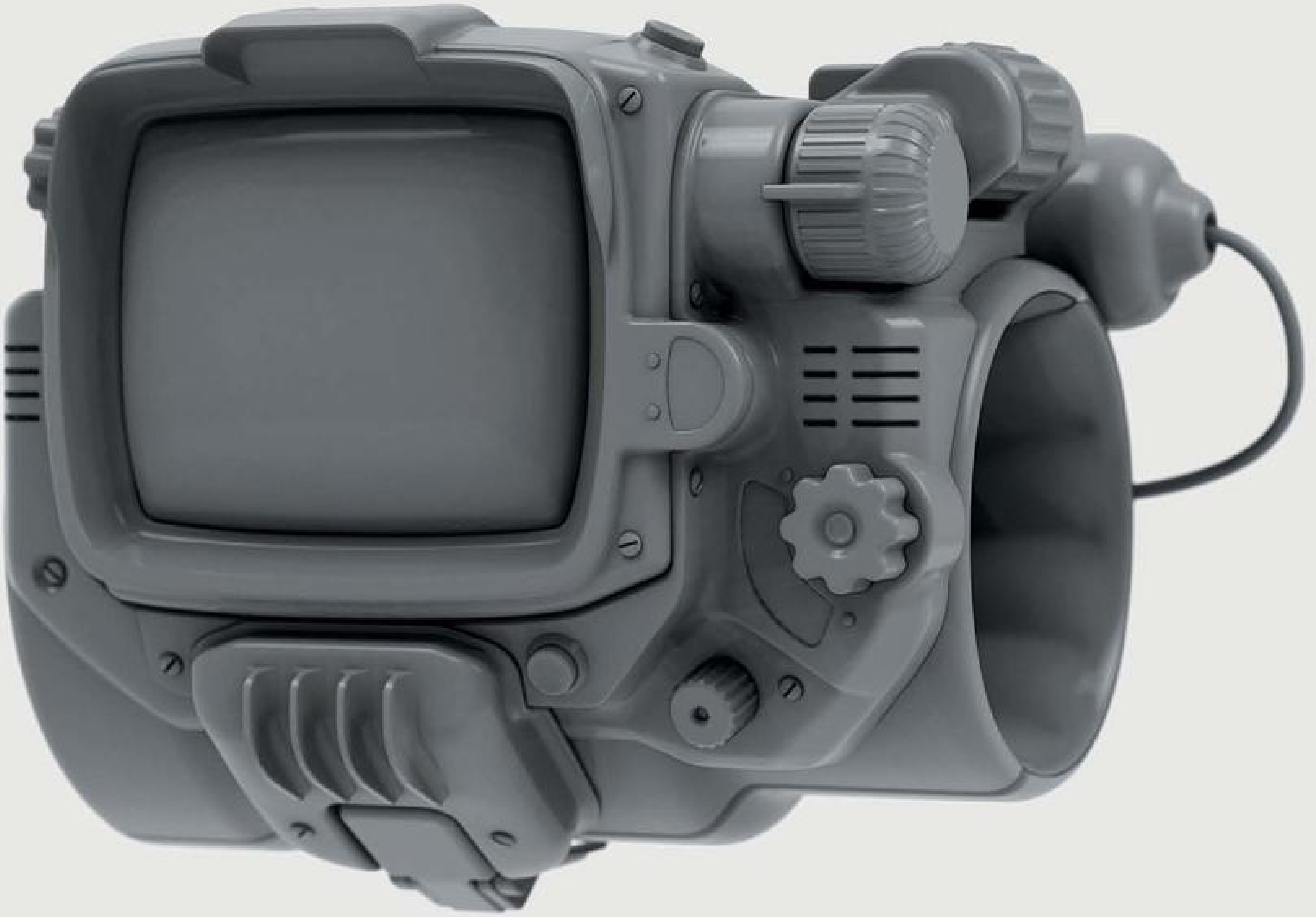

Monochrome gas plasma vector display
S/N filter
RAD meter
RAD warning light (flashes if RADS reaches danger zone)
Display chroma adjustment
Pip-Boy
MARK 4
Interface navigation dial (rotate to scroll, press in to select, pull out to go back)
Activates Pip-Boy light
Zoom control
Tuner frequency display
Power light (always on)
Freq. tuner
Operation mode selector
Heat sink


Pip-Boy release clasp
Main bus cable from control module to main housing


Control module
High-gain antenna/sensor
Waterproof housing

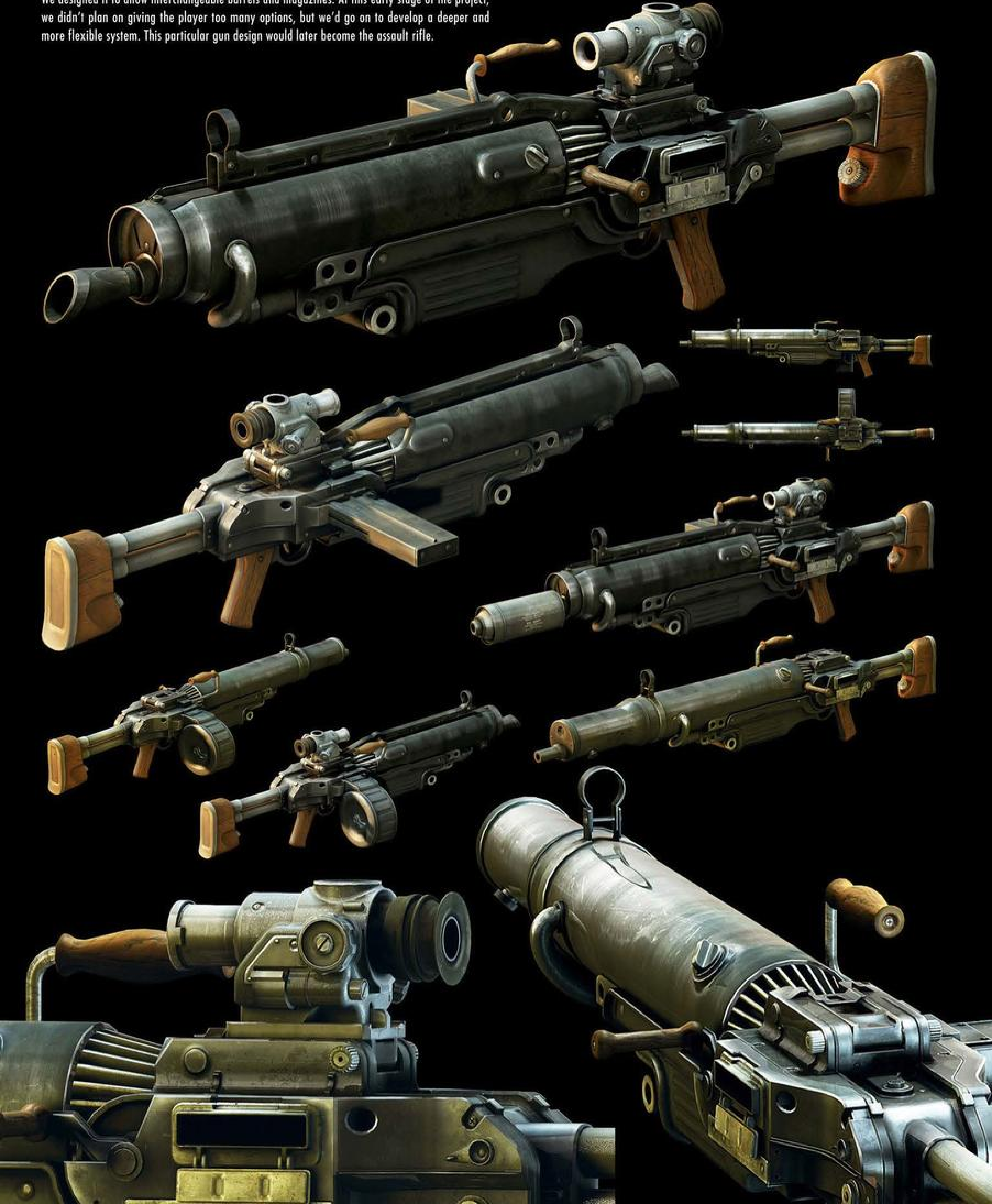
PIP-BOY 3000 MARK IV

The third component (after the power armor and the Vault suit) of the *Fallout* design holy trinity. It was important to nail the look of an object that the player interfaces with constantly. The original take was a militaristic design influenced by army field radios. Although this would have worked well from a practical standpoint, it lacked retro flair. We try to imbue our industrial designs with personality, rounded corners, and softer forms akin to those of 1950s appliances. The final design was an attempt to strike a balance between realistic functionality and friendliness. And we finally put the knobs on the correct side.



▾MACHINE GUN

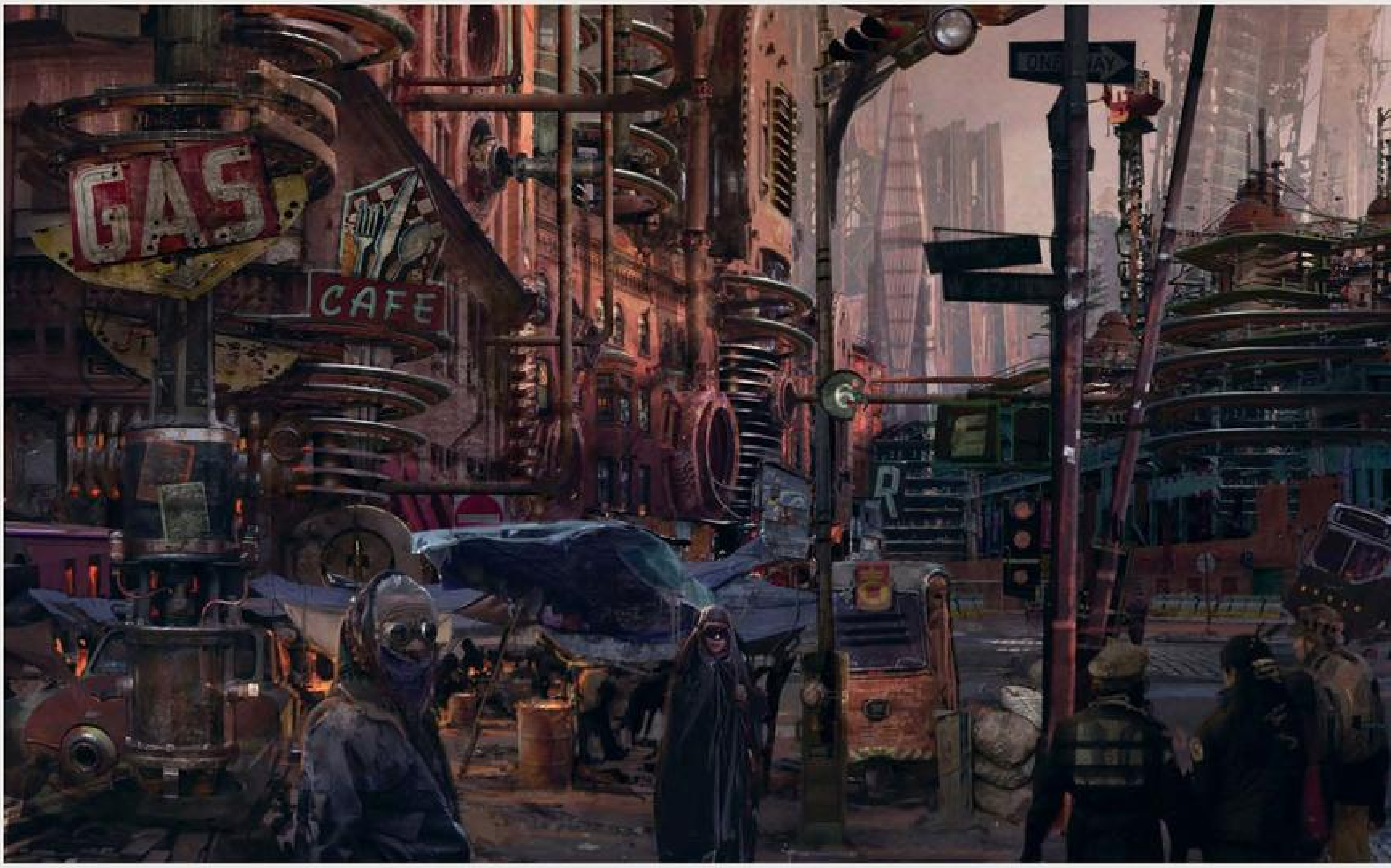
The first gun made for the game. We mainly wanted something beefy that would look right in the power armor's oversized hands. It was also a chance to explore modification and customization. We designed it to allow interchangeable barrels and magazines. At this early stage of the project, we didn't plan on giving the player too many options, but we'd go on to develop a deeper and more flexible system. This particular gun design would later become the assault rifle.



EMERGING FROM THE CRYOPOD

BOSTON

Much of modern-day Boston's skyline consists of buildings that were constructed well after *Fallout*'s timeline diverged from our own. The taller structures that make the city recognizable are too contemporary in their designs. That gave us a blank slate to work with in terms of designing our version of a city of tomorrow. The older historical aspects of the city were retained for authenticity, but we wanted to layer them with some futuristic architecture, as this is a type of environment that hasn't been explored yet in the *Fallout* universe. As you can see in these early concepts, we explored some pretty far-out ideas for just how built up and evolved our version of Boston would be. We ended up with a more balanced approach—something that felt different but was still a grounded and relatable metropolis.


GAS
CAFE
ONE WAY
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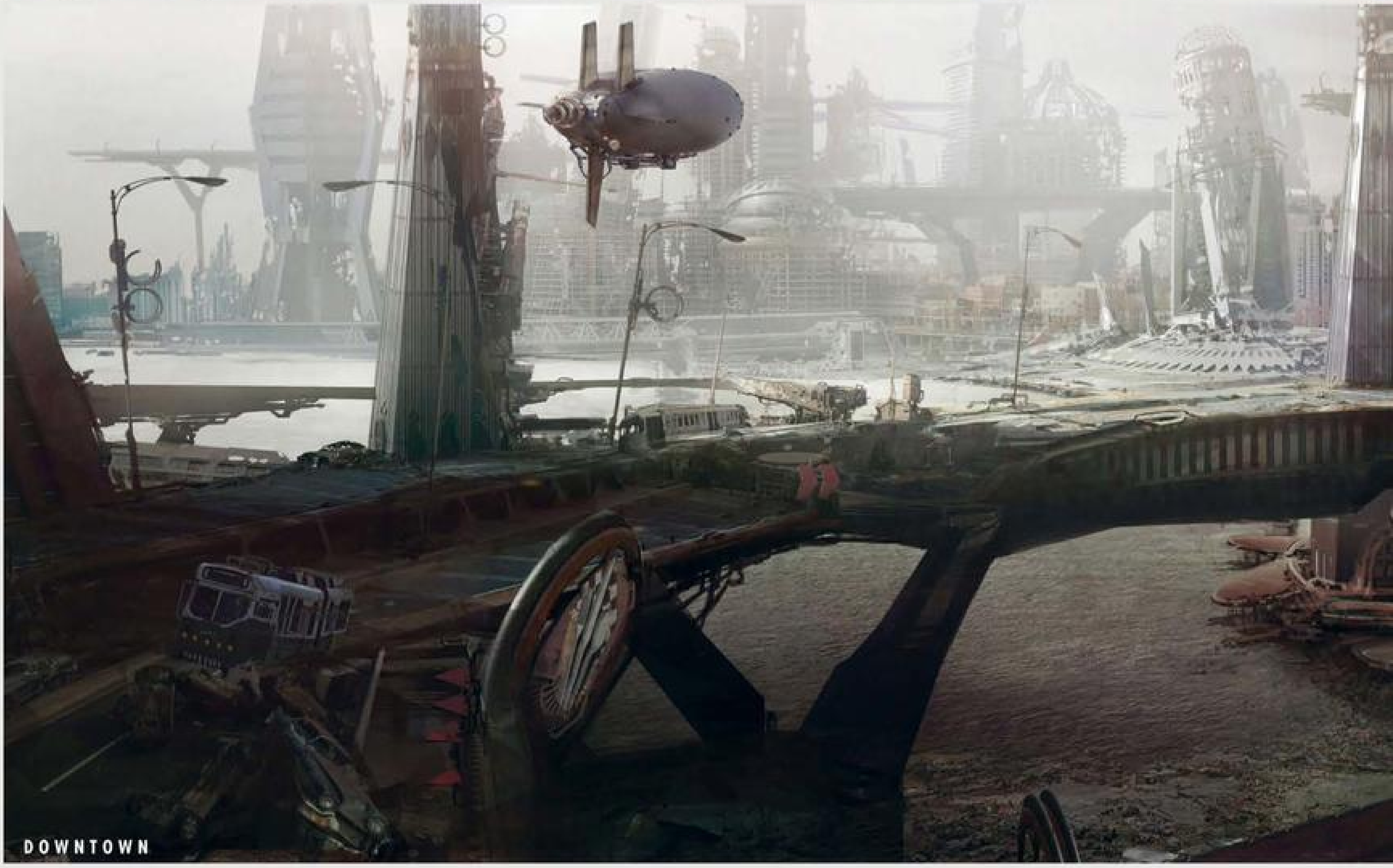
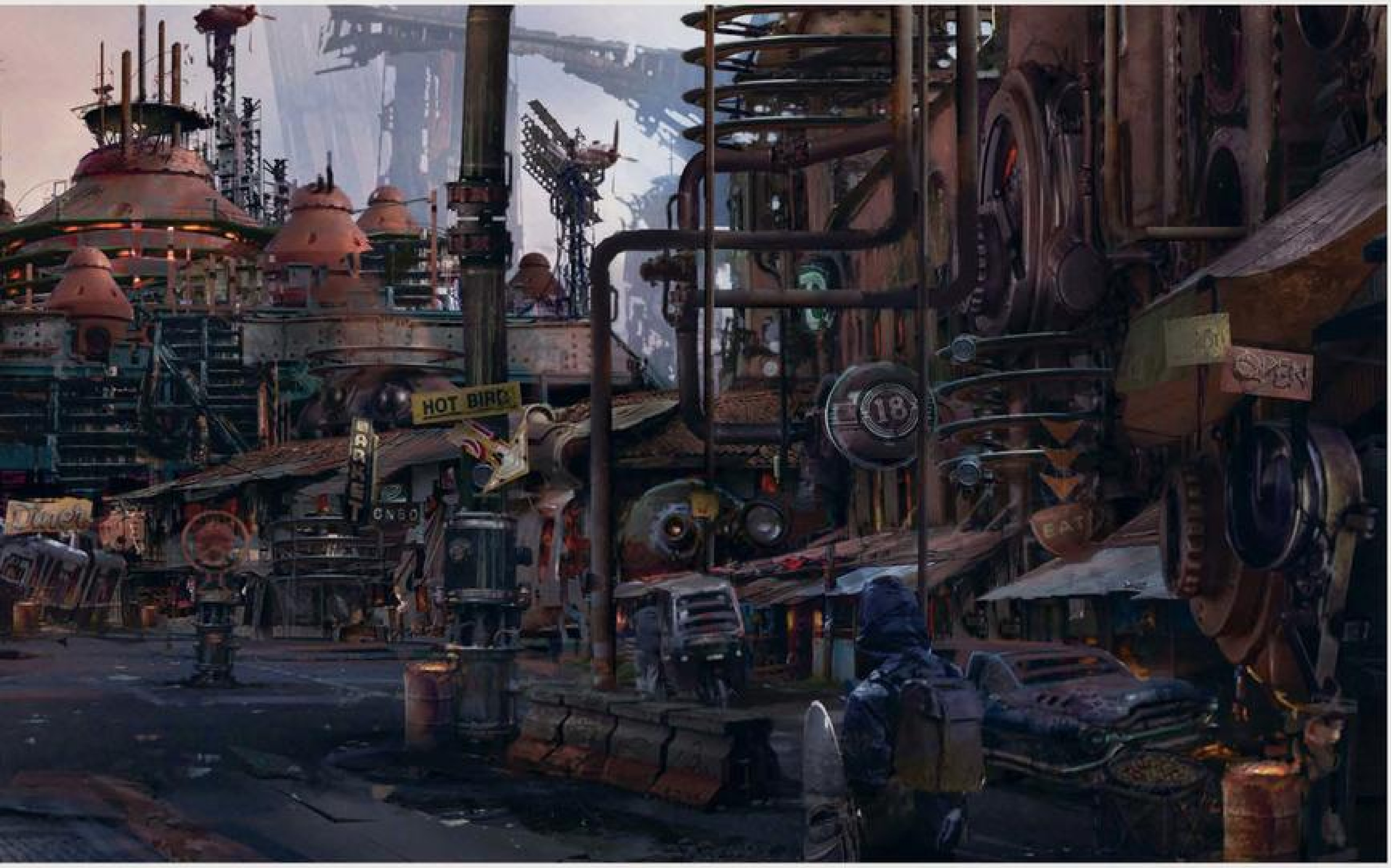
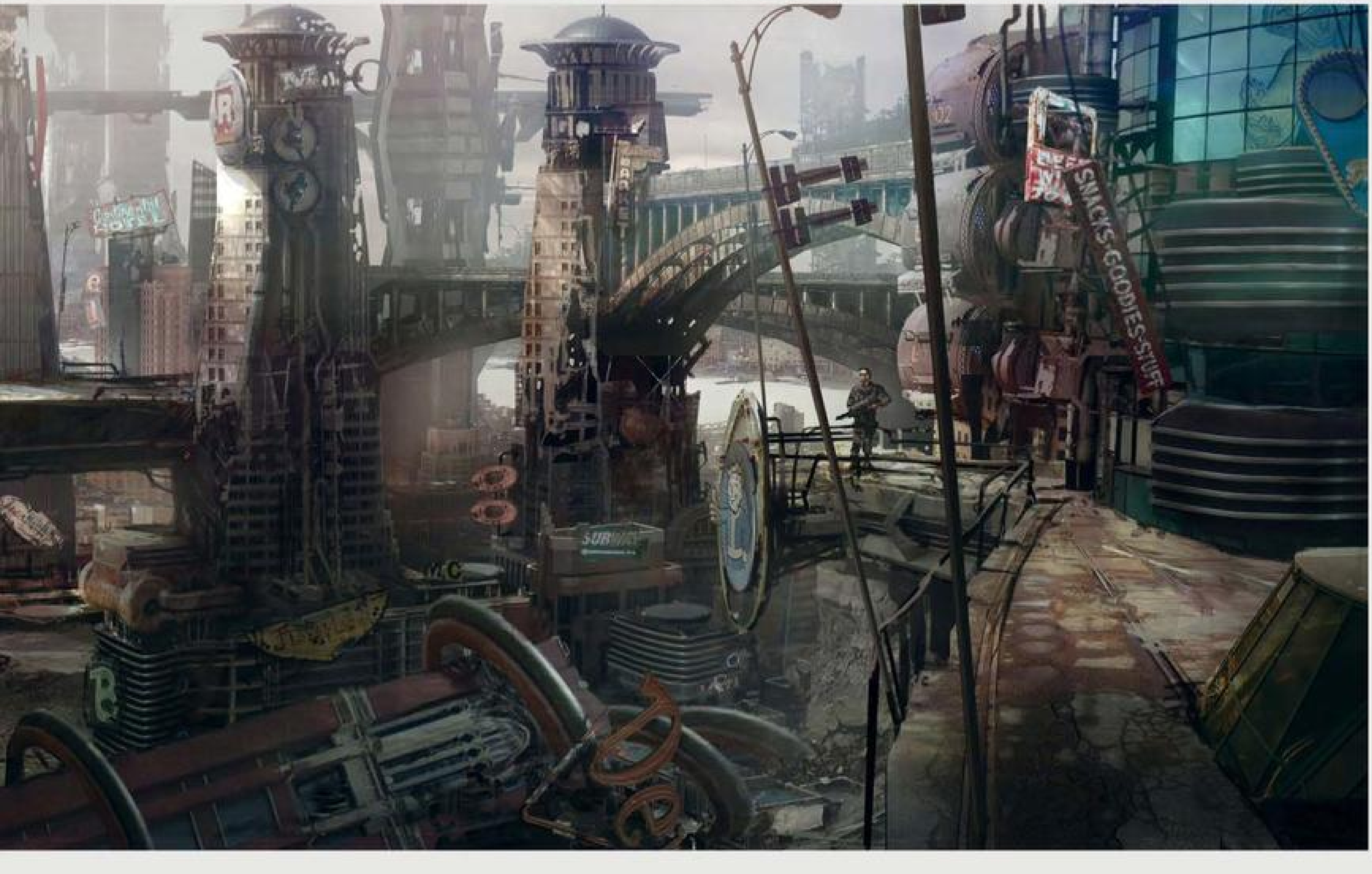
R



DOWNTOWN


HOT BIRD
Diner
MARKET
18
EAT
OPEN


SNACKS-GOODIES-STUFF
SUBWAY
MARKET

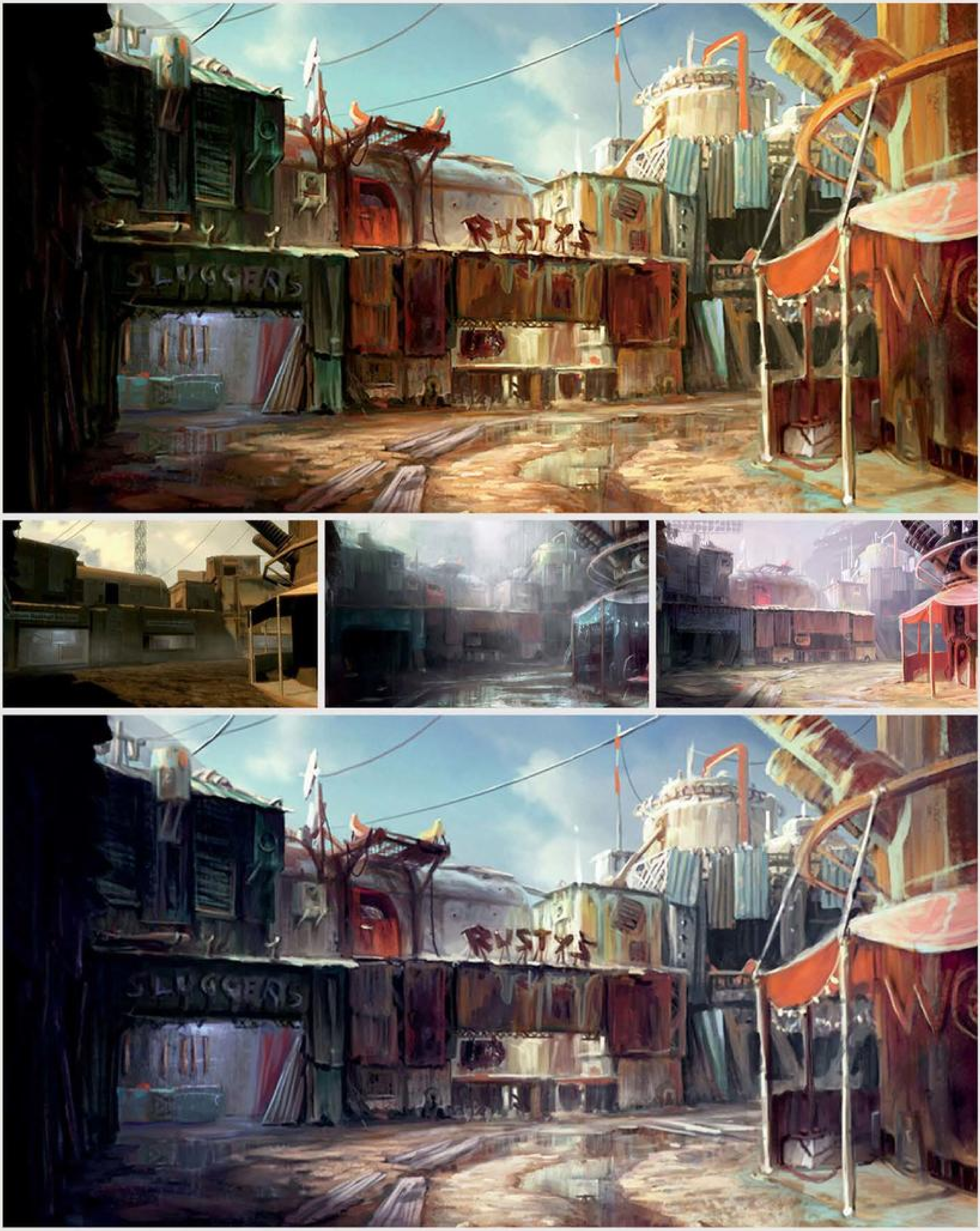
CHARLES RIVER AND DIAMOND CITY

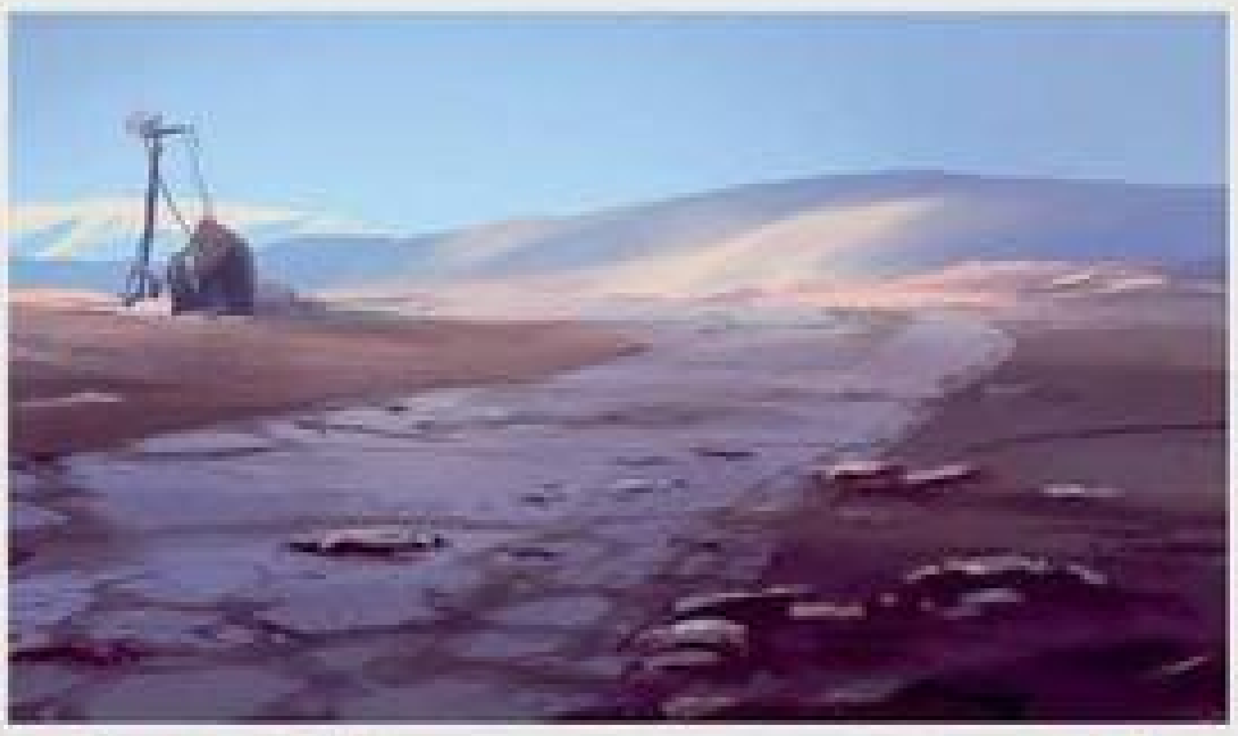
DIAMOND CITY

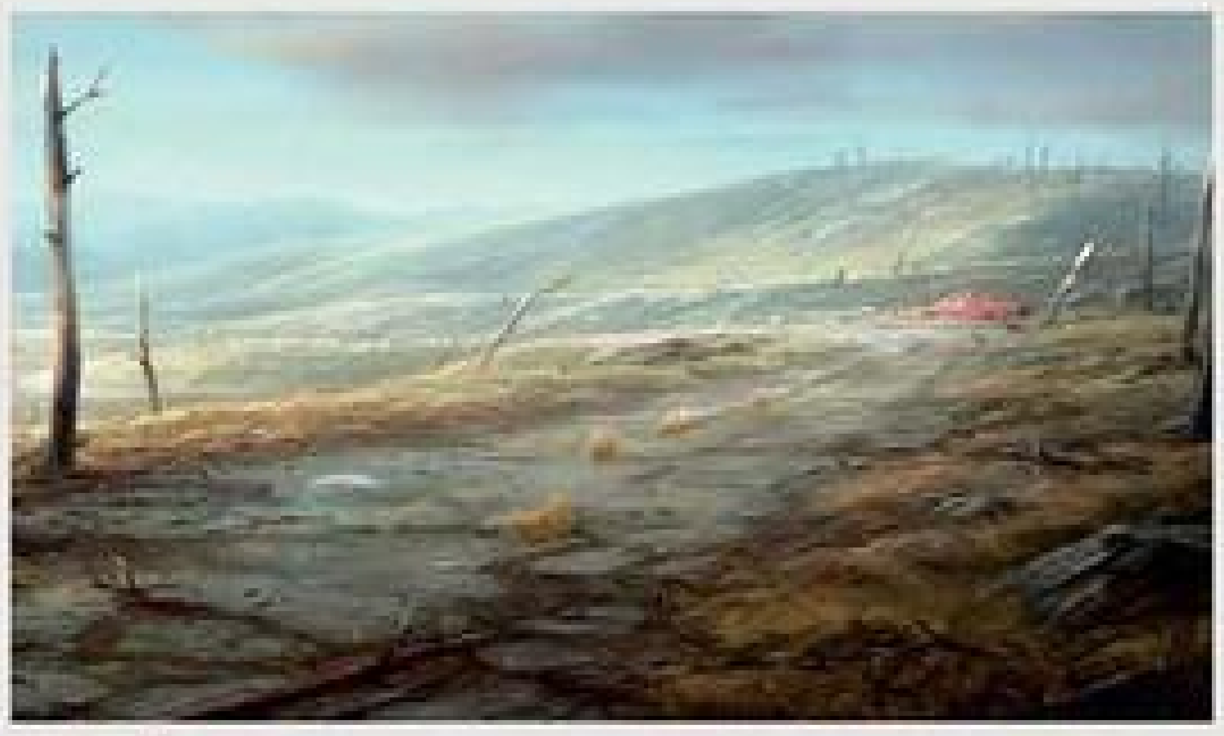
The first city we built served as a designers' test bed for various gameplay systems. We wanted it to be a lively, bustling place that blended the best qualities of Megaton and Rivet City.

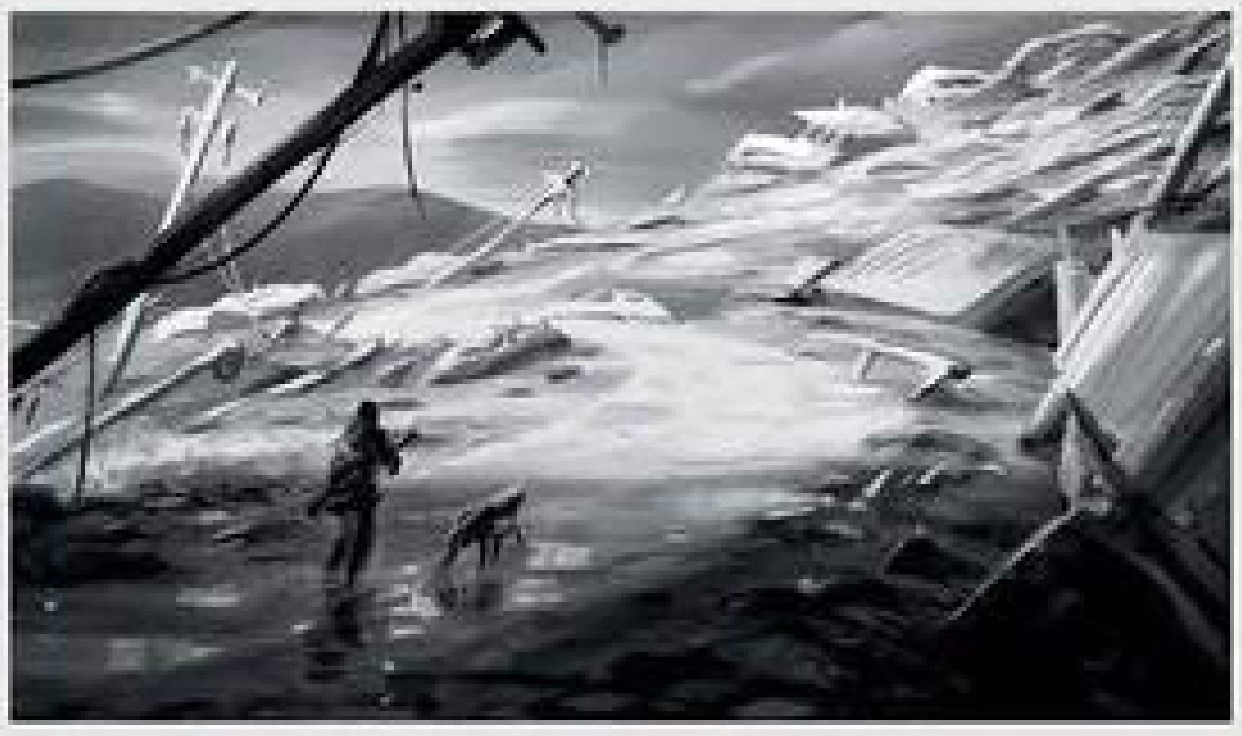
DIAMOND CITY COLOR STUDIES

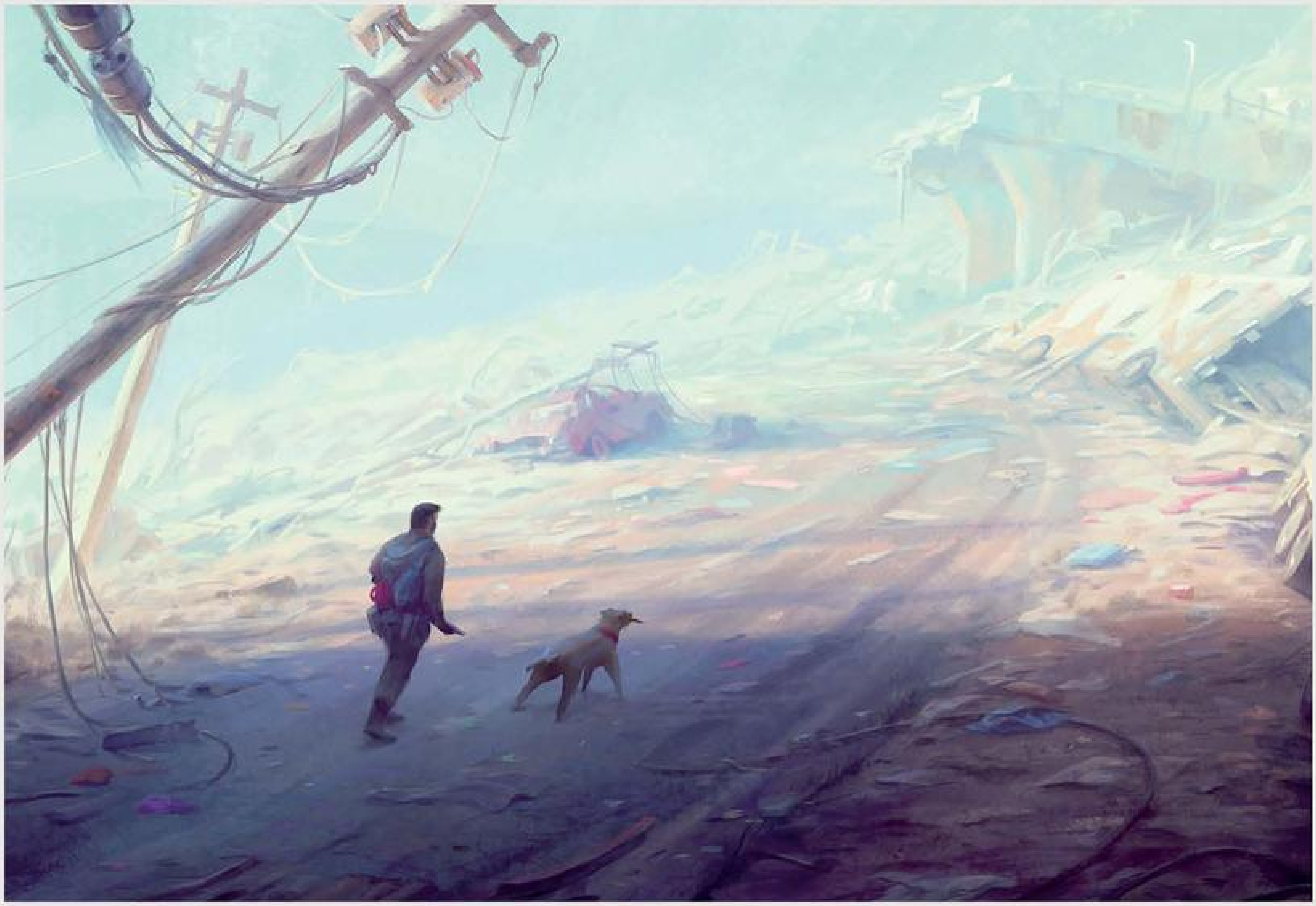
We tried to avoid adding too much cinematic color grading to the game so we could have a richer and more vibrant look. We explored different palettes to find the right fit for this game.

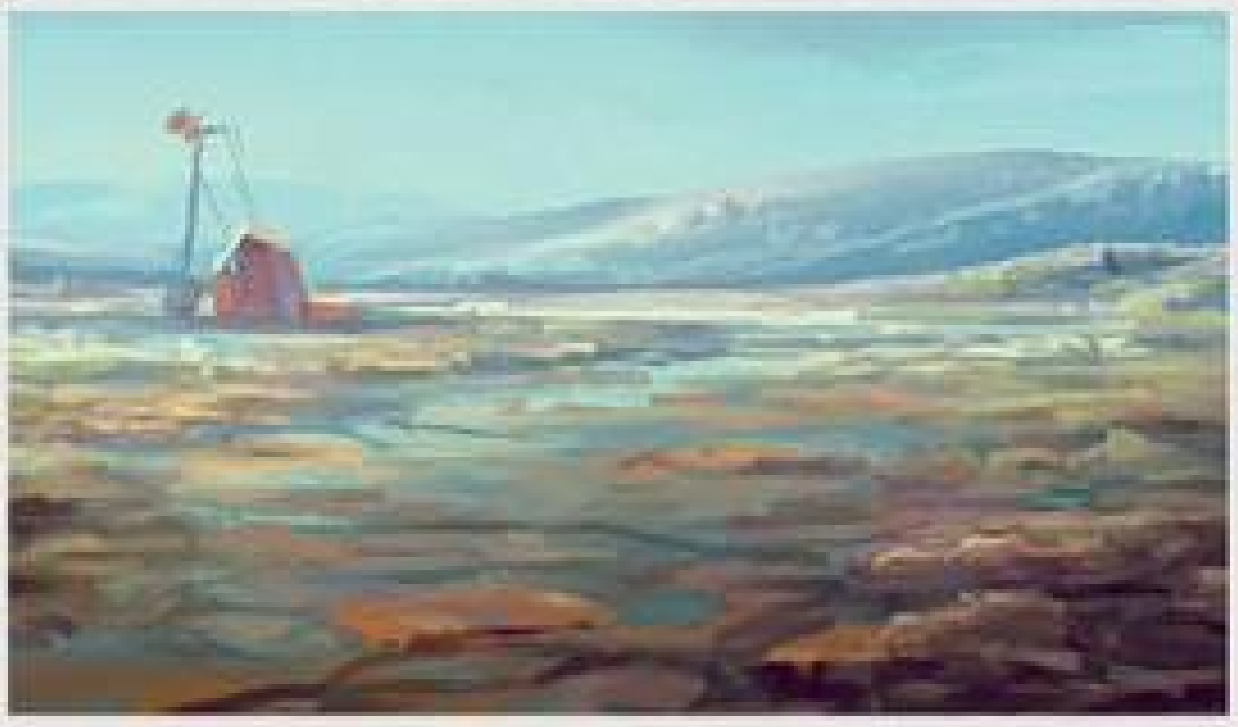

RUSTY'S
SLUGGERS
RUSTY'S
SLUGGERS

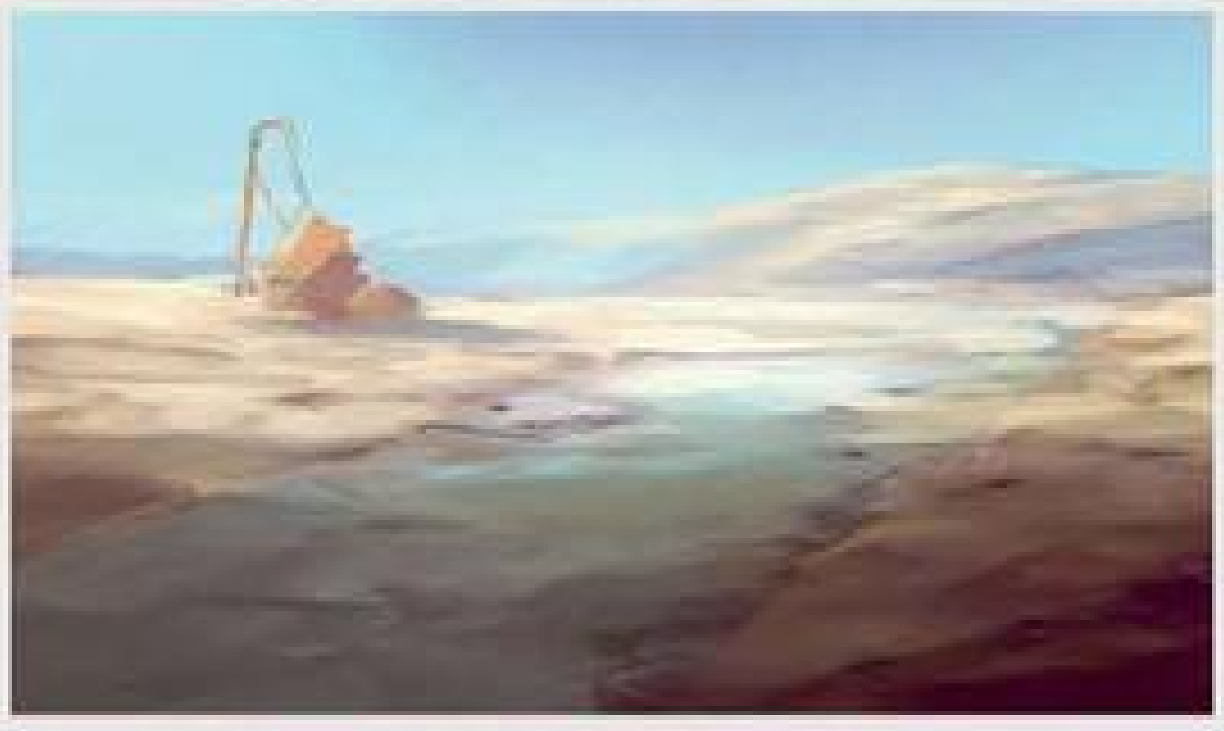


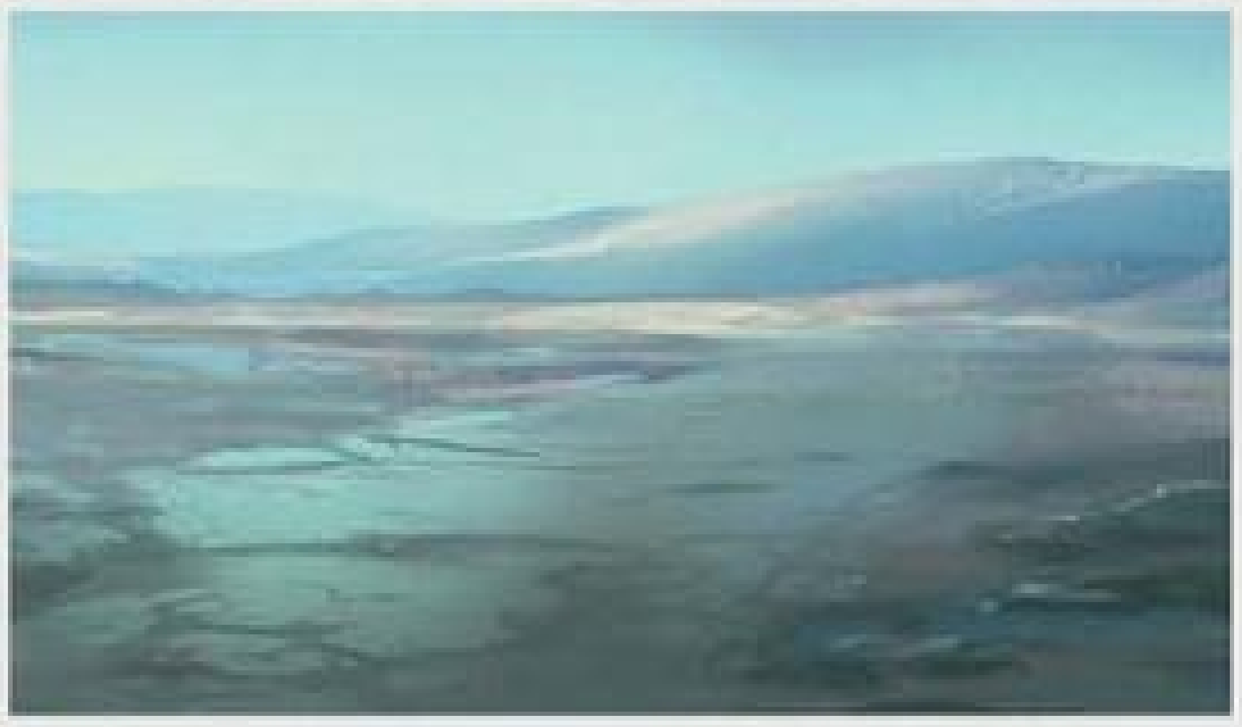


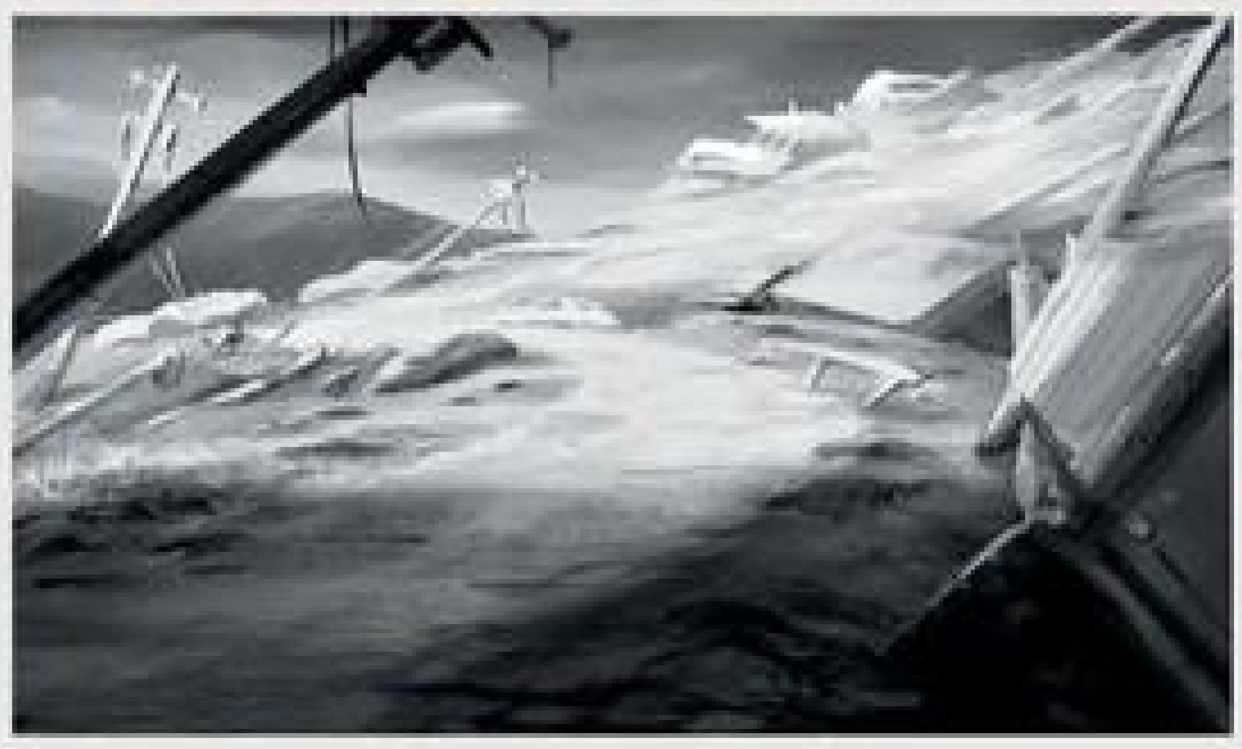


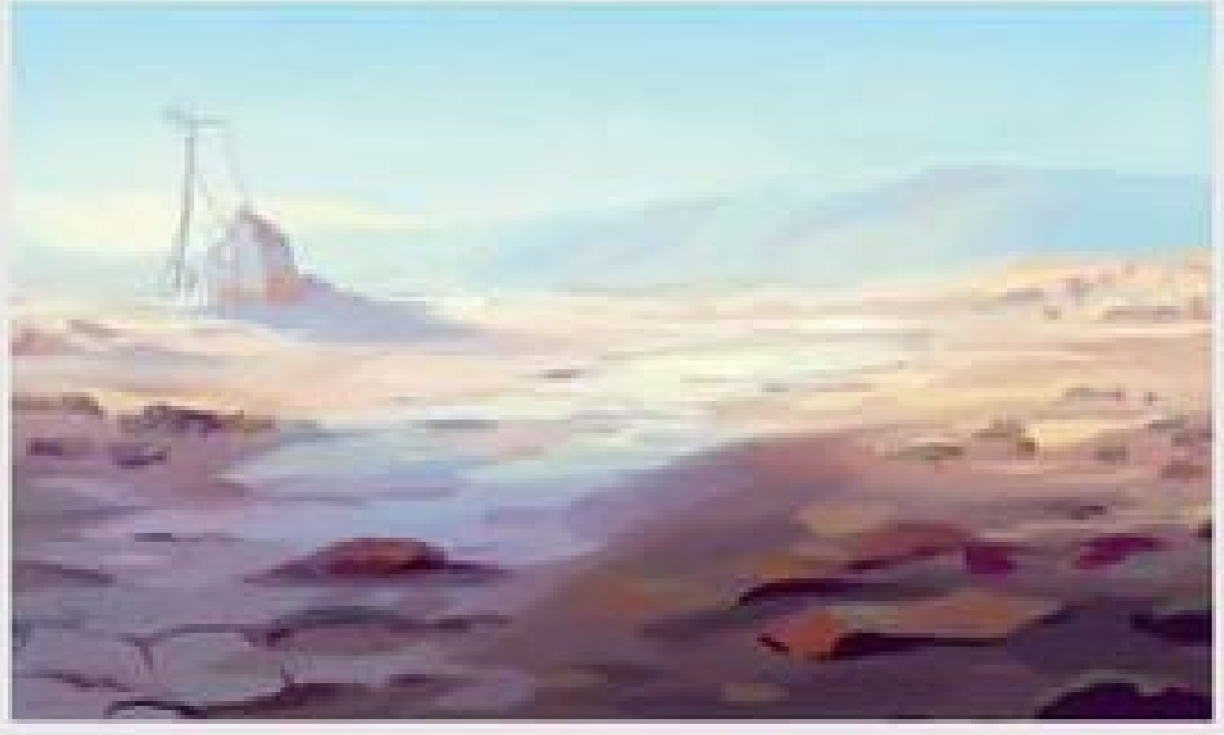


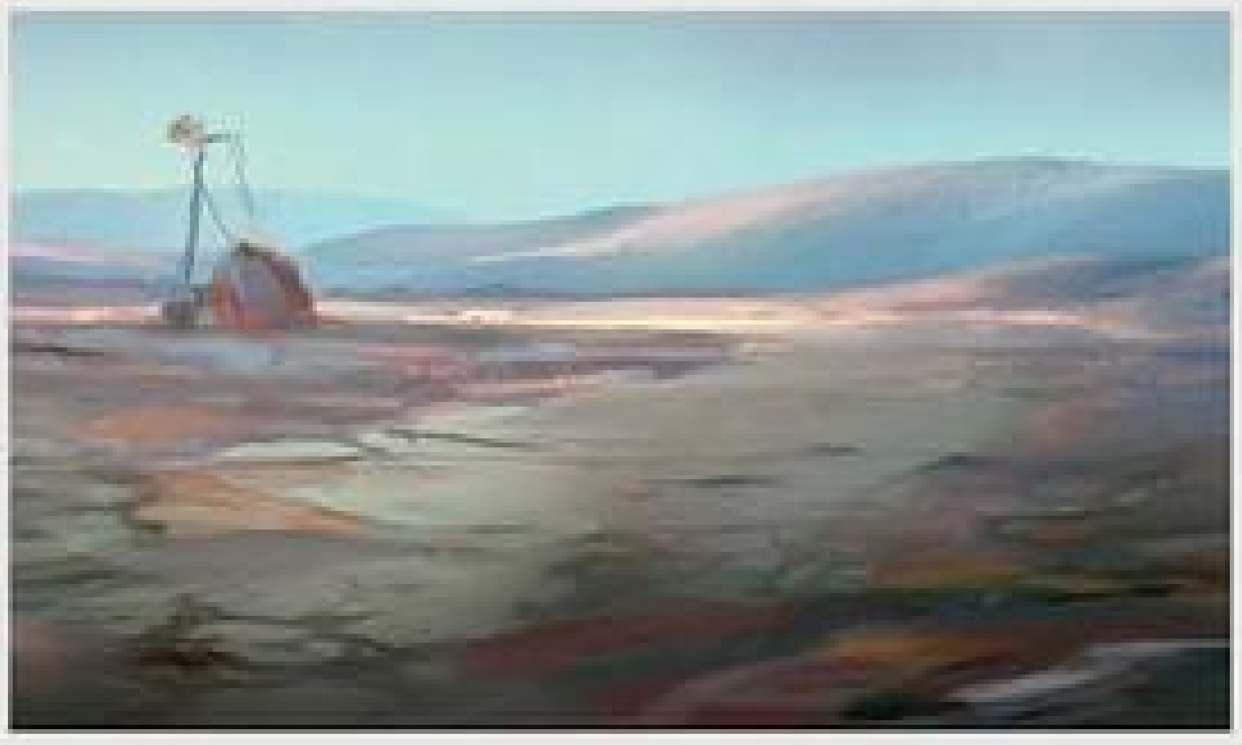


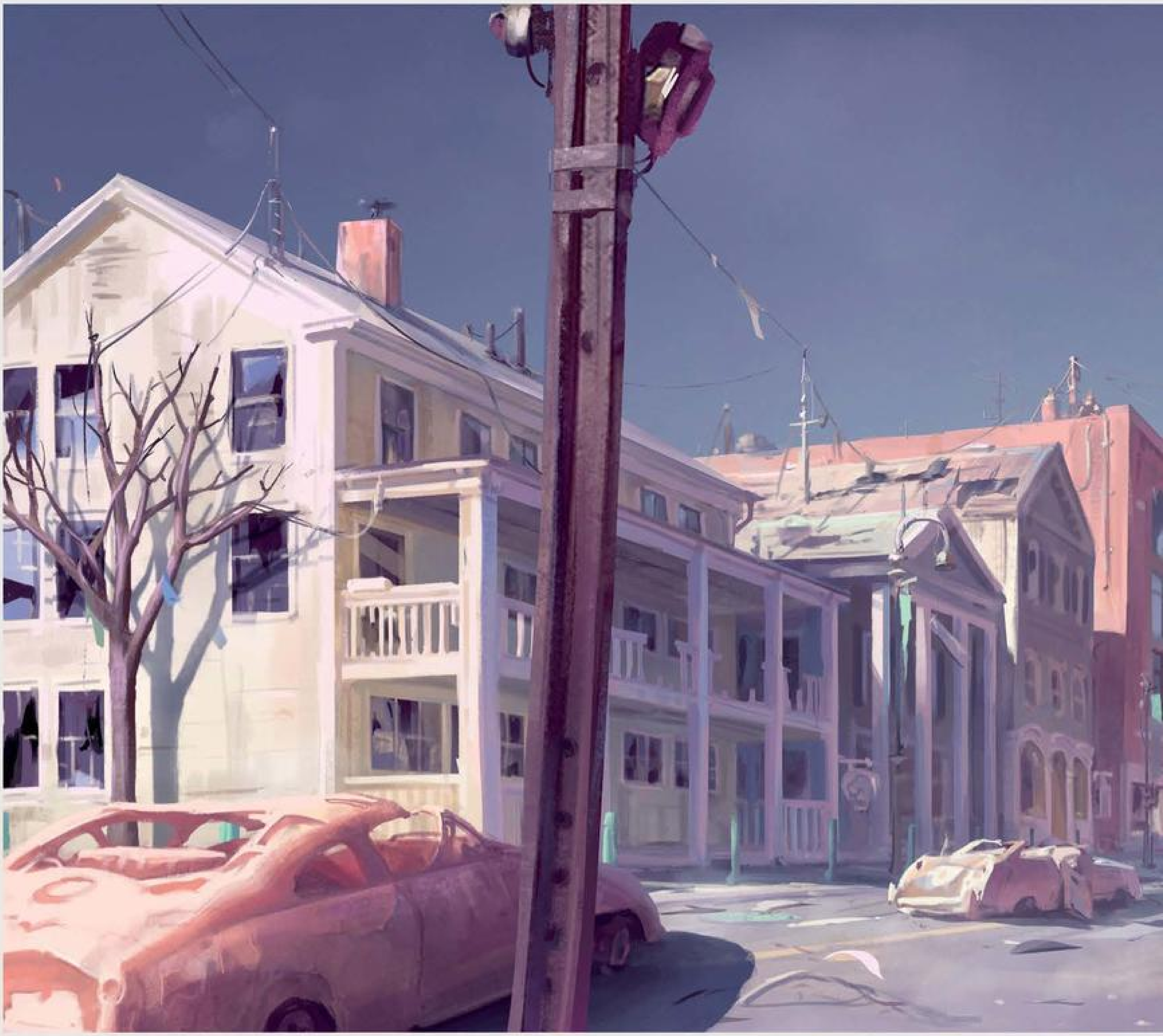






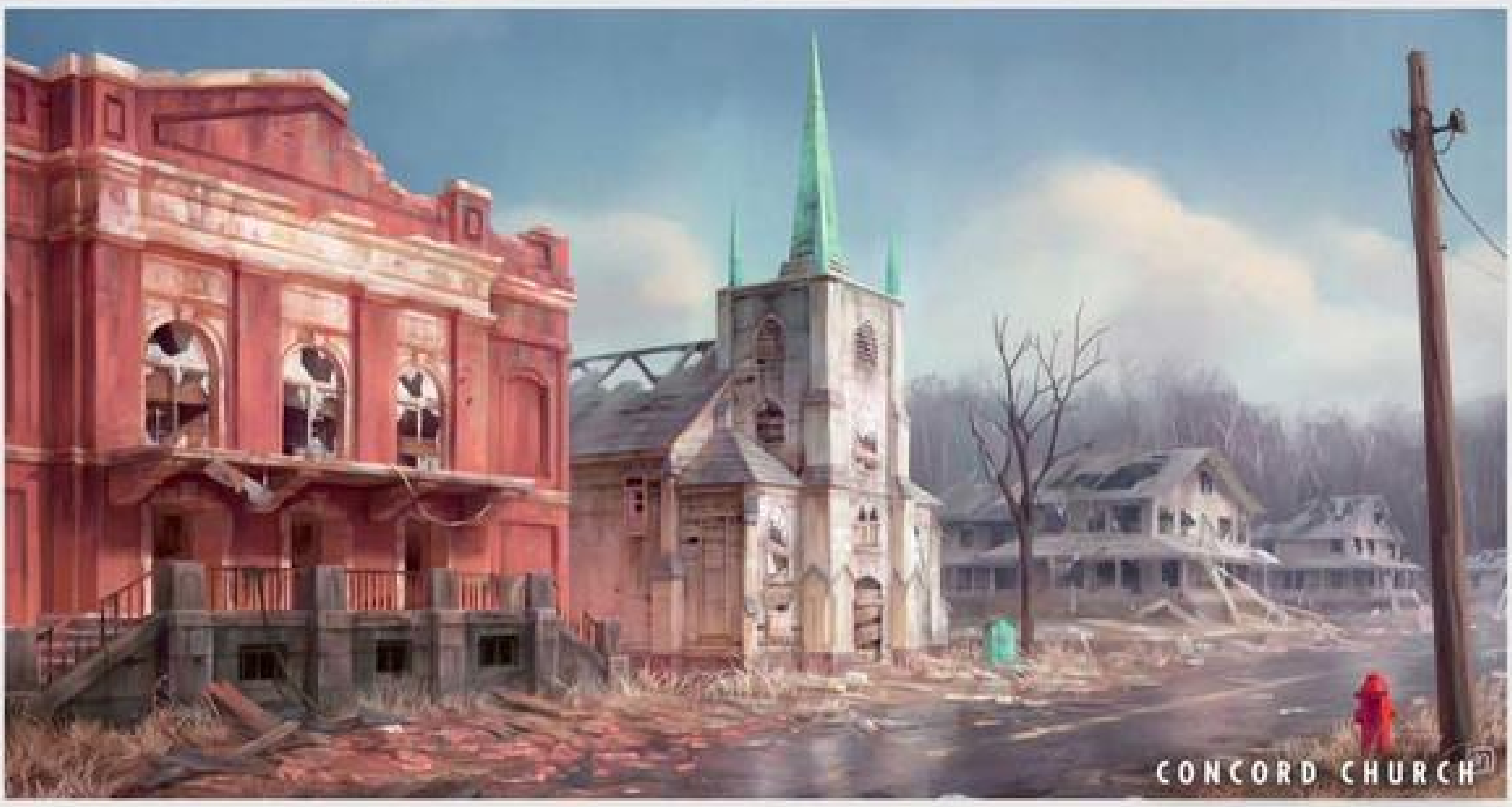




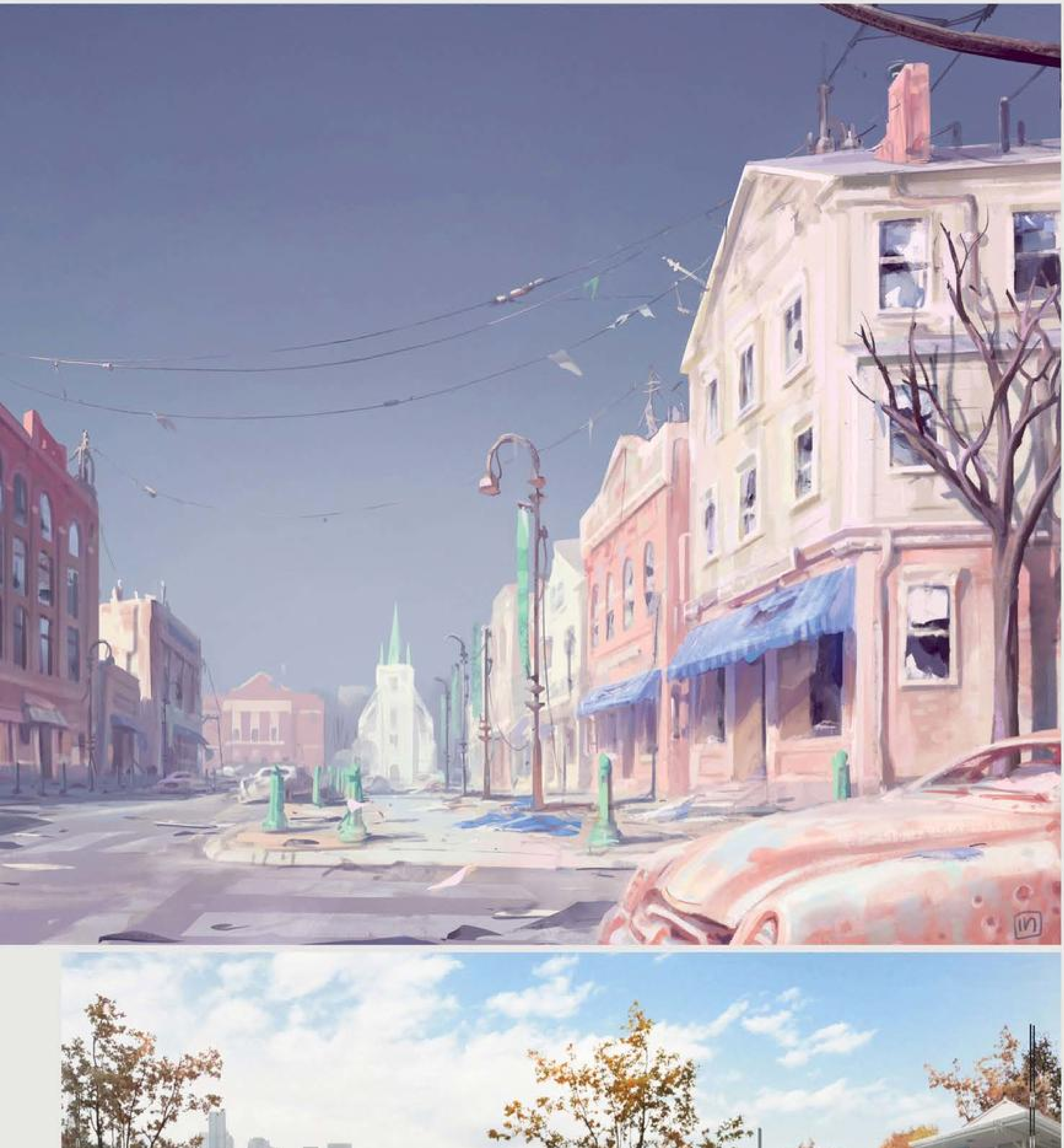


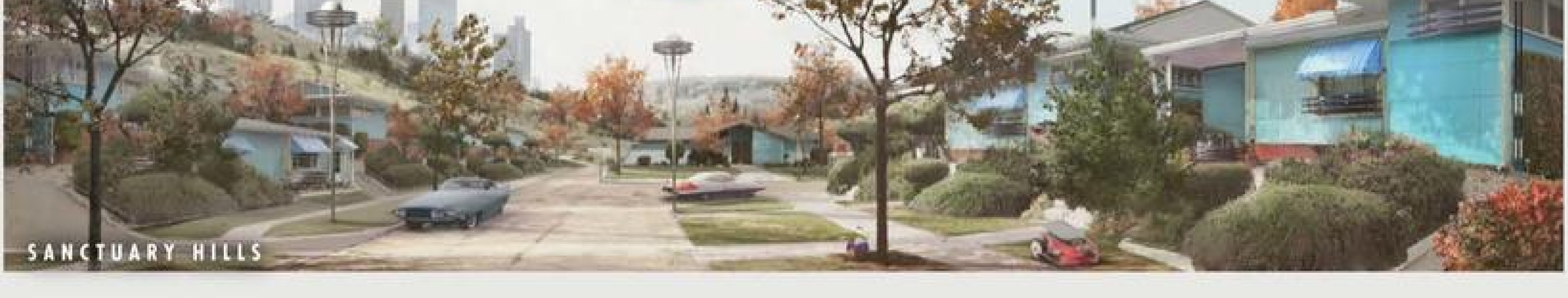
CONCORD

Our first urban area was the small town of Concord, located near Vault 111. This was a key area of our vertical slice—a limited portion of the game that we used to prototype the art, tech, and gameplay. This testing area started with the vault, extended through the town of Sanctuary Hills to the Red Rocket, and ended with a dramatic battle in Concord.



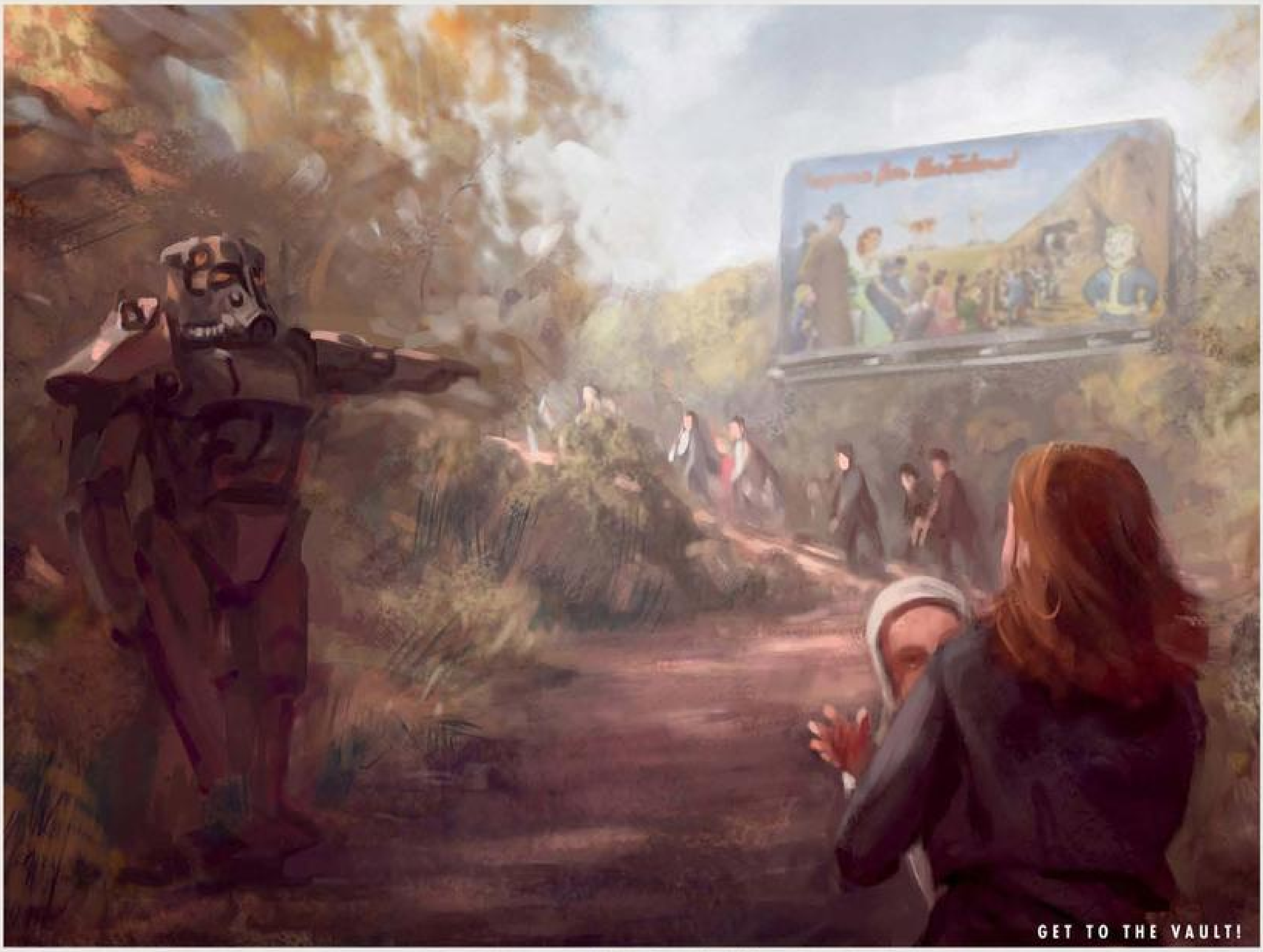
CONCORD CHURCH



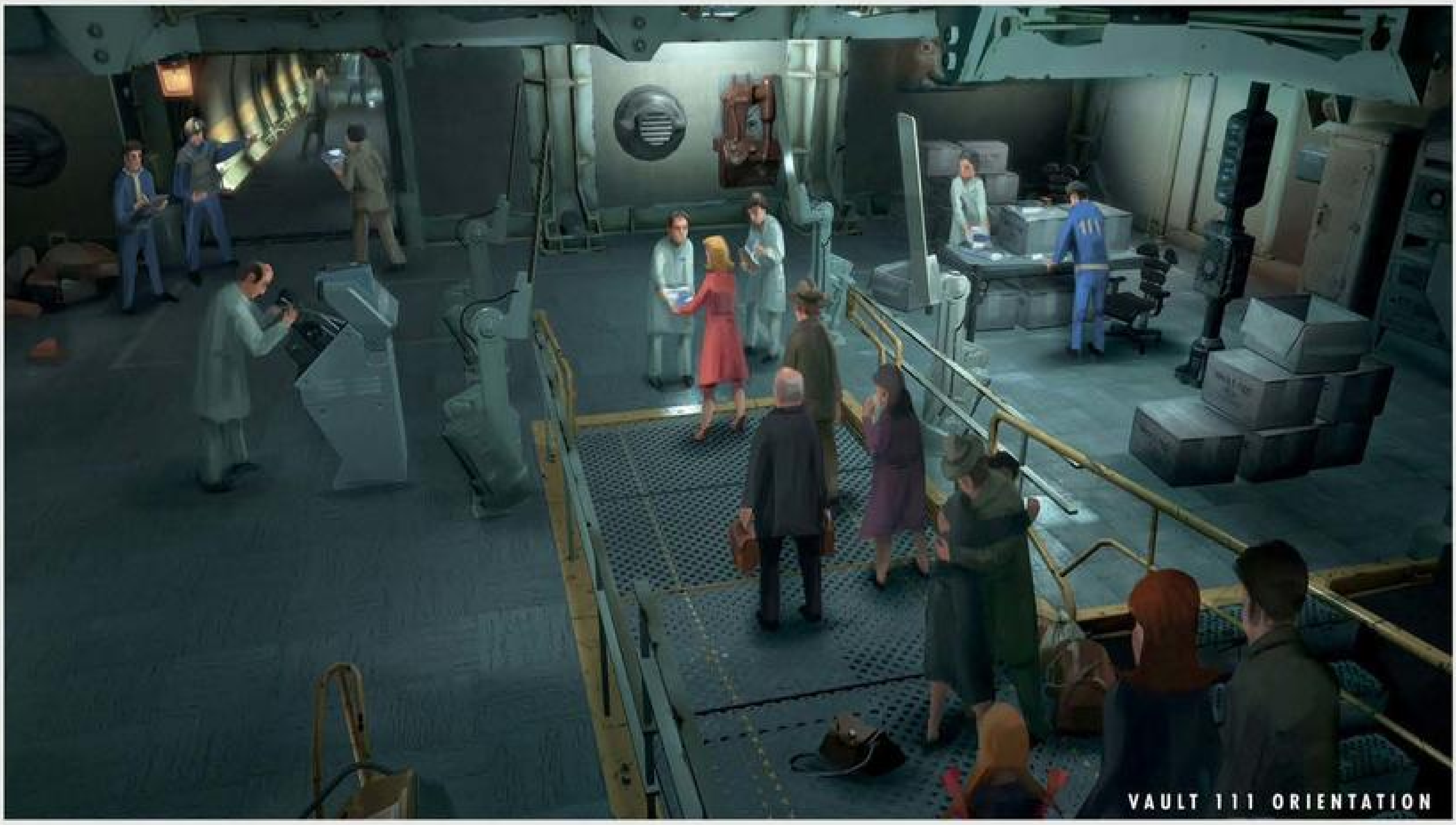


SANCTUARY HILLS

SANCTUARY HILLS PANIC

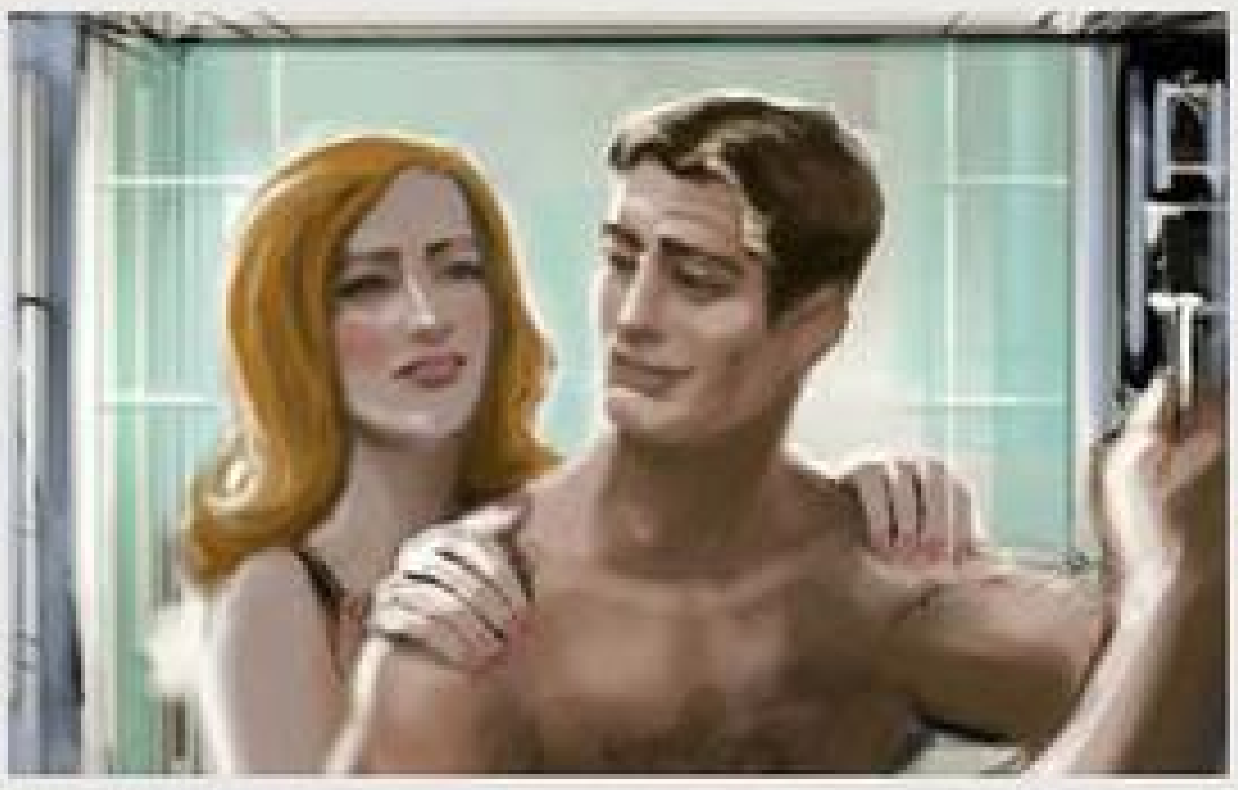


GET TO THE VAULT!

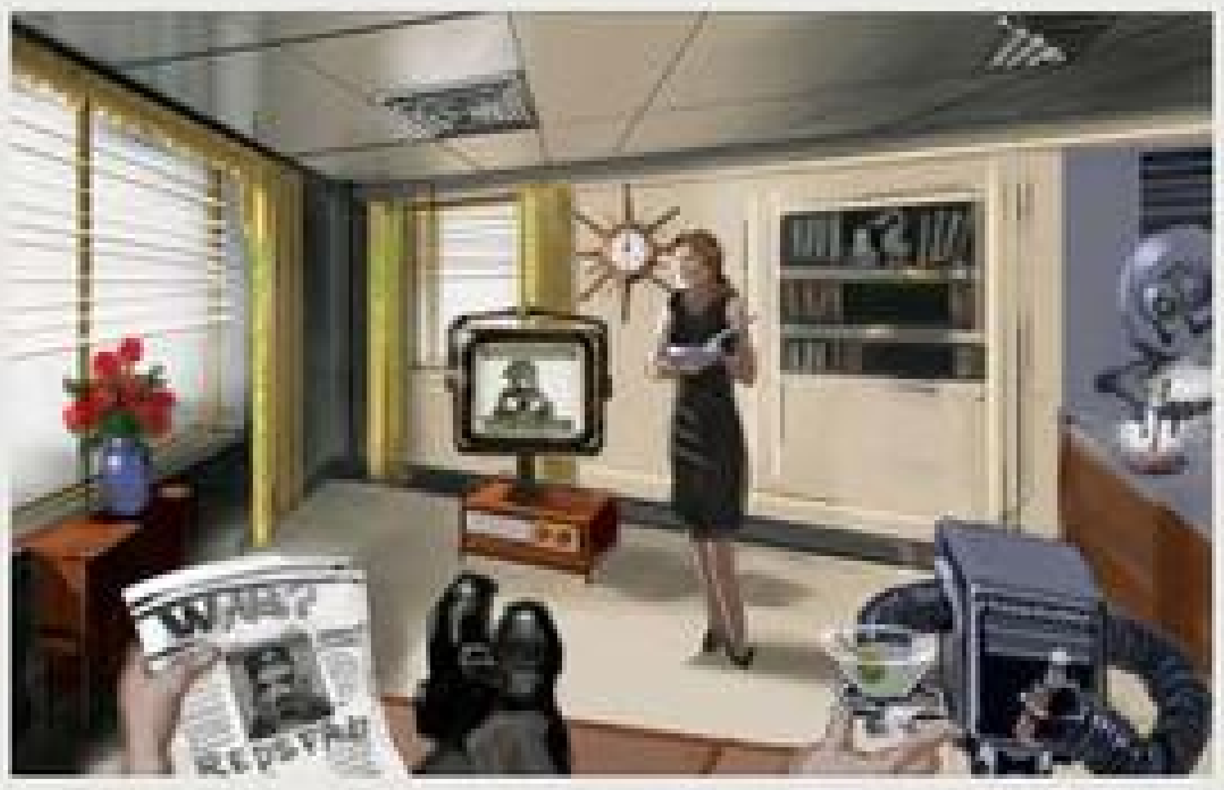


VAULT 111 ORIENTATION

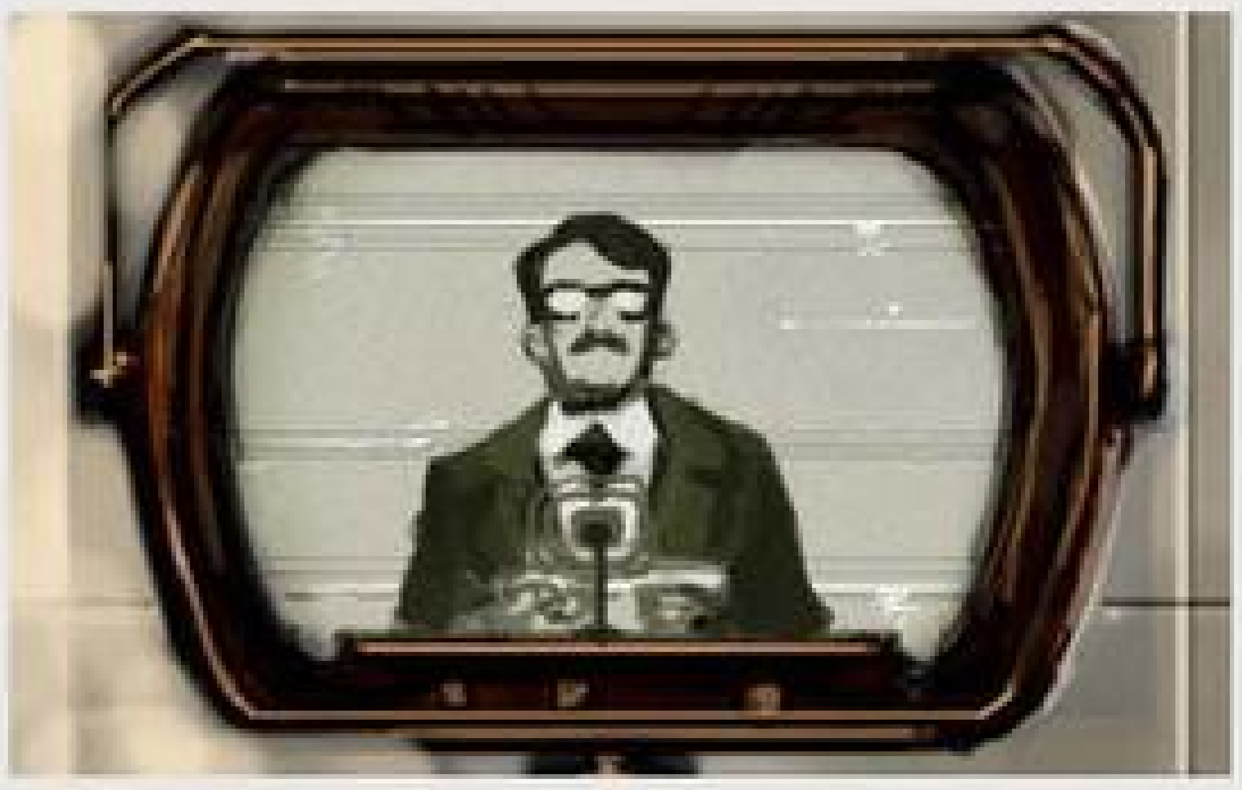
Working out the major beats of the early game experience.



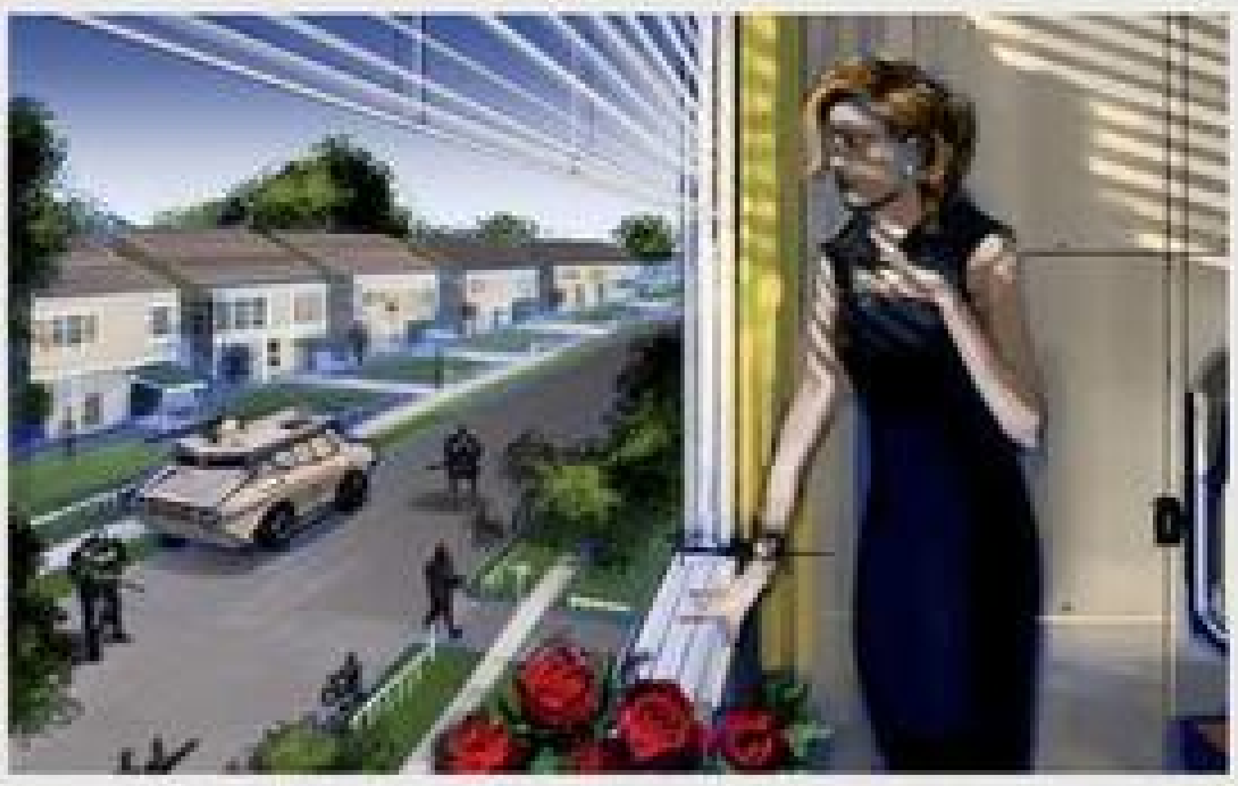
1. Close-up, looking into the bathroom mirror, just finished up shaving. Behind you is your wife, Nora (young Diana Rigg), looking at you lovingly with her hands on your shoulders.



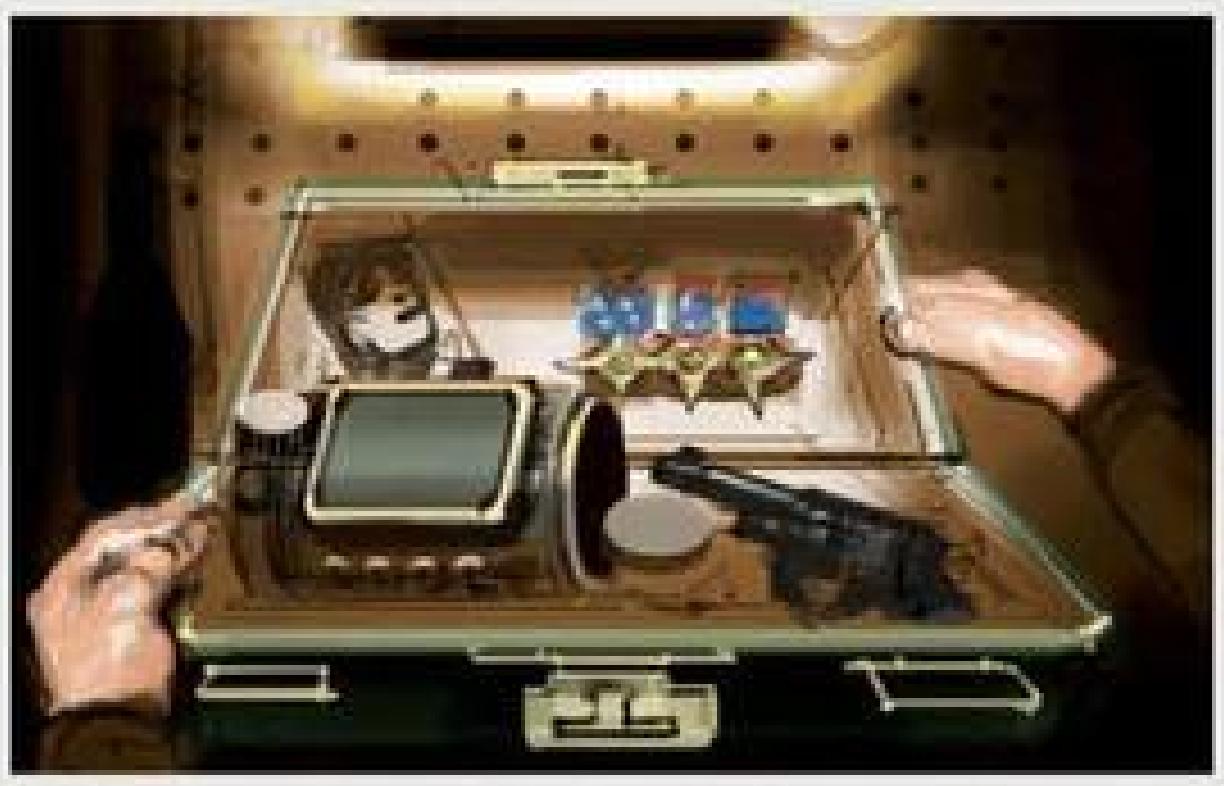
2. In living room, looking towards kitchen. Nora, obviously pregnant with a worried expression looking at the TV, Mr. Handy in the background washing dishes.



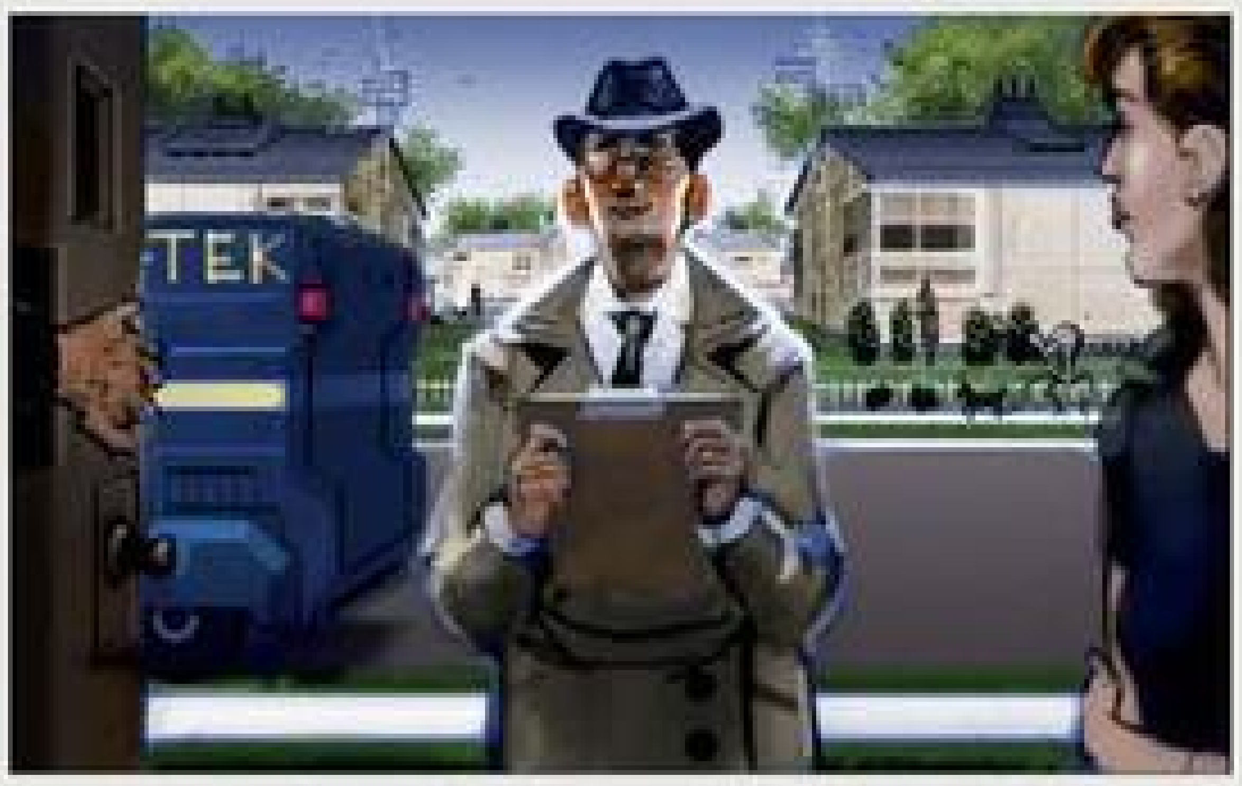
3. Close-up of TV, talking head on the news with a graphic about impending war.



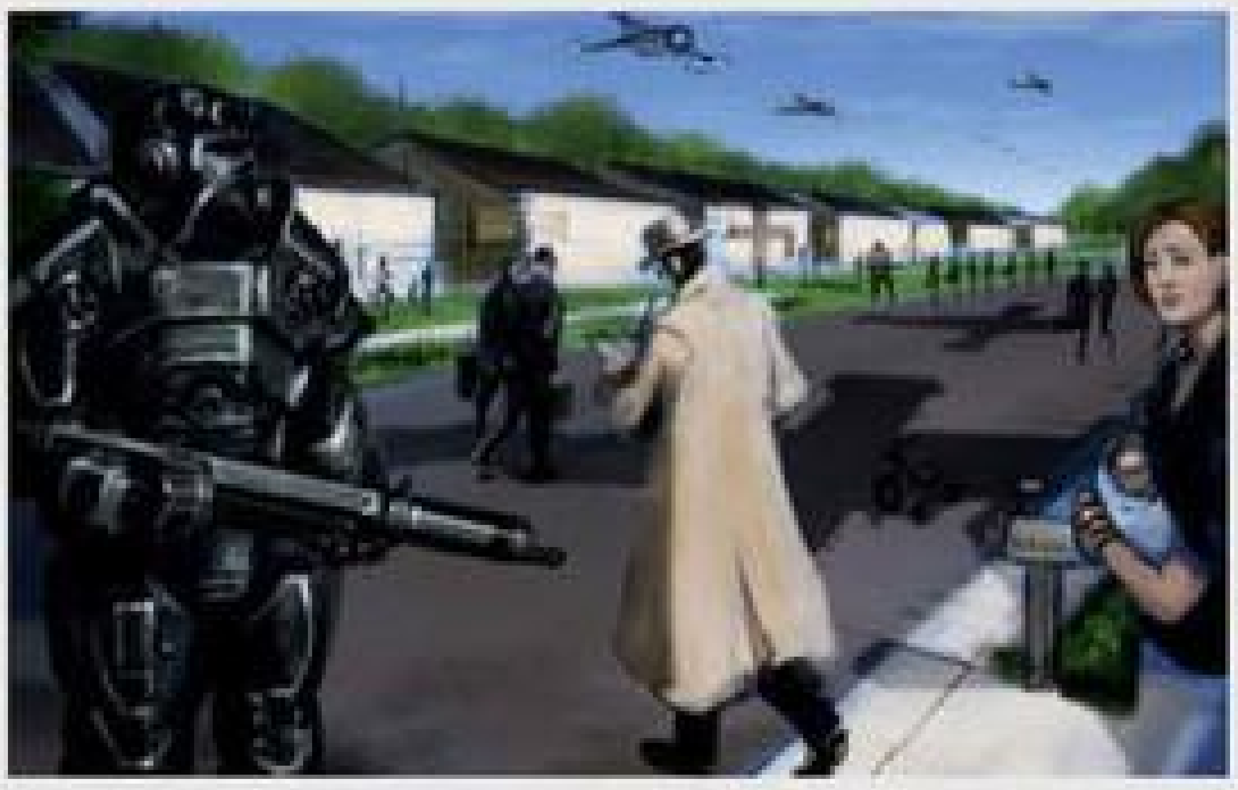
4. View out the living room window to the street outside, military truck passing by, power armor troops patrolling past. A few neighbors outside on their front steps wondering what's going down.



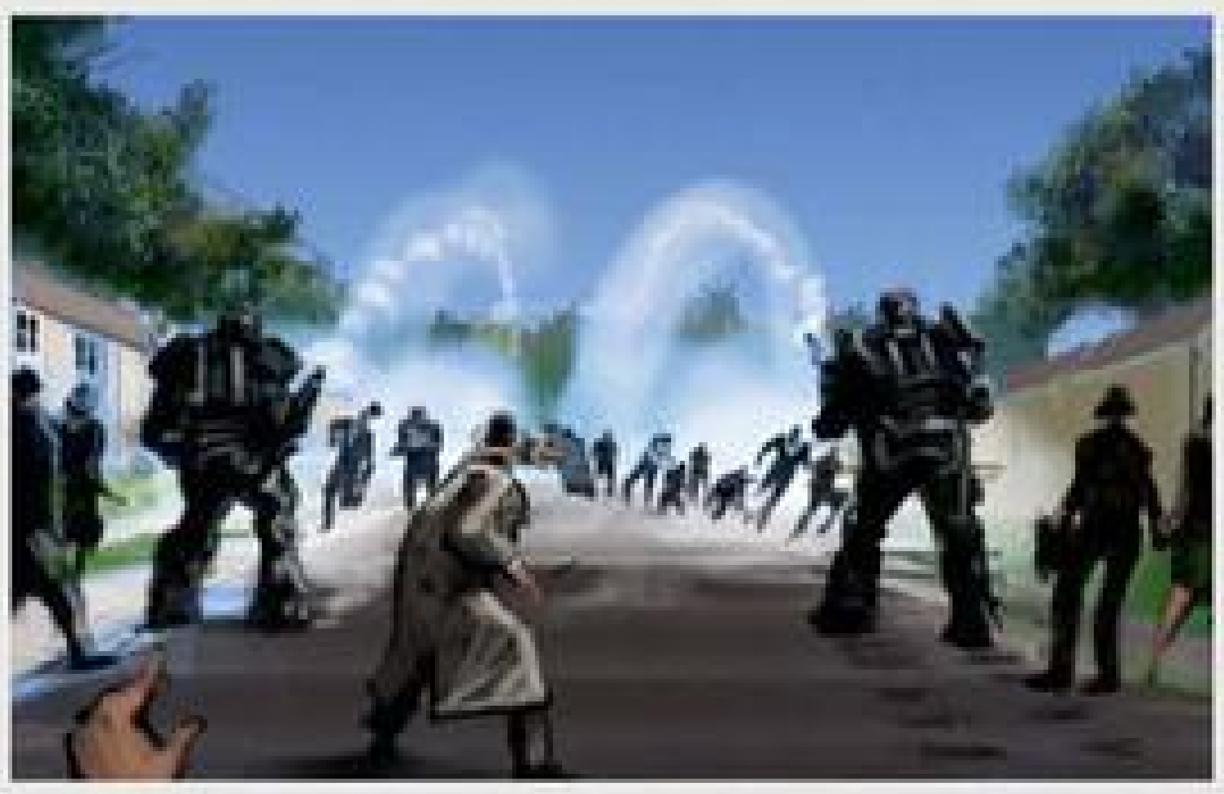
5. In the basement workshop, pulling an old army-issue Pip-Boy and 10mm pistol out of a trunk of war memorabilia.



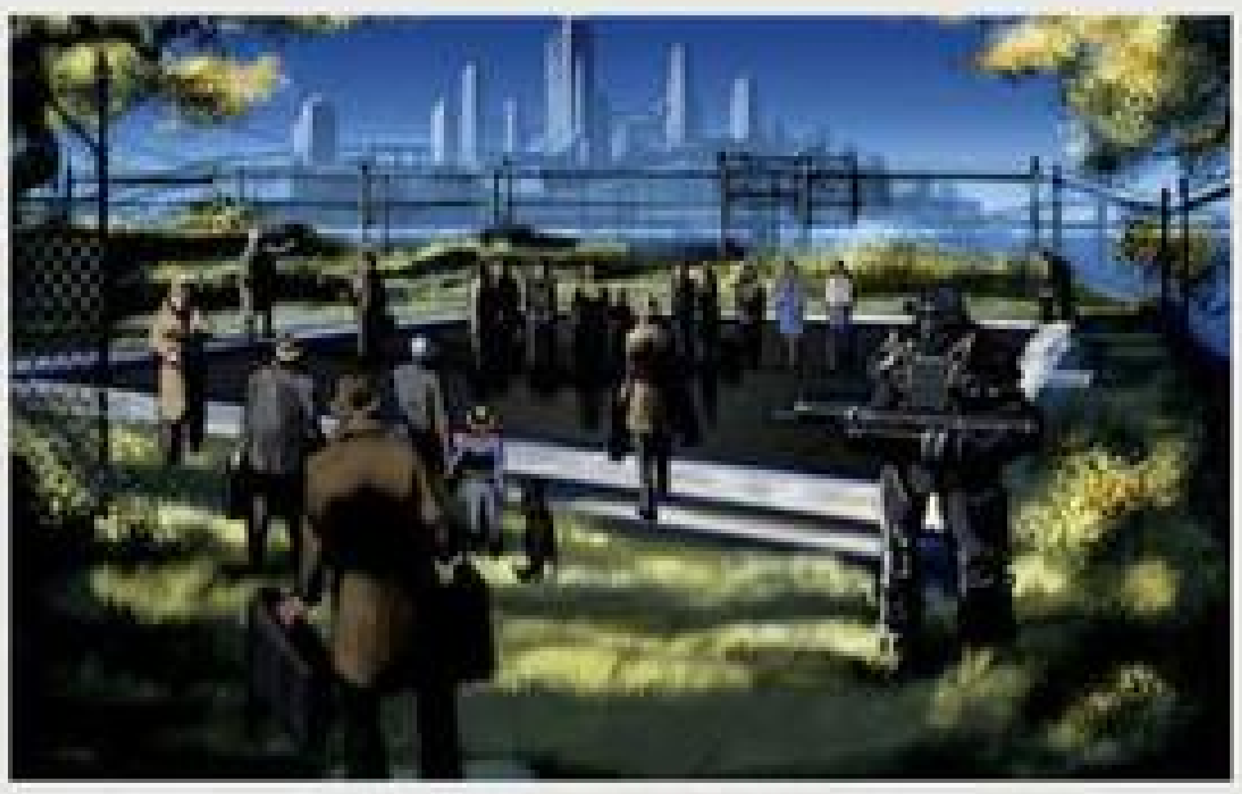
6. View out the open front door, a Vault-Tec salesman/representative in a suit and hat, holding up a sign-up clipboard. Vault-Tec van can be seen behind him, big plastic Vault Boy on the roof. The rep looks like Fredo Corleone, smooth but obviously nervous.



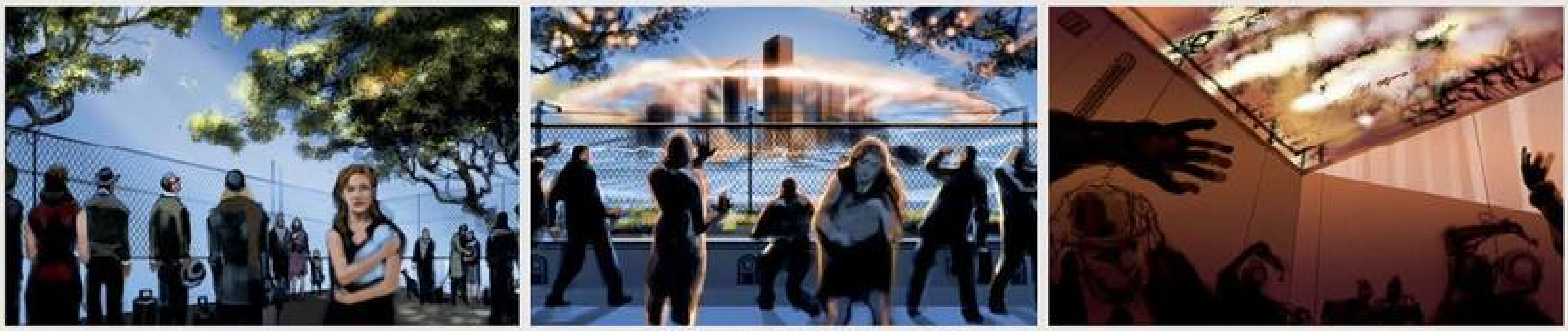
7. Out on the street with wife, in a small group of citizens being escorted by power-armored troops down the street.



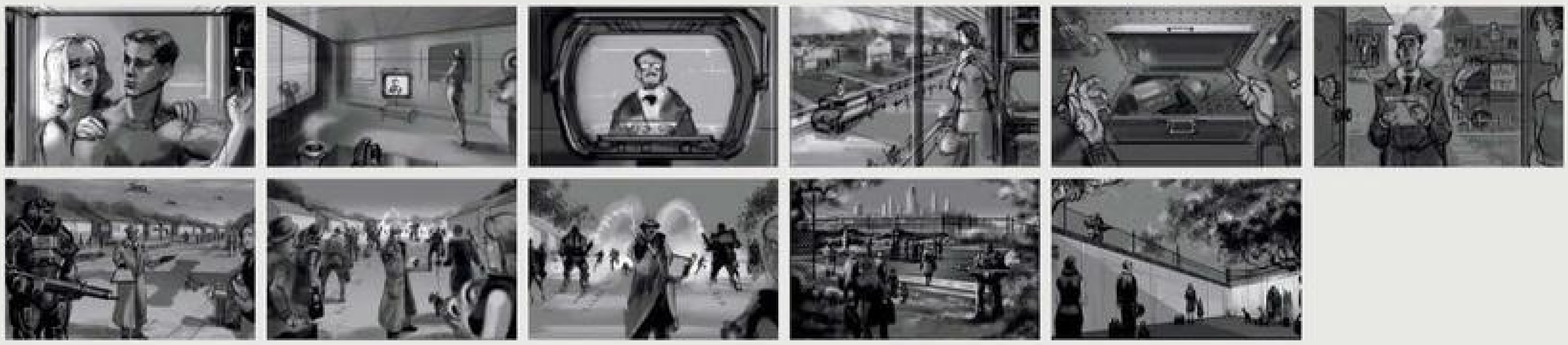
8. Further down the same street, public at large is in a panic. Troops firing at hysterical citizens who are getting in the way.



9. About to step onto the large Vault elevator lift.



10. View from the lift as it just starts to descend, city in the distance, mushroom clouds on the horizon. Blast wave headed towards us.



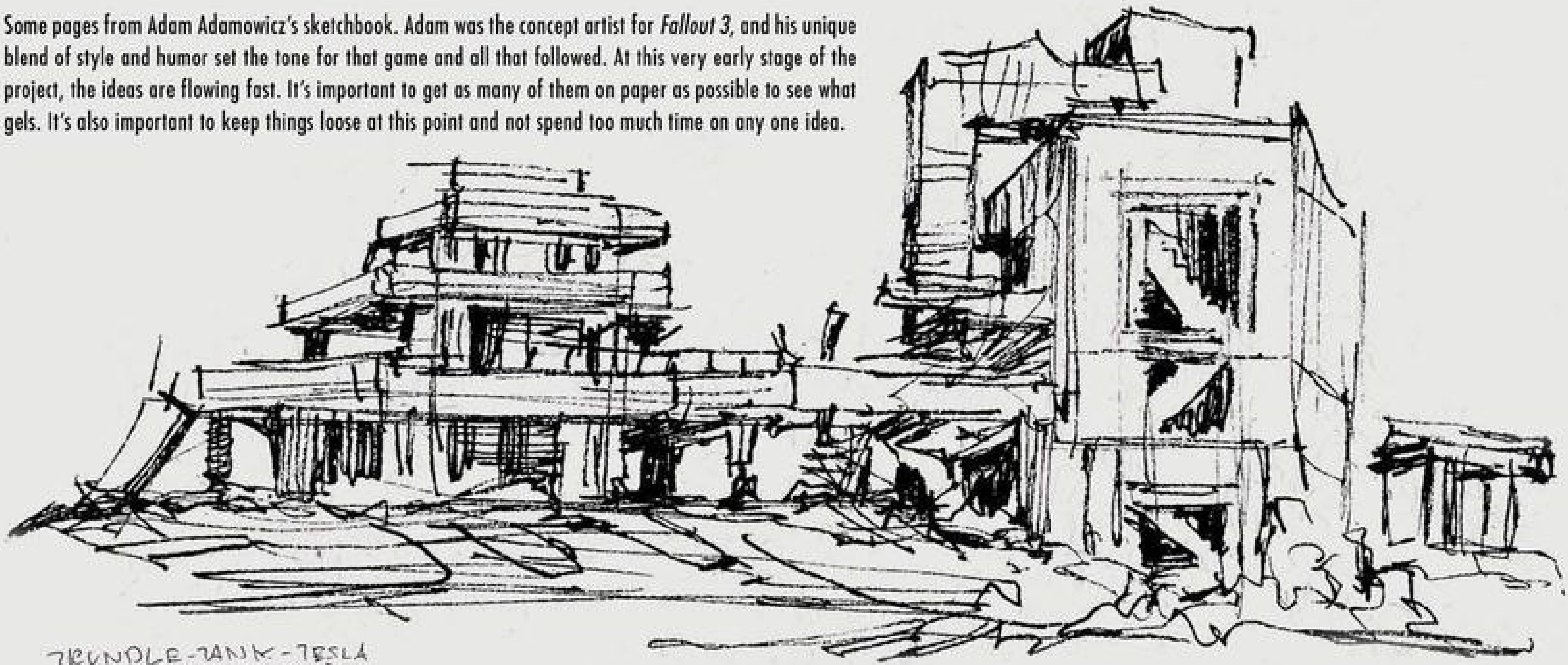
CRYOPOD ABDUCTION SCENE

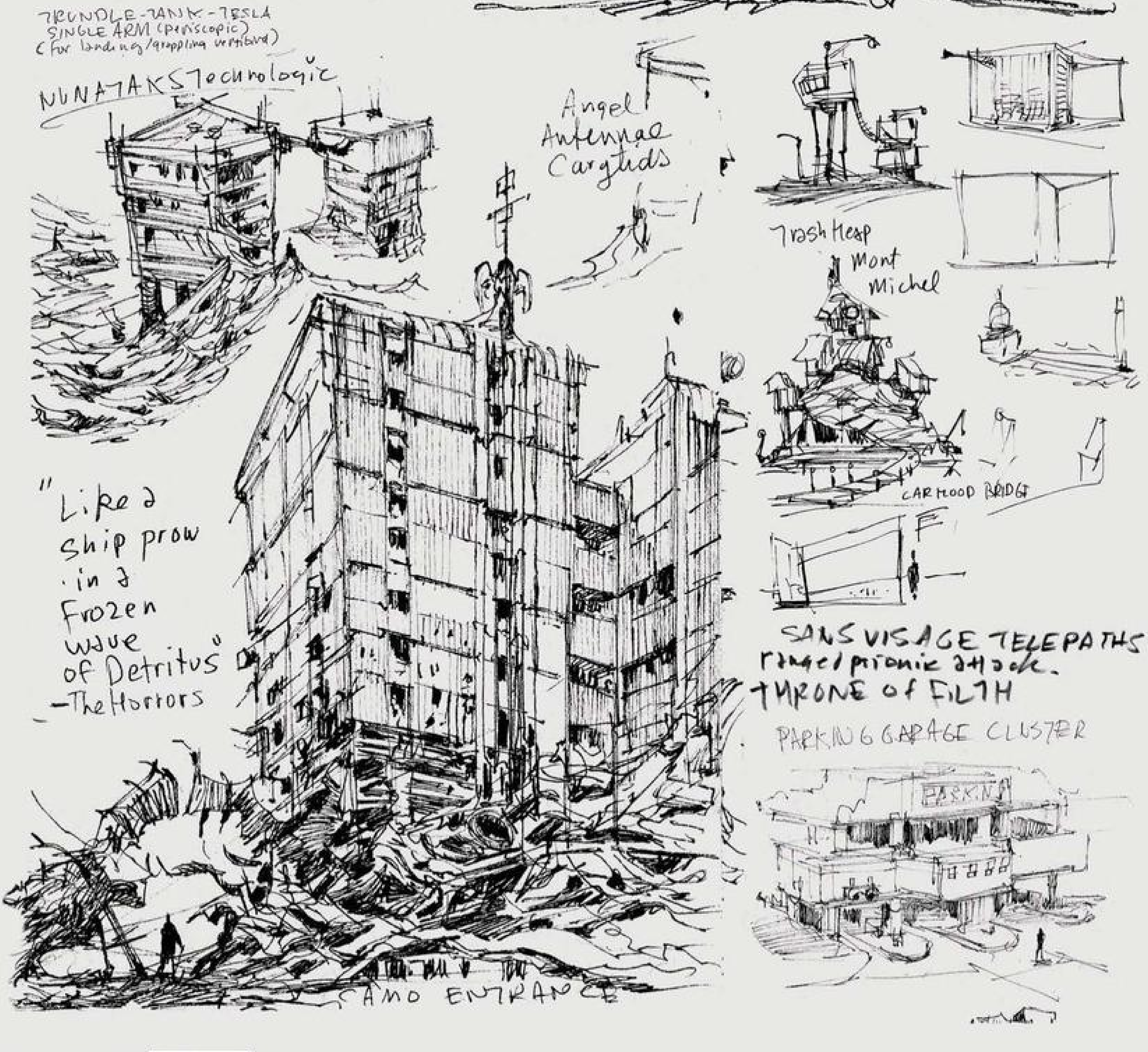
Captures a critical and emotional moment early in the game.

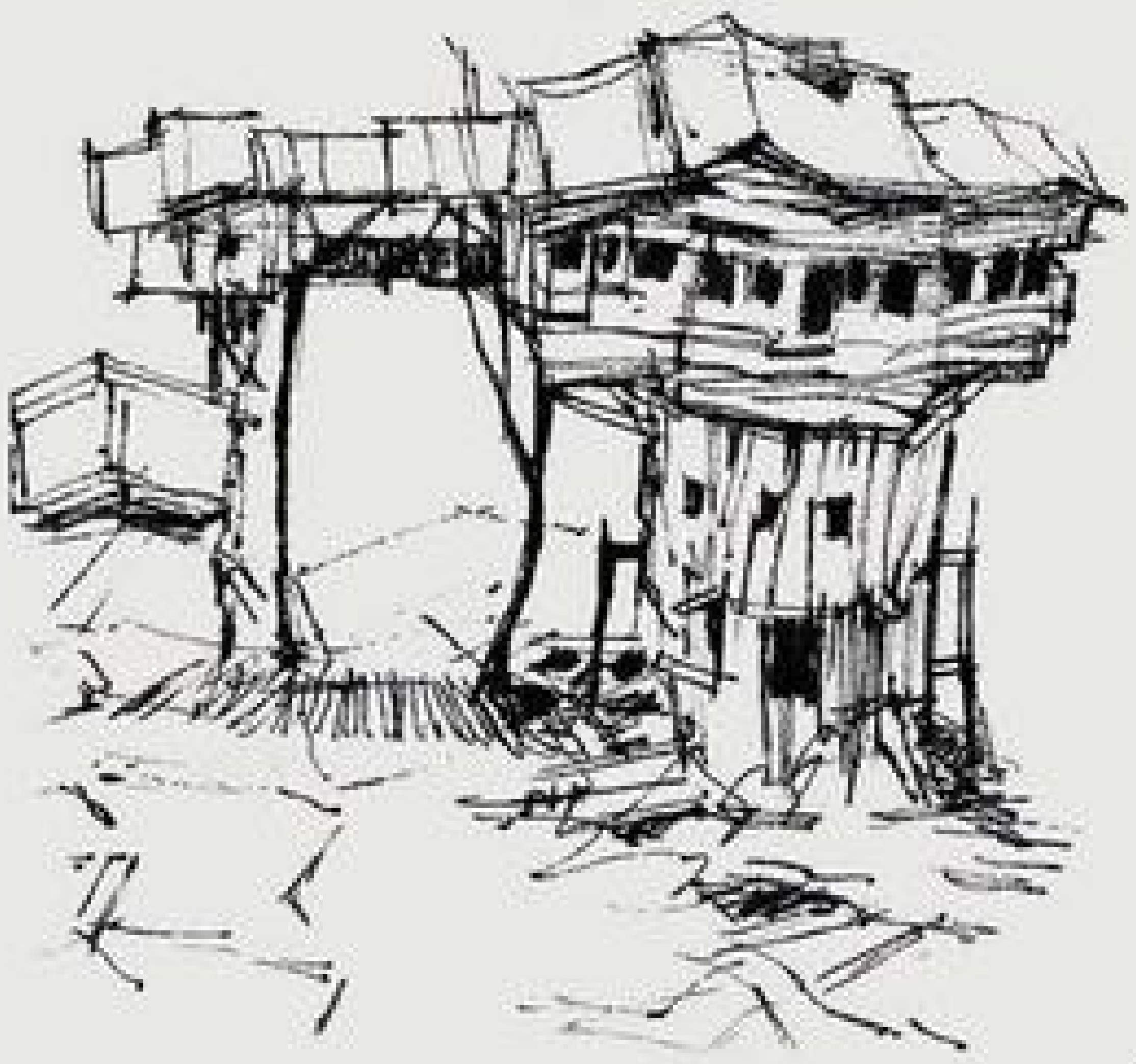
VERTIBIRD GUNNER SCENE

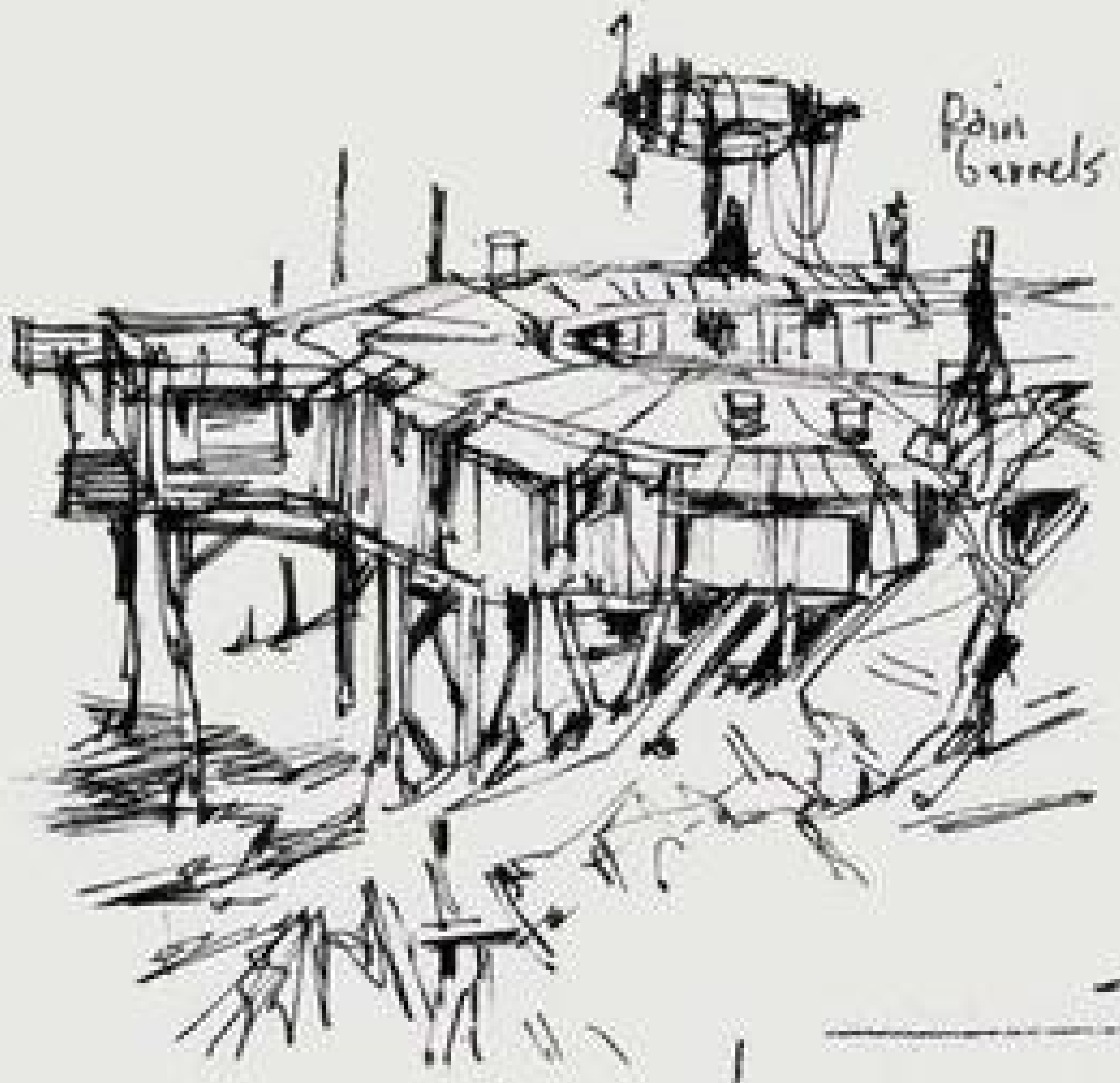
We did a few of these inspiration paintings to capture the essence of aspects of the game we were hoping to achieve.

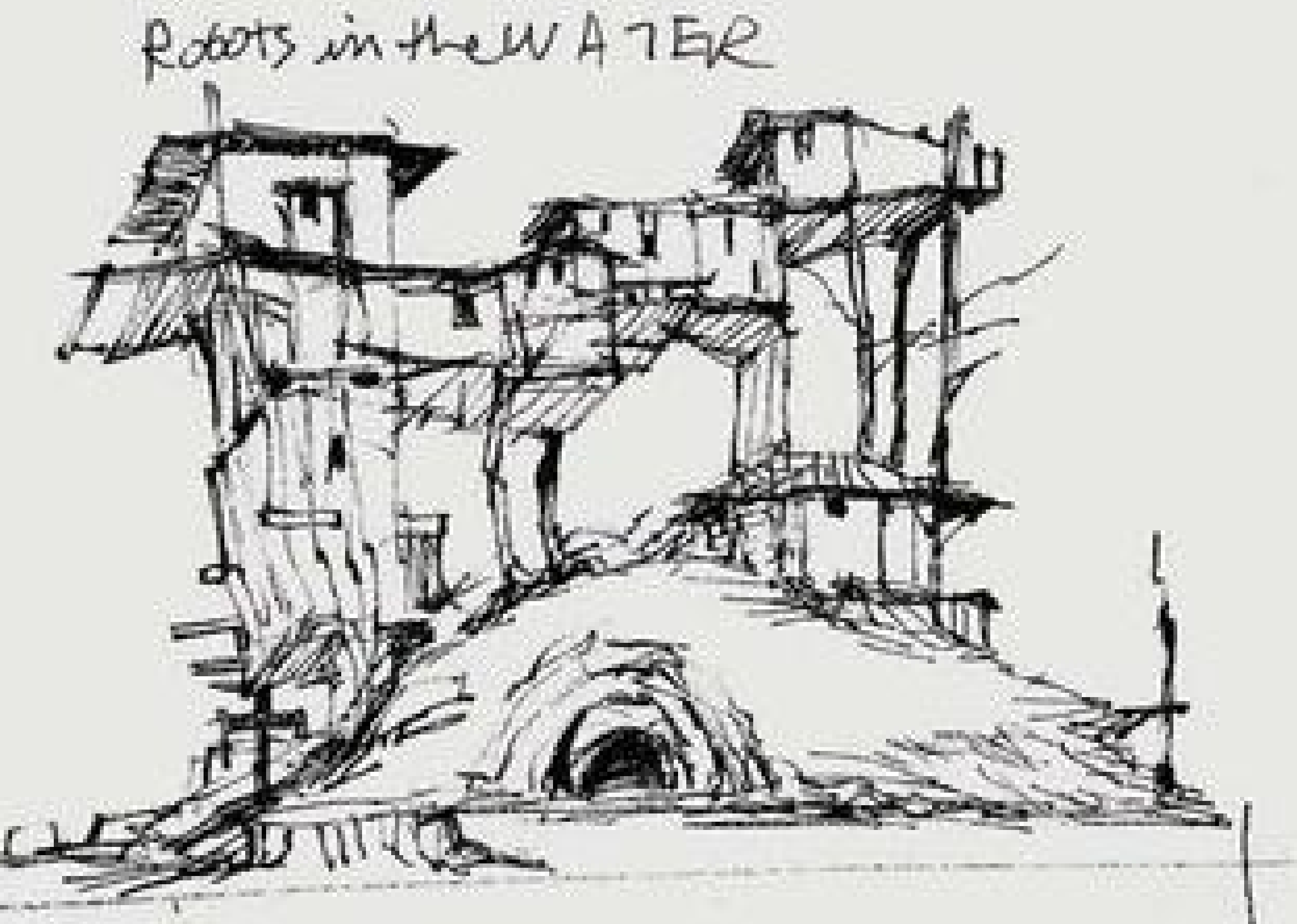
Some pages from Adam Adamowicz's sketchbook. Adam was the concept artist for *Fallout 3*, and his unique blend of style and humor set the tone for that game and all that followed. At this very early stage of the project, the ideas are flowing fast. It's important to get as many of them on paper as possible to see what gels. It's also important to keep things loose at this point and not spend too much time on any one idea.

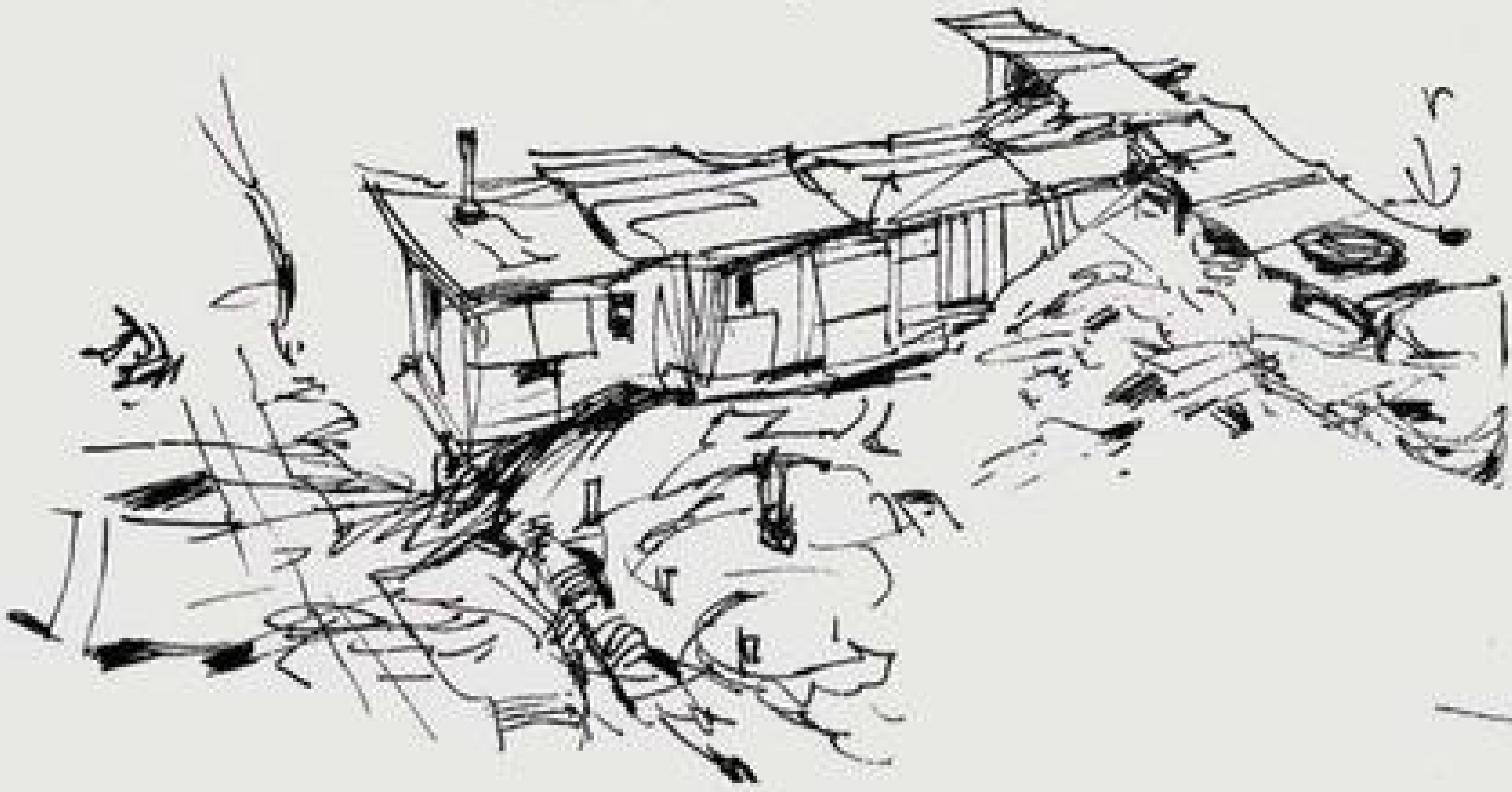


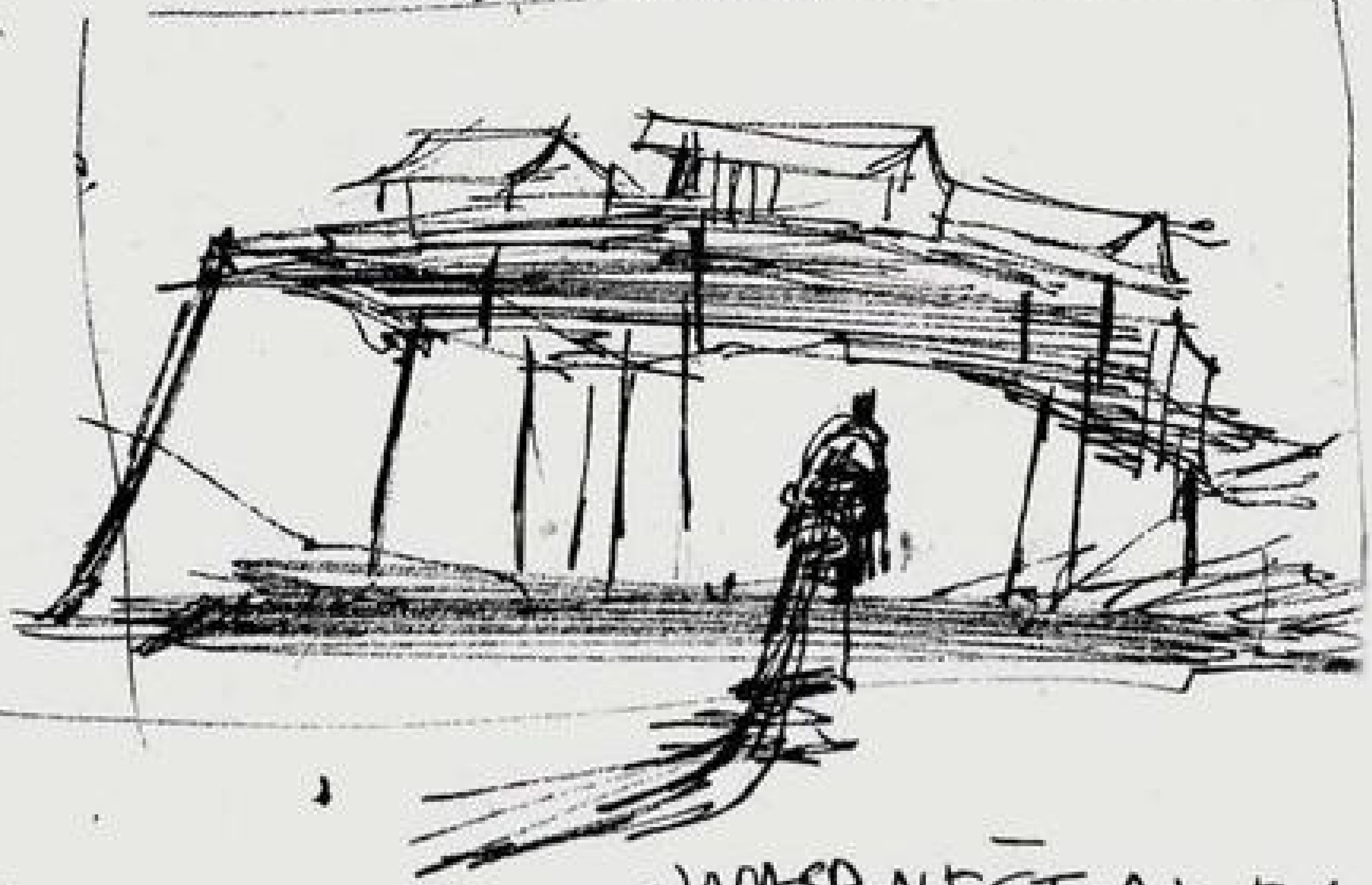

TRUNDLE-TANK-TESLA
SINGLE ARM (periscopic)
(for landing/grappling vertibird)
NUNATAKS Technologic
Angel Antennae Caryatids
Trash Heap Mont Michel
CAR HOOD BRIDGE
"Like a ship prow in a Frozen wave of Detritus" -The Horrors
SANS VISAGE TELEPATHS
ranged/psionic attack.
THRONE of FILTH
PARKING GARAGE CLUSTER
PARKIN
CAMO ENTRANCE

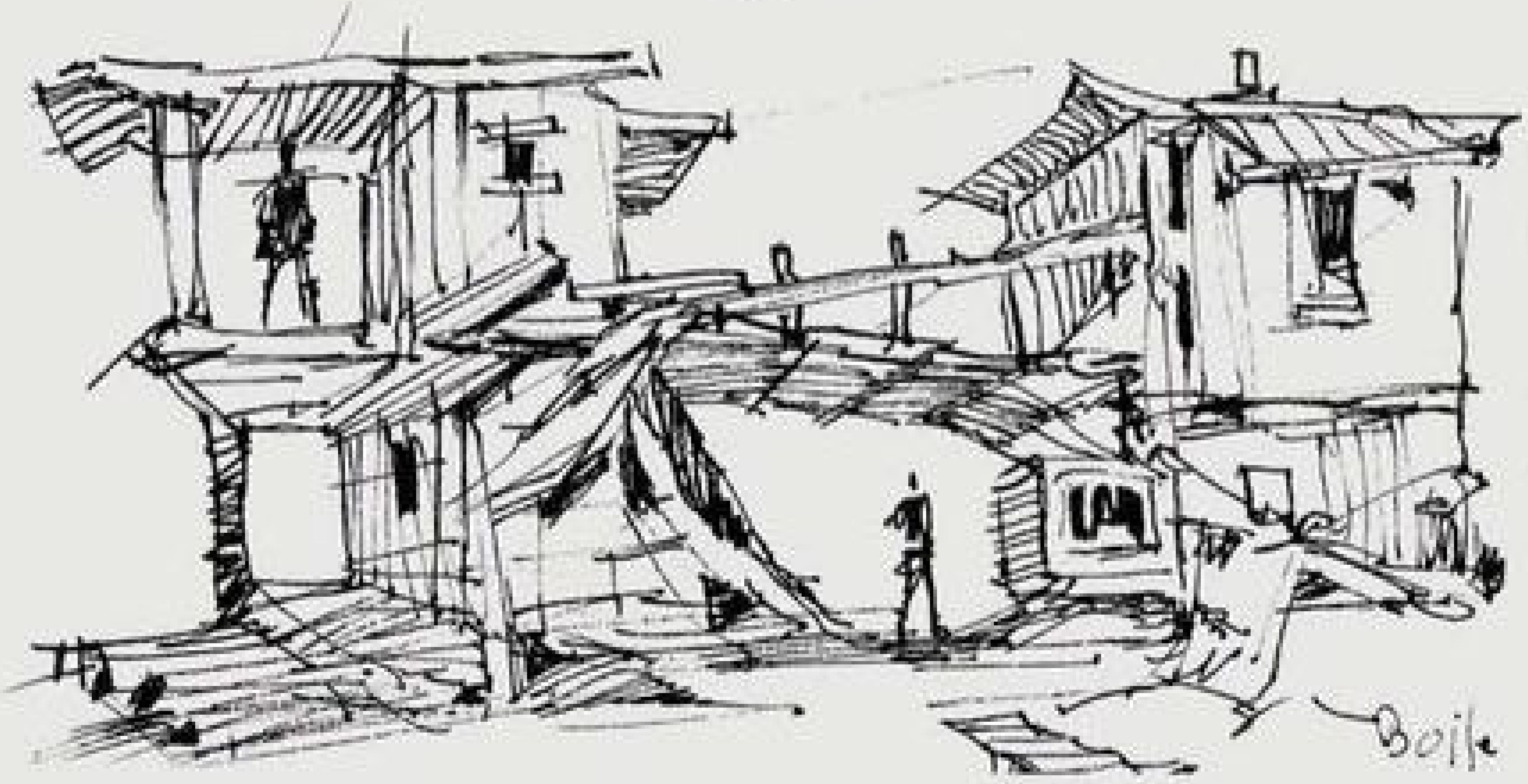


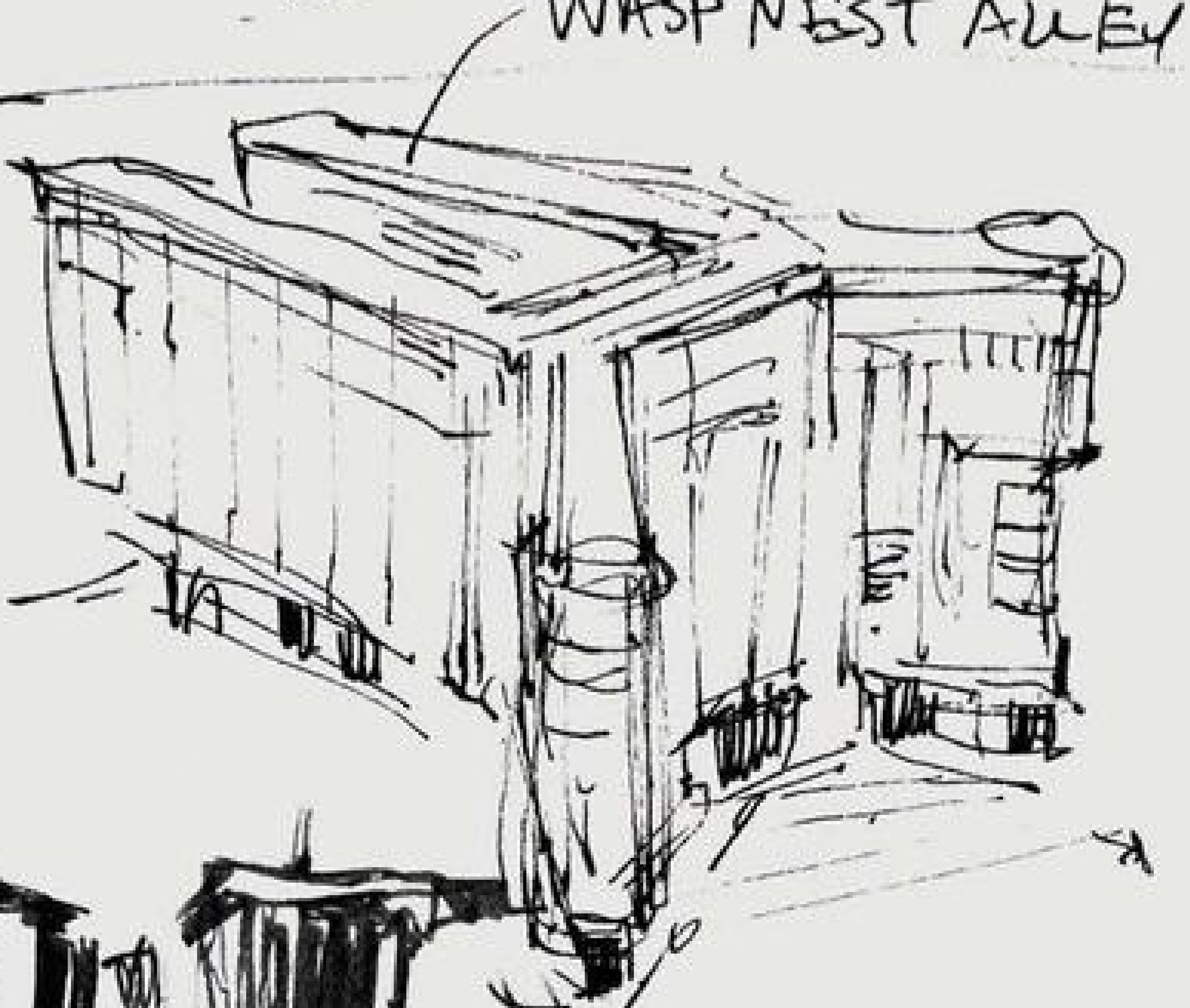

Rain barrels

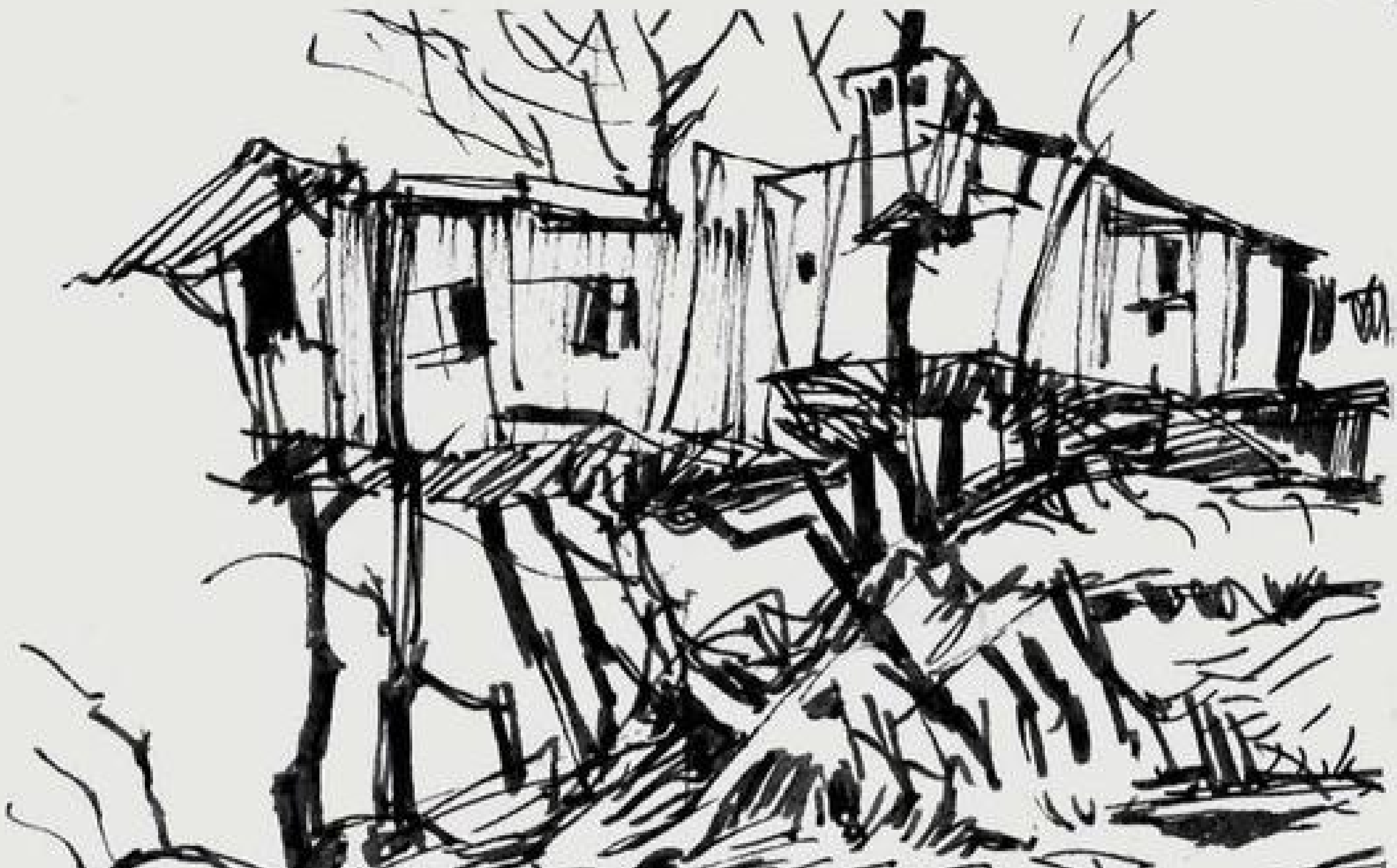

Robots in the WATER

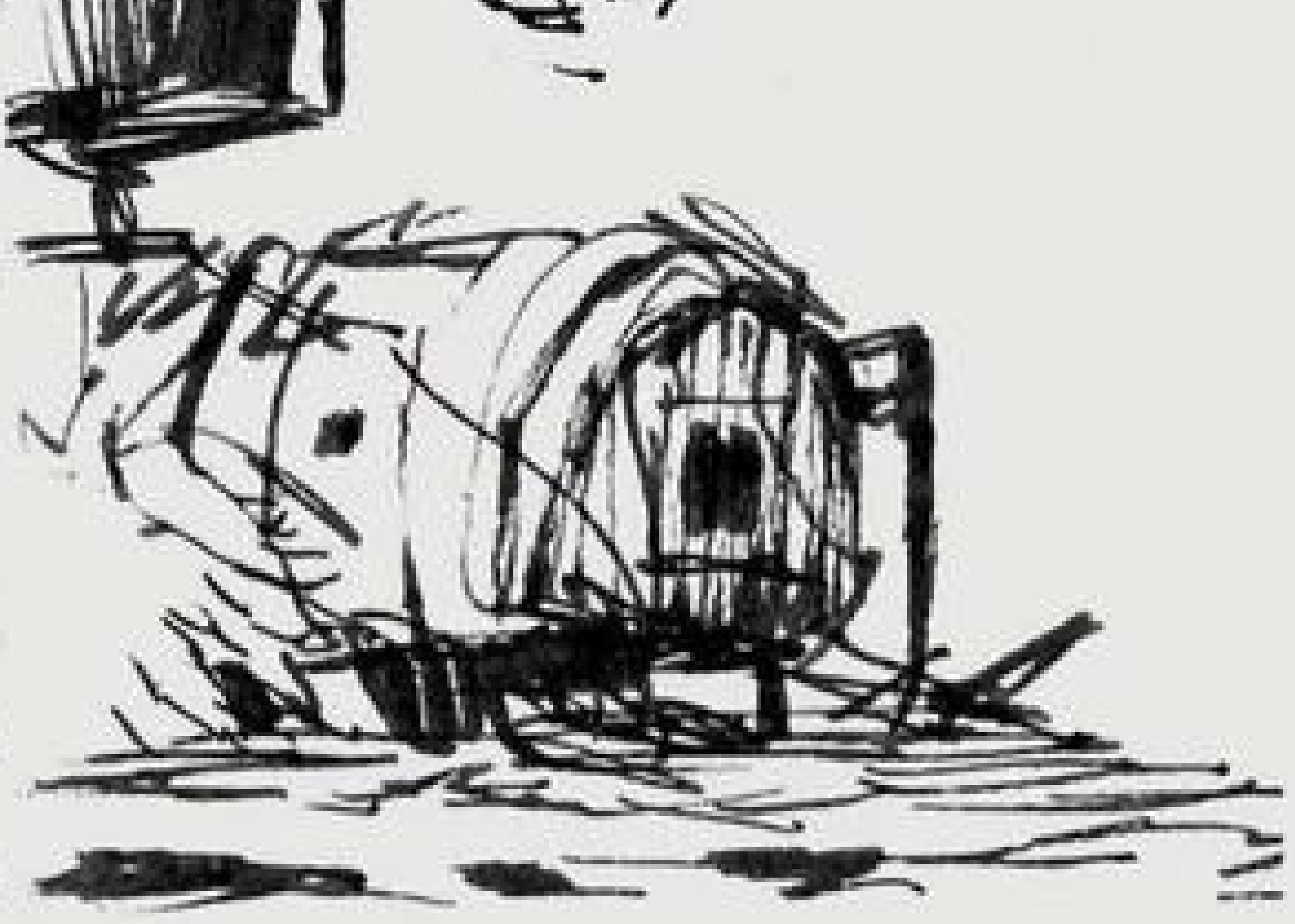


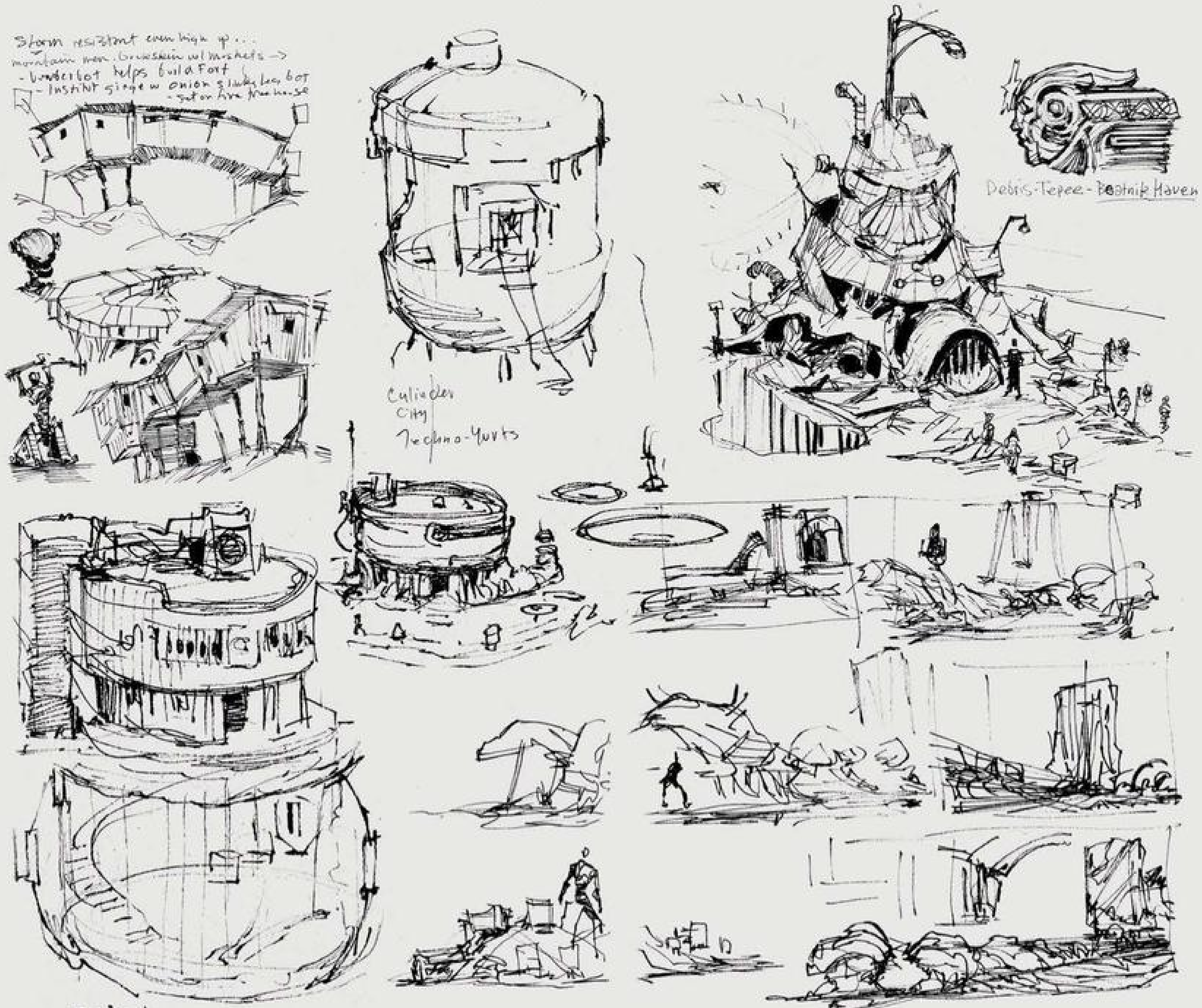


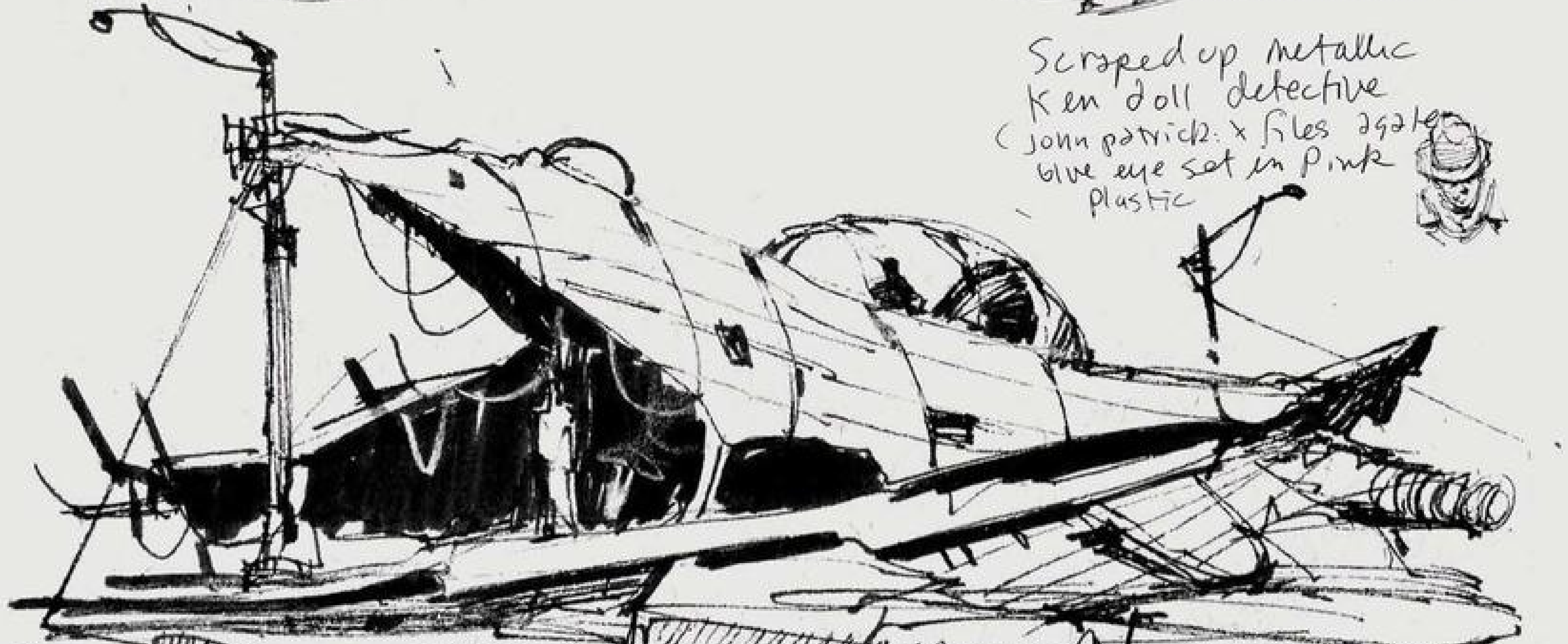

Boile

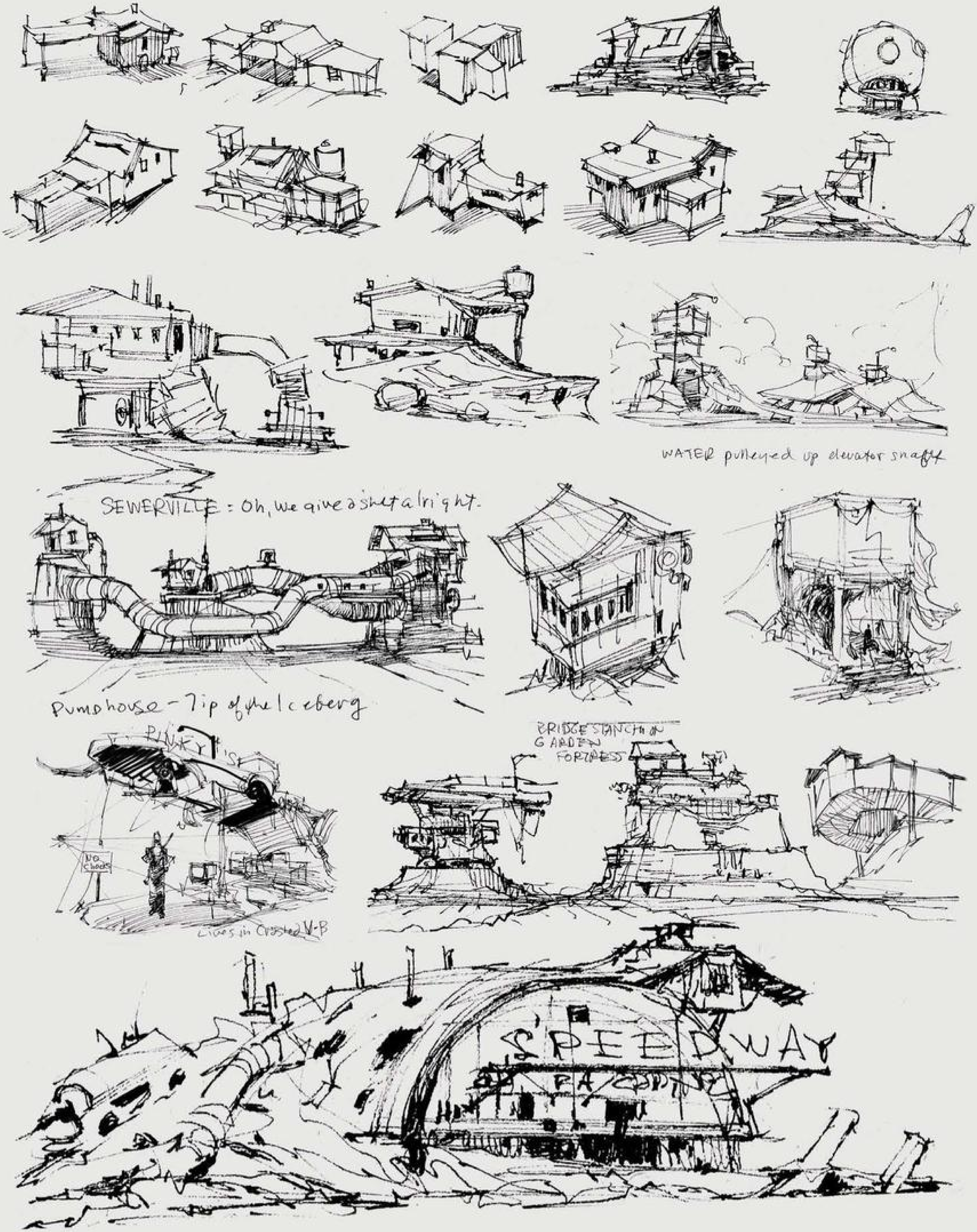

WASP NEST ALLEY



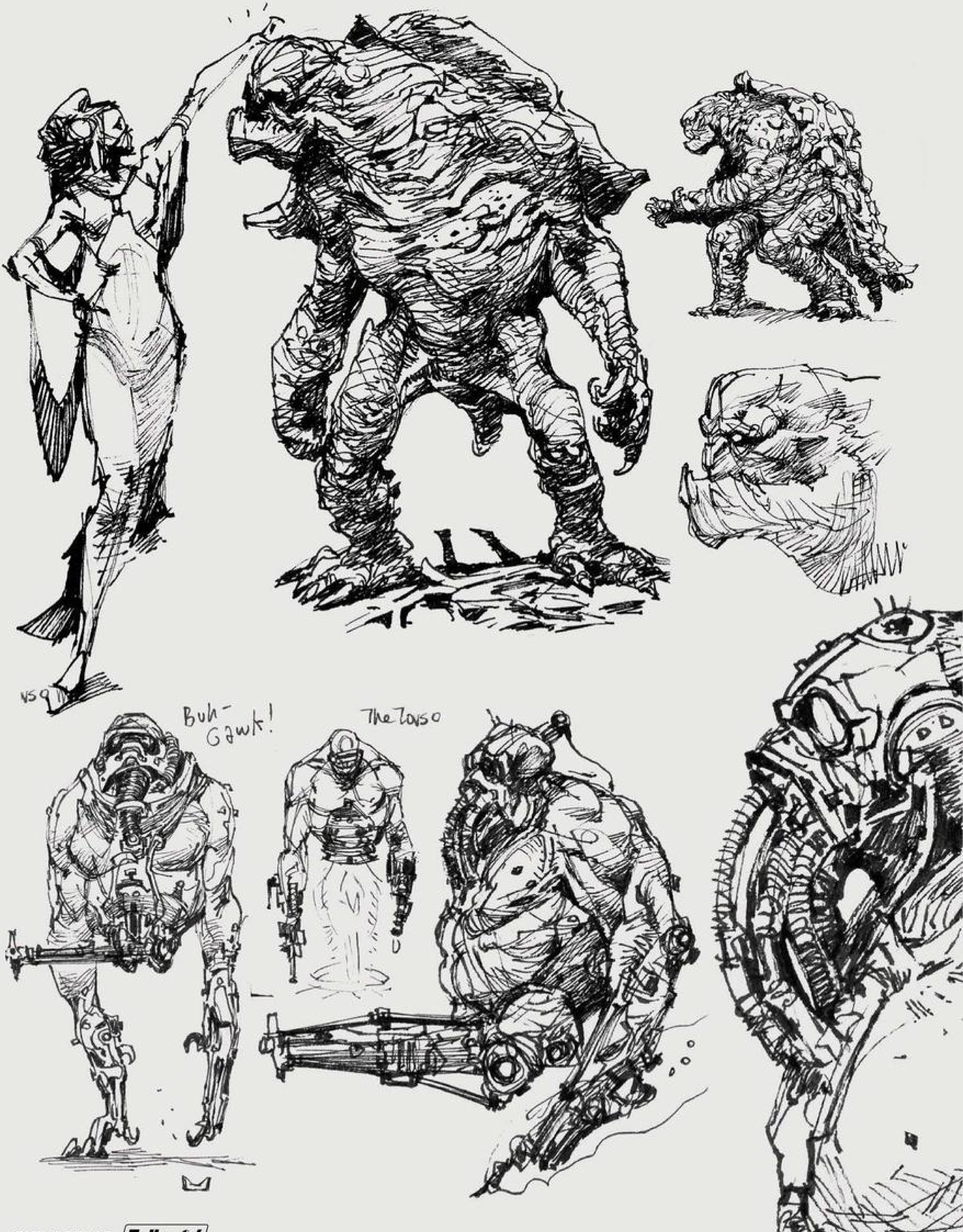


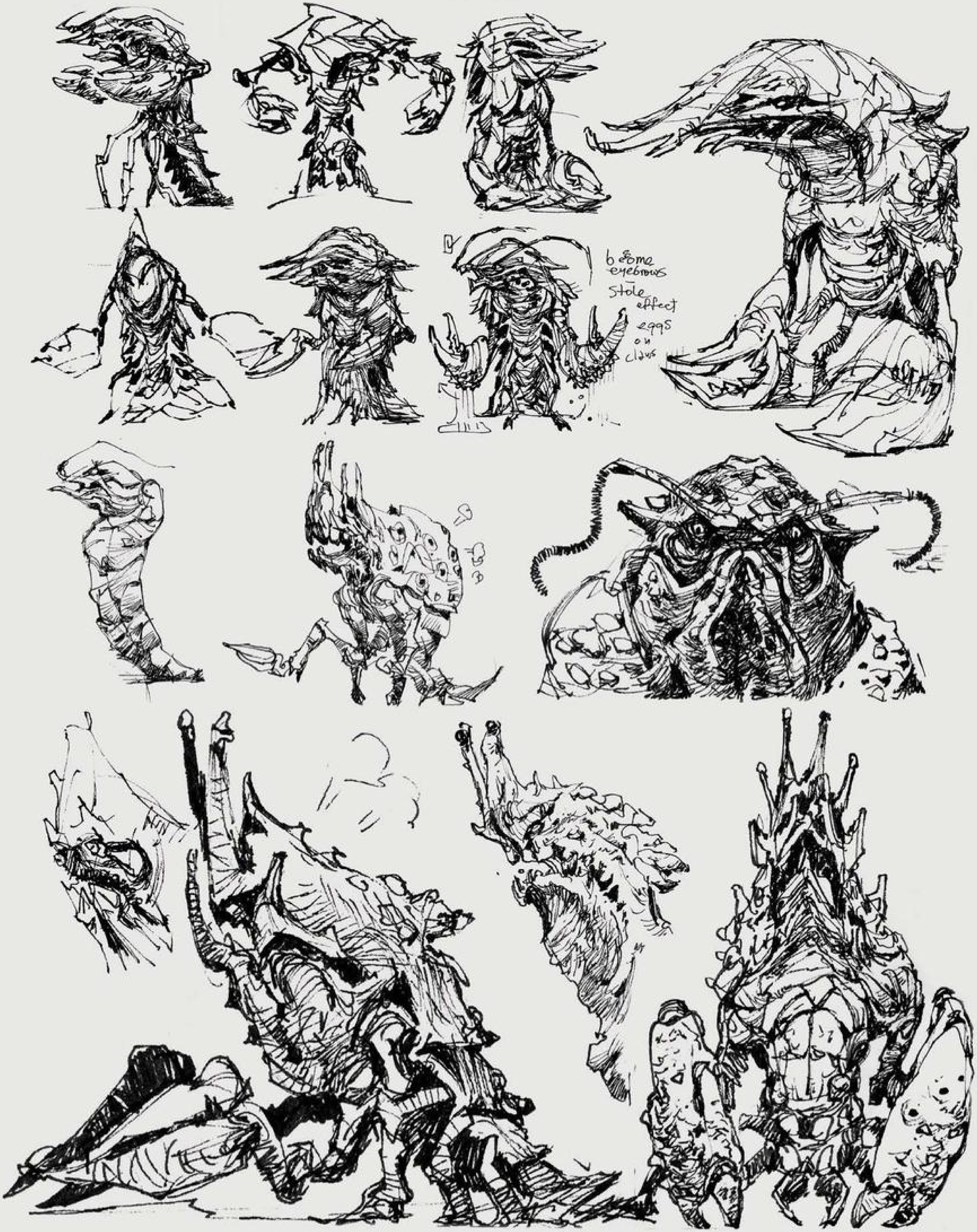

Storm resistant even high up...
mountain men. Buckskin w/ muskets ->
- wonderbot helps build a Fort
- Instant siege w onion slinky leg bot
- set on fire tree house
Cylinder City
Techno-Yurts
Debris-Tepee-Beatnik Haven

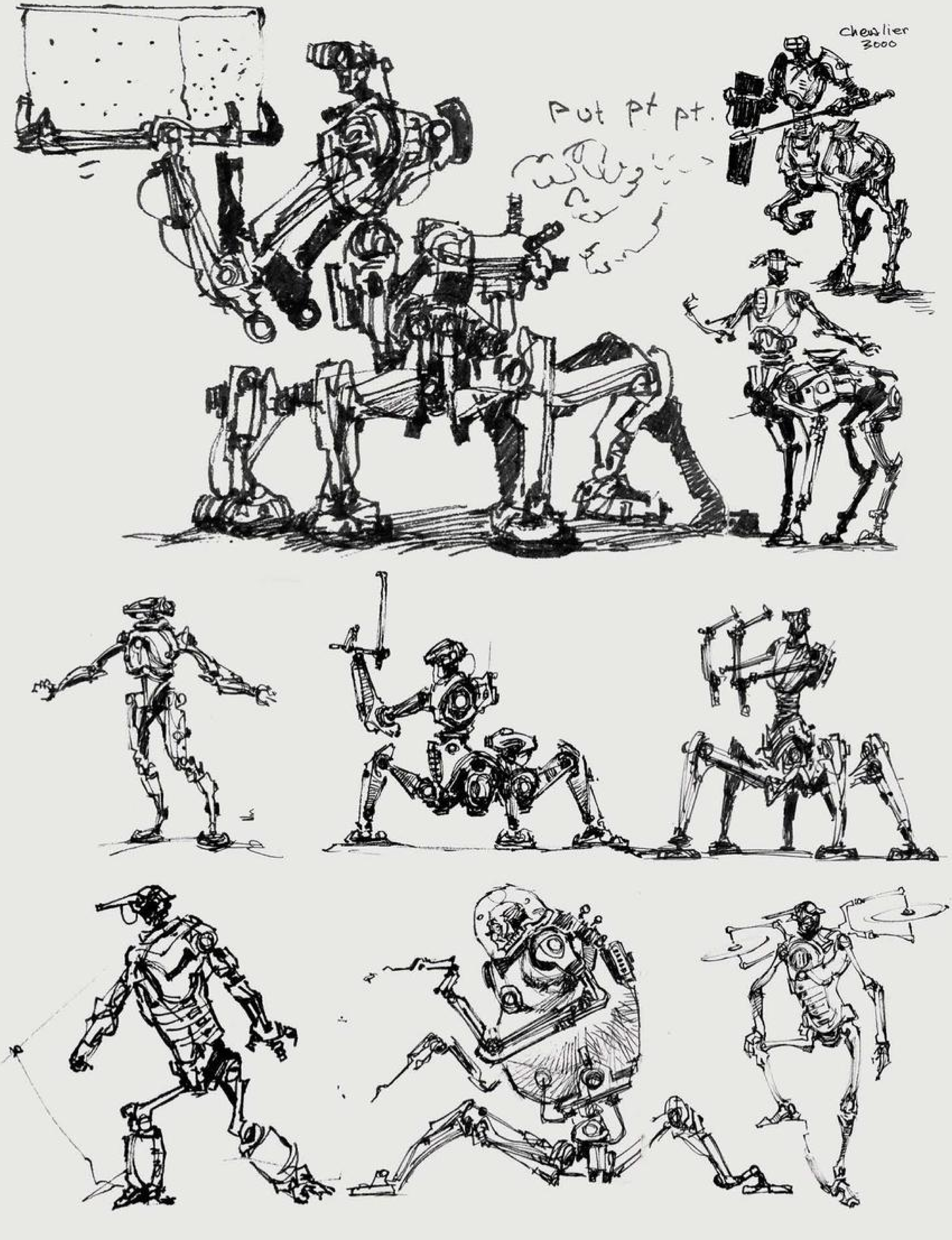

Scraped up metallic
Ken doll detective
(John patrick: x files agate
blue eye set in Pink
plastic

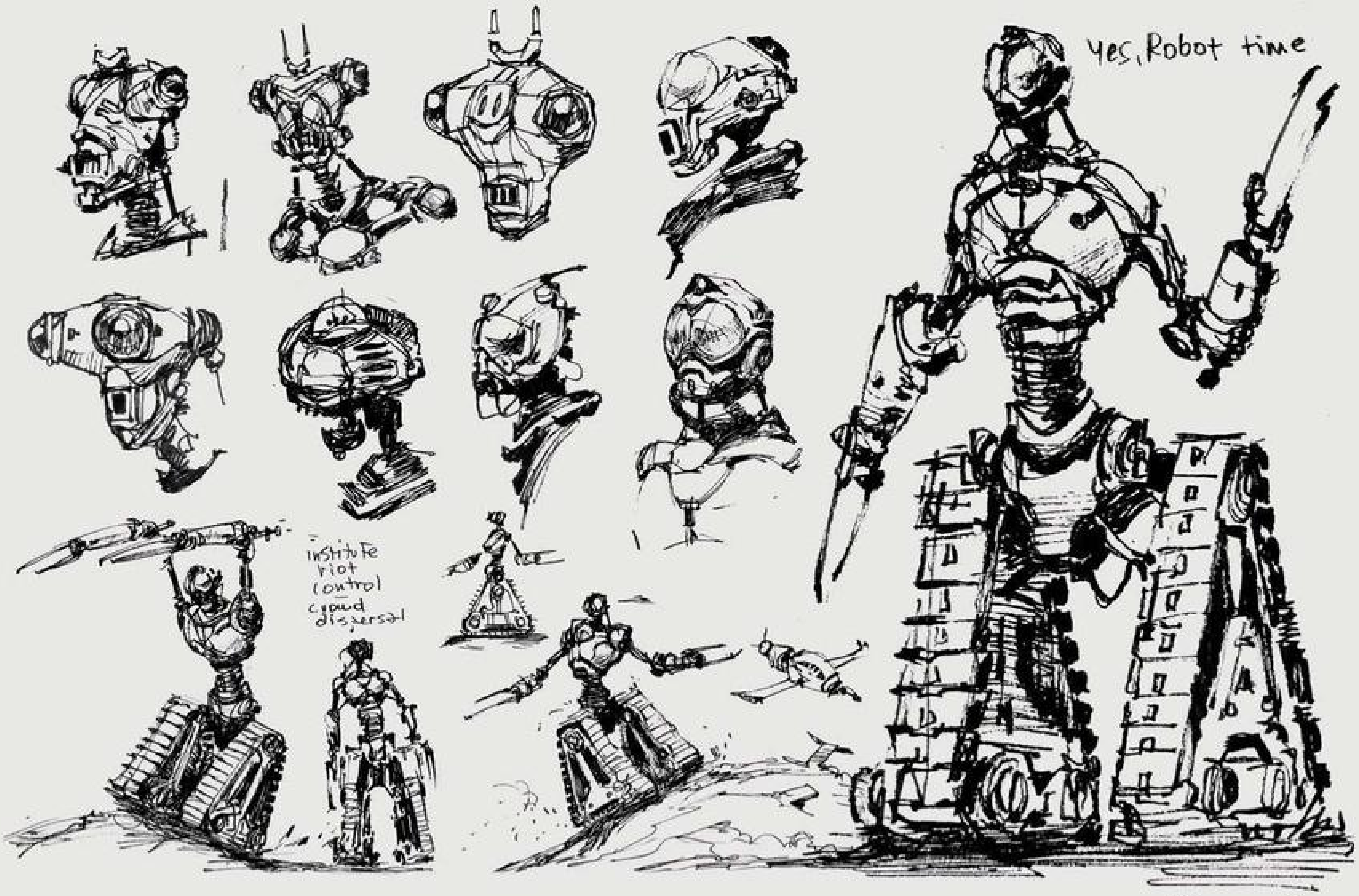


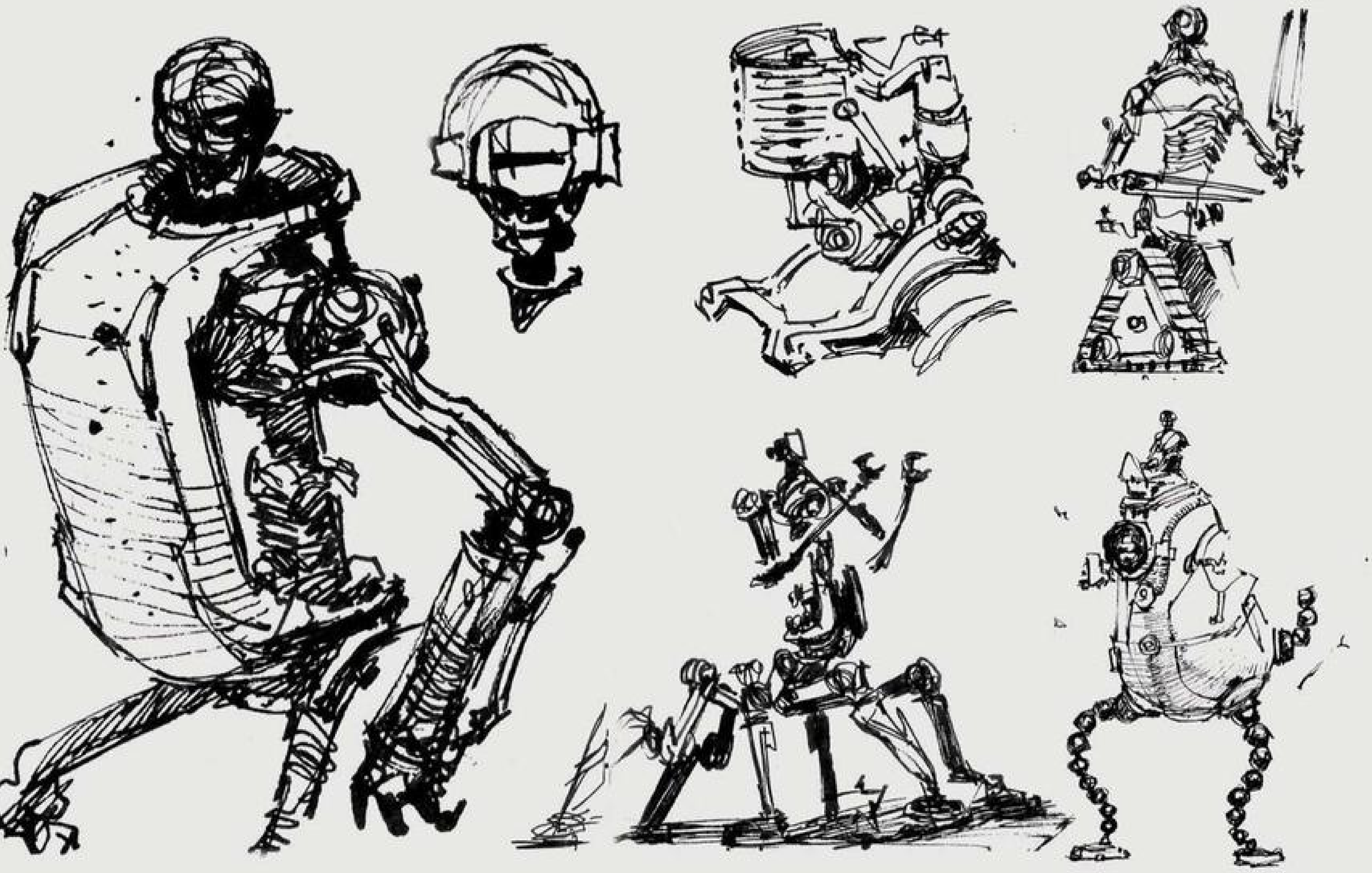
WATER pulleyed up elevator shaft
SEWERVILLE = Oh, we give a shit alright.
Pumphouse - Tip of the Iceberg
PINKY'S
NO Chems
Lives in Crashed V-B
BRIDGE STANCHION GARDEN FORTRESS
SPEEDWAY


NSQ
Buh-Gawk!
The Torso

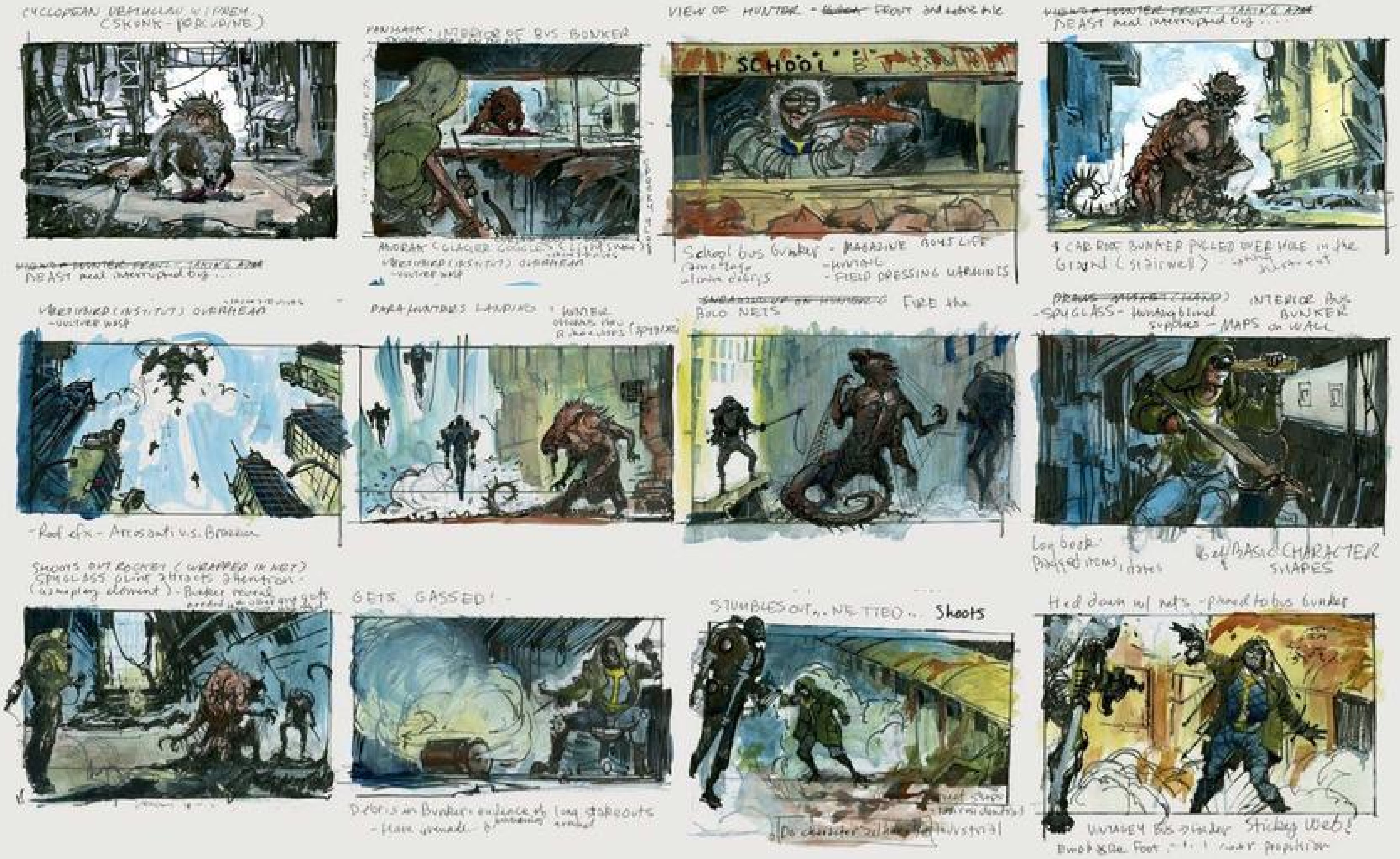

b some eyebrows
stole effect
eggs on claws

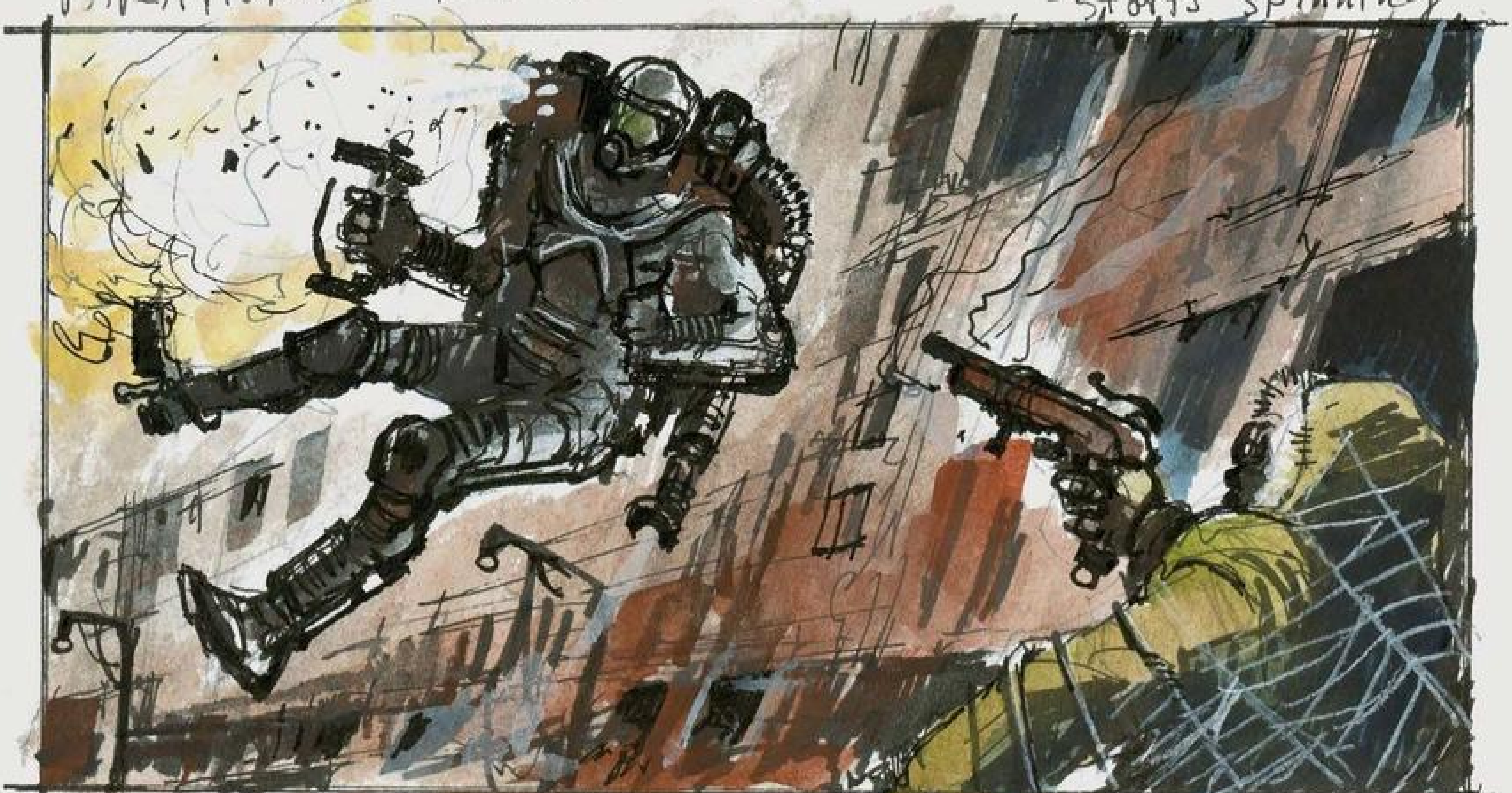

Put pt pt.
Chevalier 3000

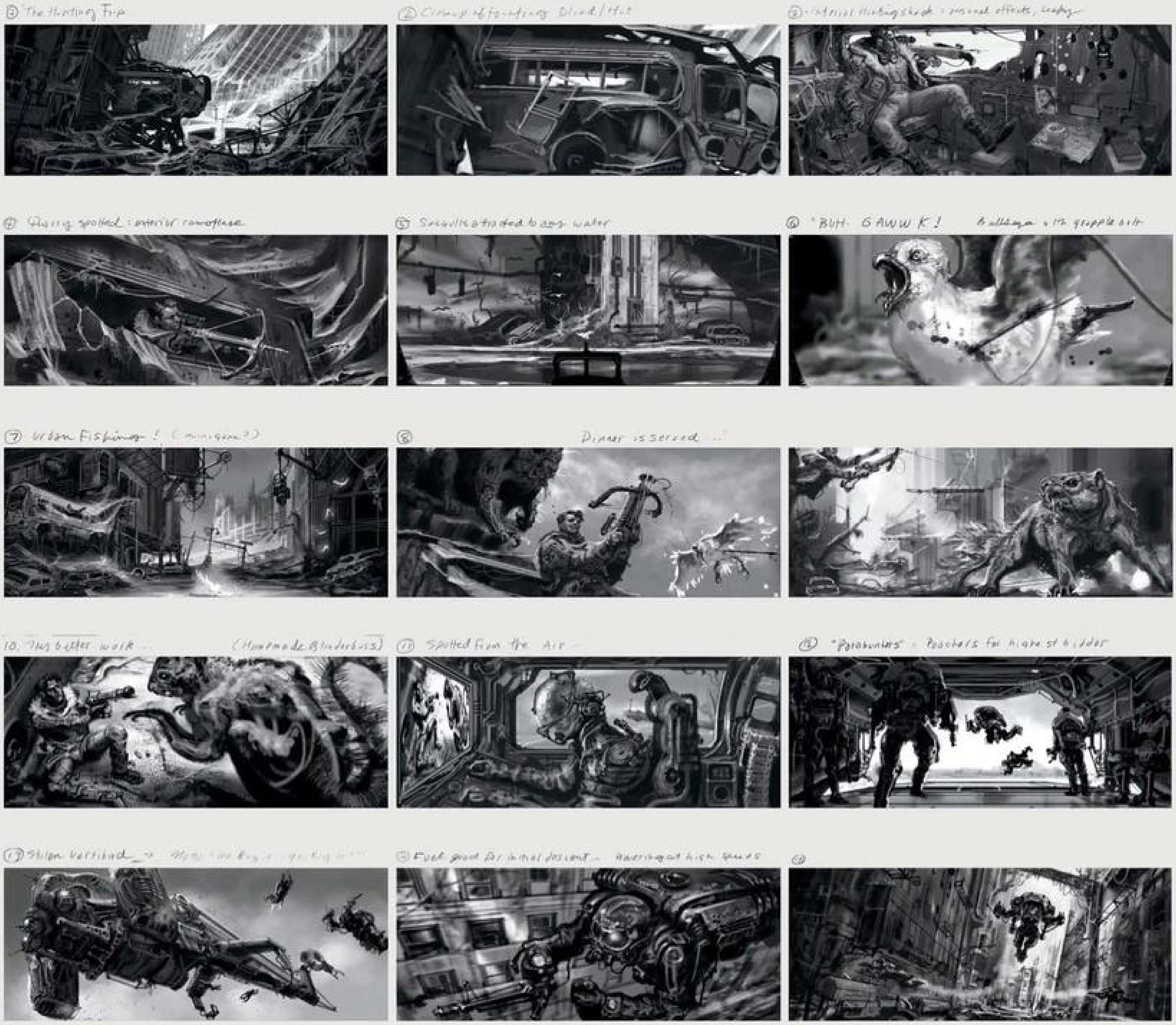

yes, Robot time
institute riot control crowd dispersal

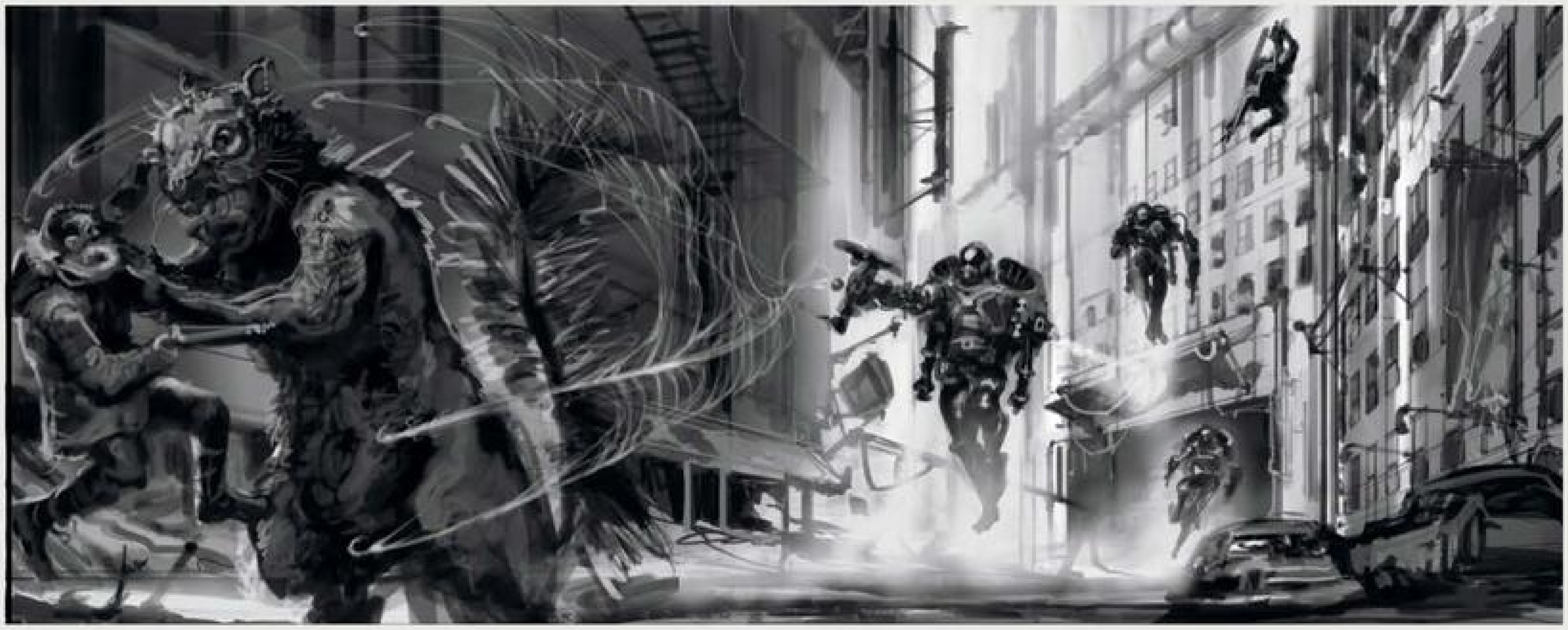


This series of boards depicted action scenes that explored the types of gameplay we wanted to try. These were the original inspiration for adding jet packs to the game.


CYCLOPEAN DEATHCLAW W/ FRESH (SKONK - PORCUPINE)
INTERIOR OF BUS-BUNKER
VIEW OF HUNTER - FRONT
BEAST meal interrupted by...
SCHOOL
ANORAK (GLACIER GOGGLES)
VERTIBIRD (INSTITUT) OVERHEAD - VULTURE WASH
School bus bunker - MAGAZINE BOYS LIFE - FIELD DRESSING WARNINGS
CAR ROOF BUNKER PULLED OVER HOLE in the GROUND (STAIRWELL)
BEAST meal interrupted by...
VERTIBIRD (INSTITUT) OVERHEAD - VULTURE WASH
PARAHUNTERS LANDING
FIRE the BOLO NETS
SPYGLASS - INTERIOR BUS BUNKER supplies - MAPS on WALL
- Roof efx - Arcos anti U.S. Brazzia
Log book: Bagged items, dates
BASIC CHARACTER SHAPES
SHOOTS OUT ROCKET (WRAPPED IN NET) SPYGLASS GLINT ATTRACTS ATTENTION (gameplay element) - Bunker reveal
GETS GASSED! -
STUMBLES OUT... NETTED... Shoots
Held down w/ nets - pinned to bus bunker
Debris in Bunker: evidence of long stakeouts - flare grenade
industrial
Sticky Web!


PARAHUNTER NOTICES LEAK in Armor - Alarm
- starts spinning
Emphasize Musket pistol ~~[illegible]~~ more


① The Hunting Trip
② Closeup of [illegible] Blind/Hut
③ Interior Hunting shack : personal effects, [illegible]
④ [illegible] spotted : exterior camouflage
⑤ Squirrels attracted to [illegible] water
⑥ "BUH- GAWWK! [illegible] w/ its grapple bolt
⑦ Urban Fishing! (minigun??)
⑧ Dinner is served ..
10. This better work .. (Homemade Blunderbuss)
⑪ Spotted from the Air ..
⑫ "Pyrohunters" : Poachers for highest bidder
⑬ Ship vertibird → [illegible]
⑭ Fuel good for initial descent .. hovering at high speeds
⑮

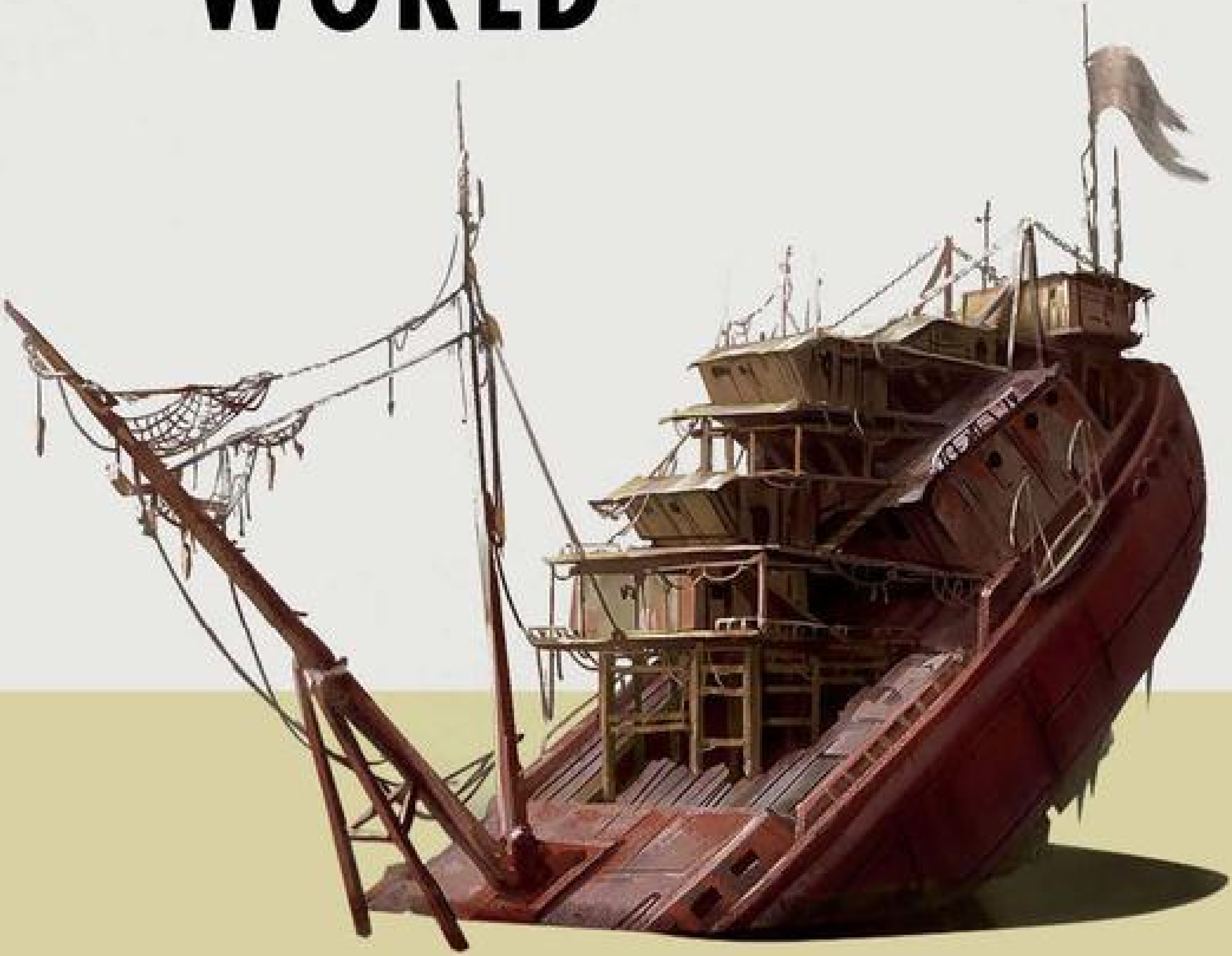


Chapter 2

WORLD

Chapter 2

WORLD

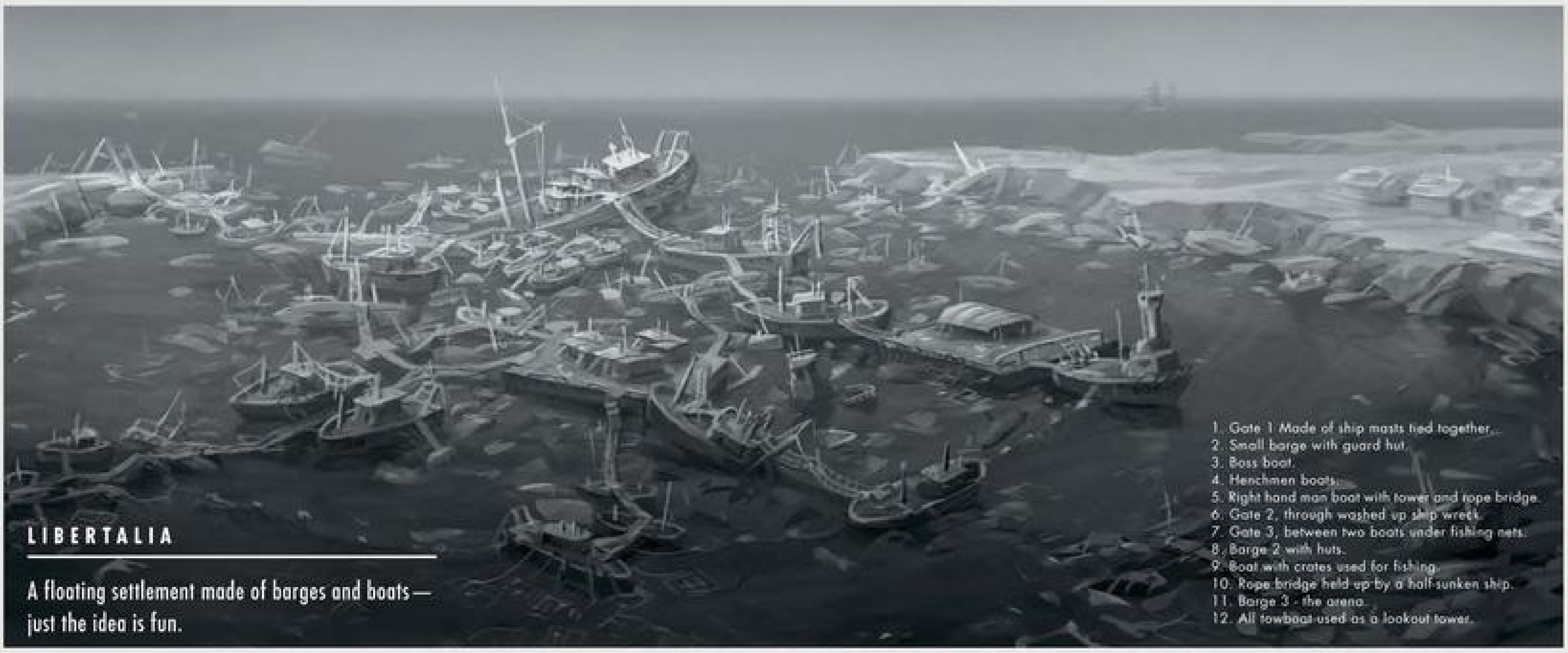


FOR *FALLOUT 4* WE SET out to create the richest, densest, and most varied and detailed world we'd ever attempted. We set an early goal to have the overland experience be seamless, making our major metropolitan zone, Boston, contiguous with the Wasteland rather than separate from it, as DC was in *Fallout 3*. This turned out to require significant technical upgrades. The Creation Engine had to be modified in order to handle so many objects and actors compressed into a smaller area. The streets of our Boston are narrow, with many buildings packed together; add in the level of clutter and set dressing we require, and we far surpass the object density we've supported in past games.

In order to make the world feel real, we attempted to avoid cookie-cutter repetition of the environments. Architectural variety is important to depict a world with layers of history and culture that span the generations both before and after the Great War. We created a series of modular building subkits in a variety of different architectural styles that could be mixed and matched to create endless structures, each with a unique style and character. These included a colonial brick set, for the base layer of Boston that defines the city's unique vibe; a deco-style set that captured the 1920s-to-1940s flavor that has always been a visual undercurrent of the *Fallout* series; and a high-tech futurism set that covered the city's large, modern structures and skyscrapers.

These futuristic tall buildings and skyscrapers were an opportunity to give our version of Boston a unique look that broke away from the mold of the gray concrete, steel, and glass architecture that is a common visual trope. These monolithic, rusty steel-tiled structures painted in bold colors drawn from a 1950s palette contrast sharply with the more grounded historic brownstone architecture of one of the United States' oldest cities. This mash-up of old and new results in a rich and eclectic urban jungle for the player to explore.

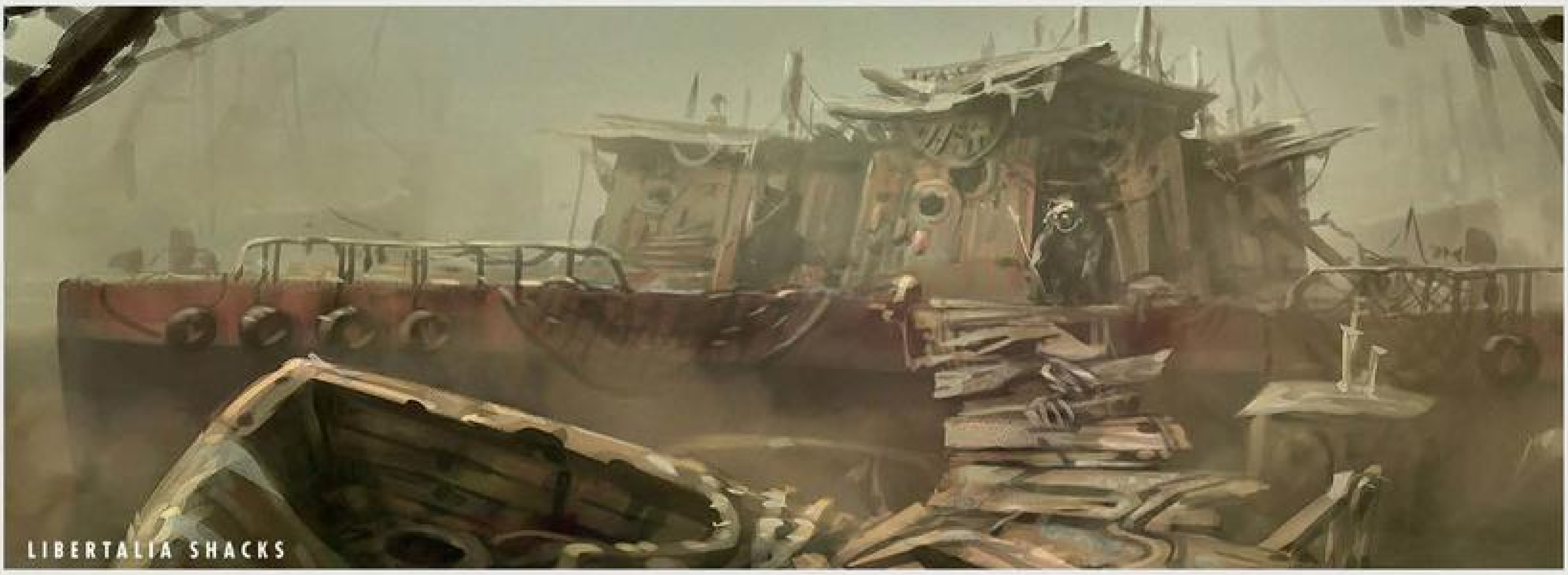
Exploration outside of the city is enriched with an evolved visual take on the Wasteland. One of our primary rules for the *Fallout* universe is that there is no living green plant life that isn't a post nuclear mutation. But unlike the rocky and barren Capital Wasteland, the Commonwealth has a forested, dead but lush wilderness to get lost in. We strove for a late-fall melancholic beauty with an authentic northeastern feeling.



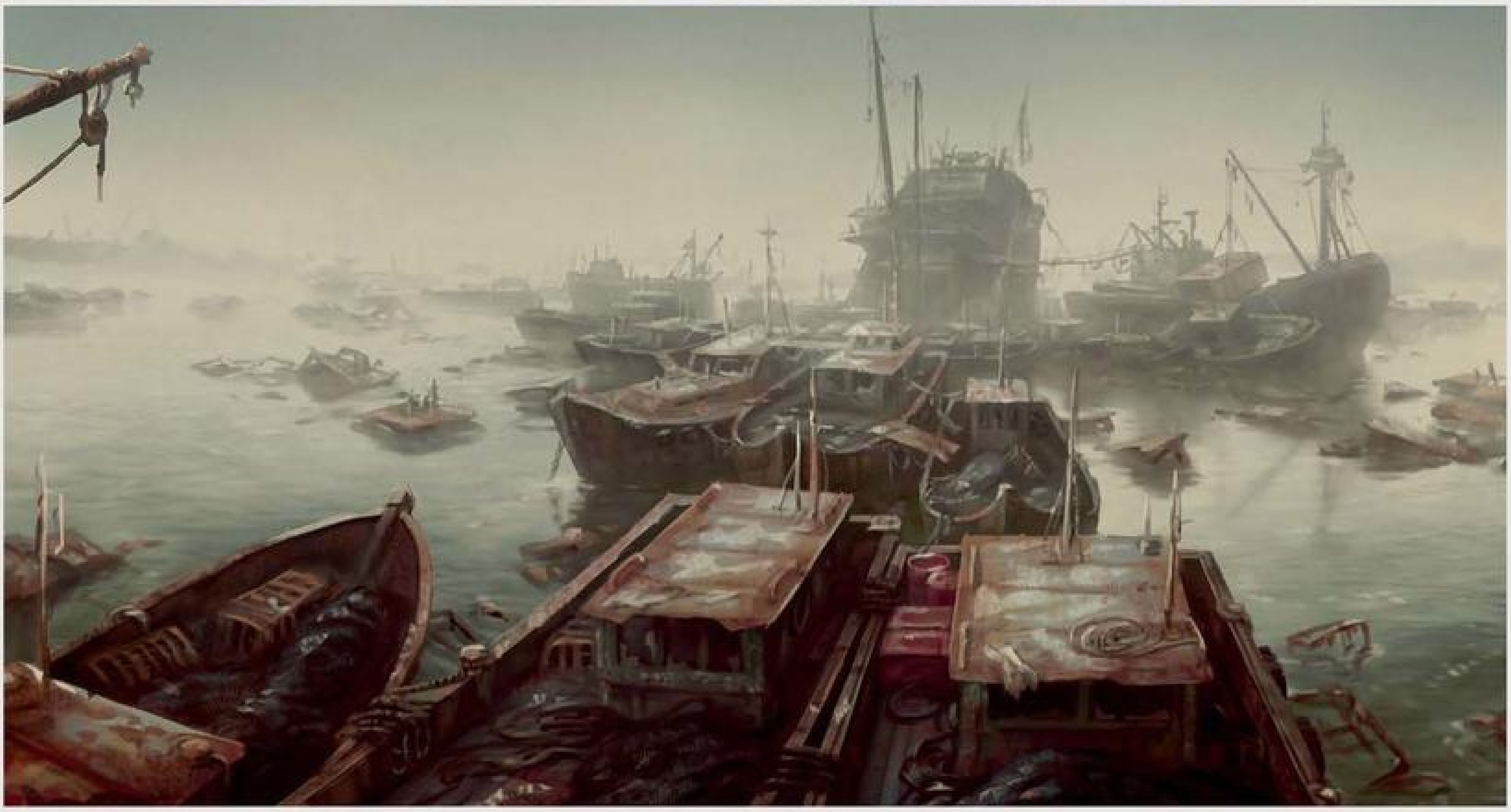
LIBERTALIA

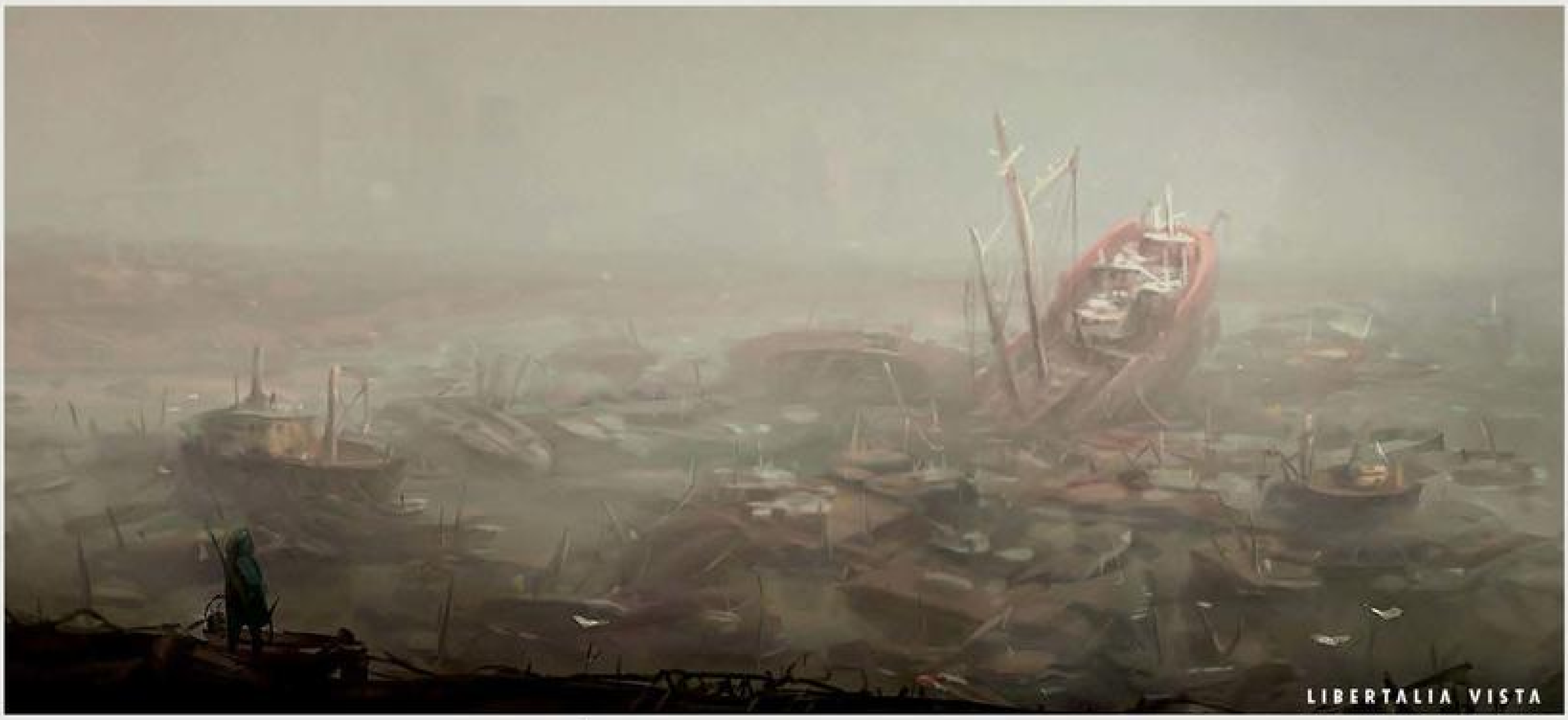
A floating settlement made of barges and boats—just the idea is fun.

1. Gate 1 Made of ship masts tied together...
2. Small barge with guard hut.
3. Boss boat.
4. Henchmen boats.
5. Right hand man boat with tower and rope bridge.
6. Gate 2, through washed up ship wreck.
7. Gate 3, between two boats under fishing nets.
8. Barge 2 with huts.
9. Boat with crates used for fishing.
10. Rope bridge held up by a half-sunken ship.
11. Barge 3 - the arena.
12. All towboat used as a lookout tower.



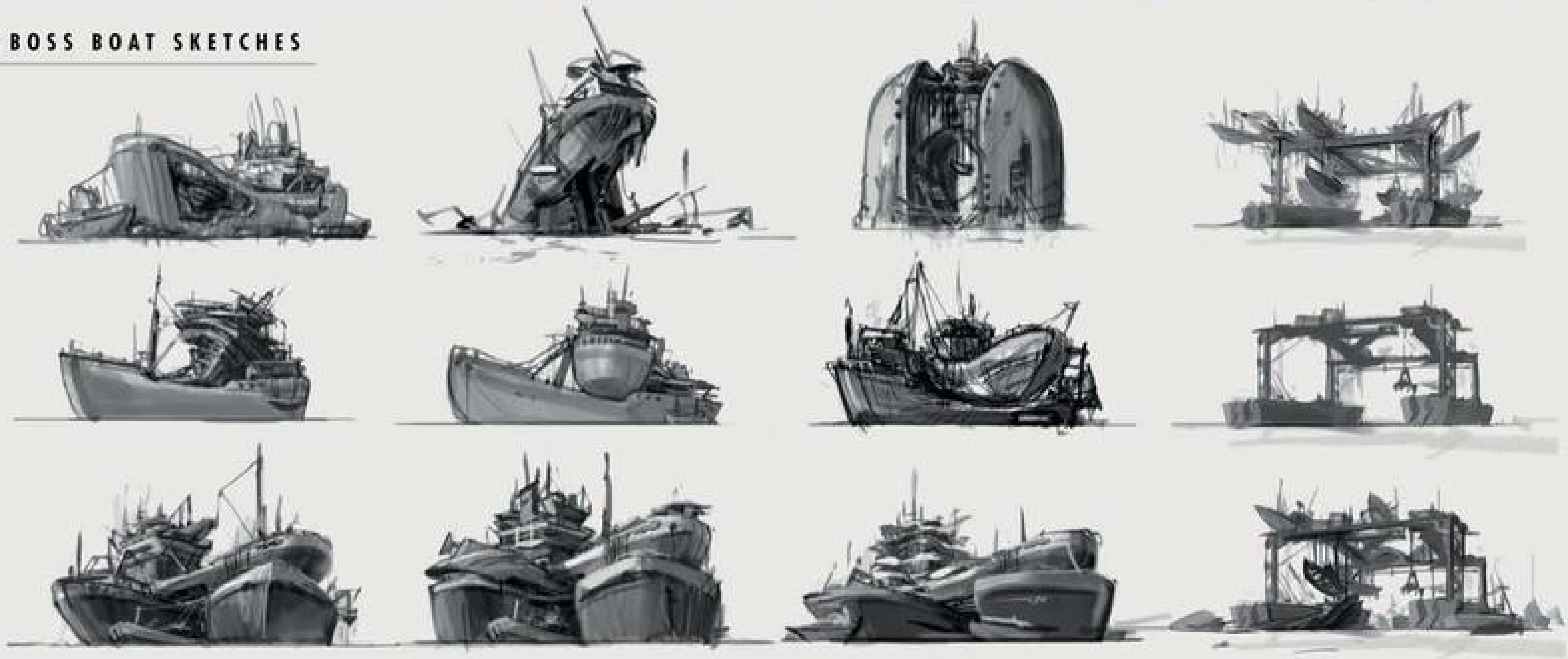
LIBERTALIA SHACKS

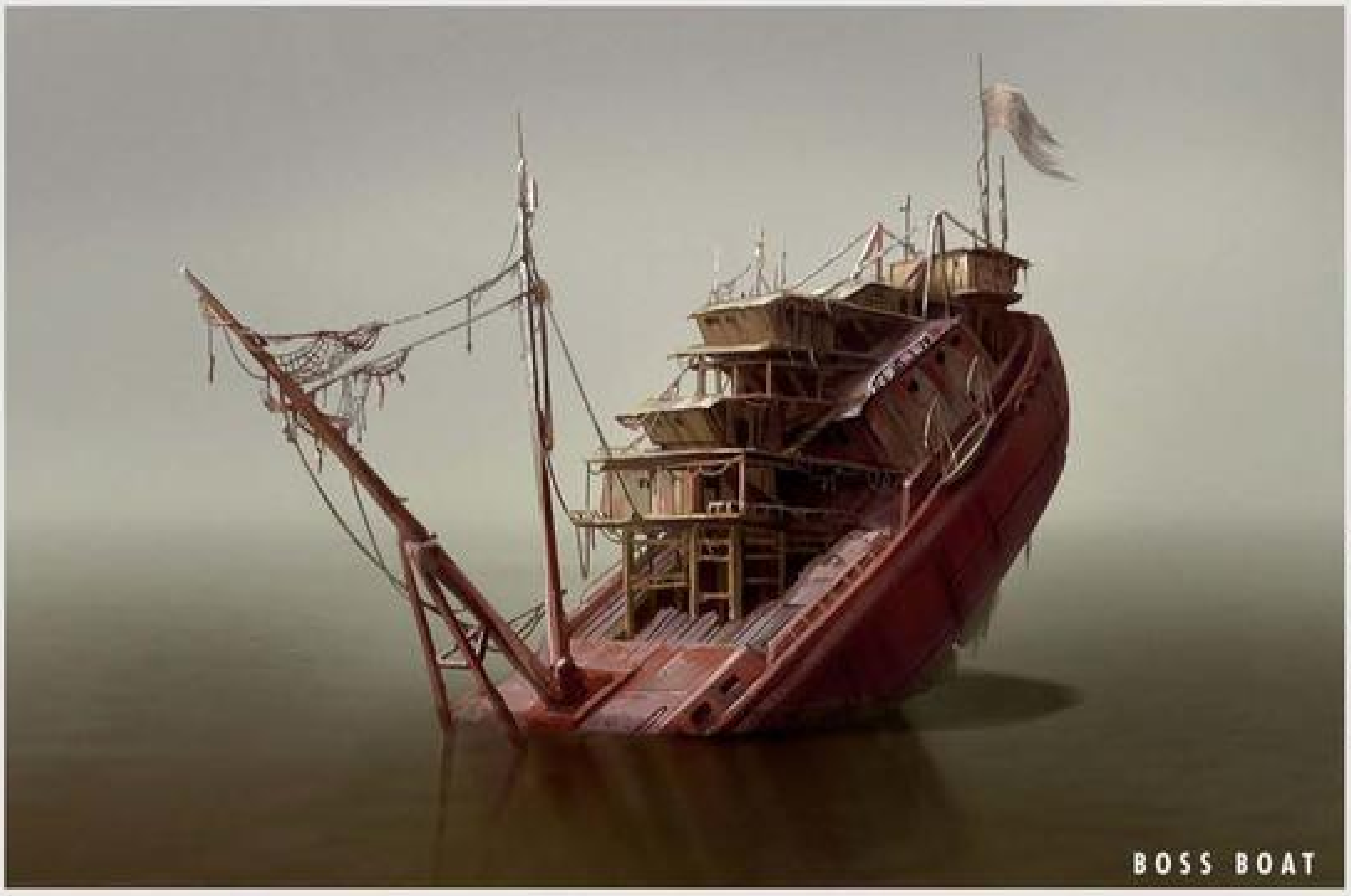




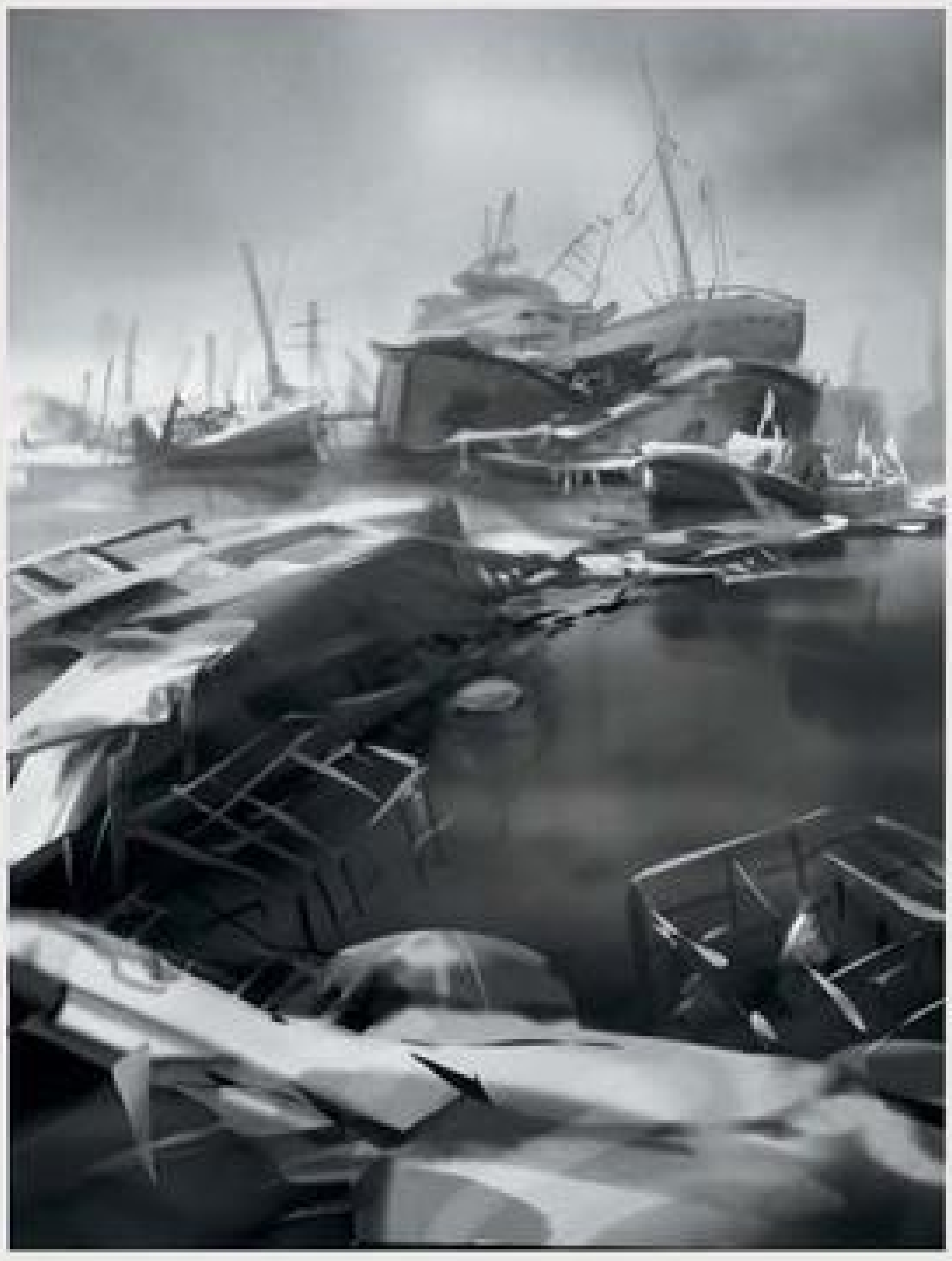
LIBERTALIA VISTA

BOSS BOAT SKETCHES

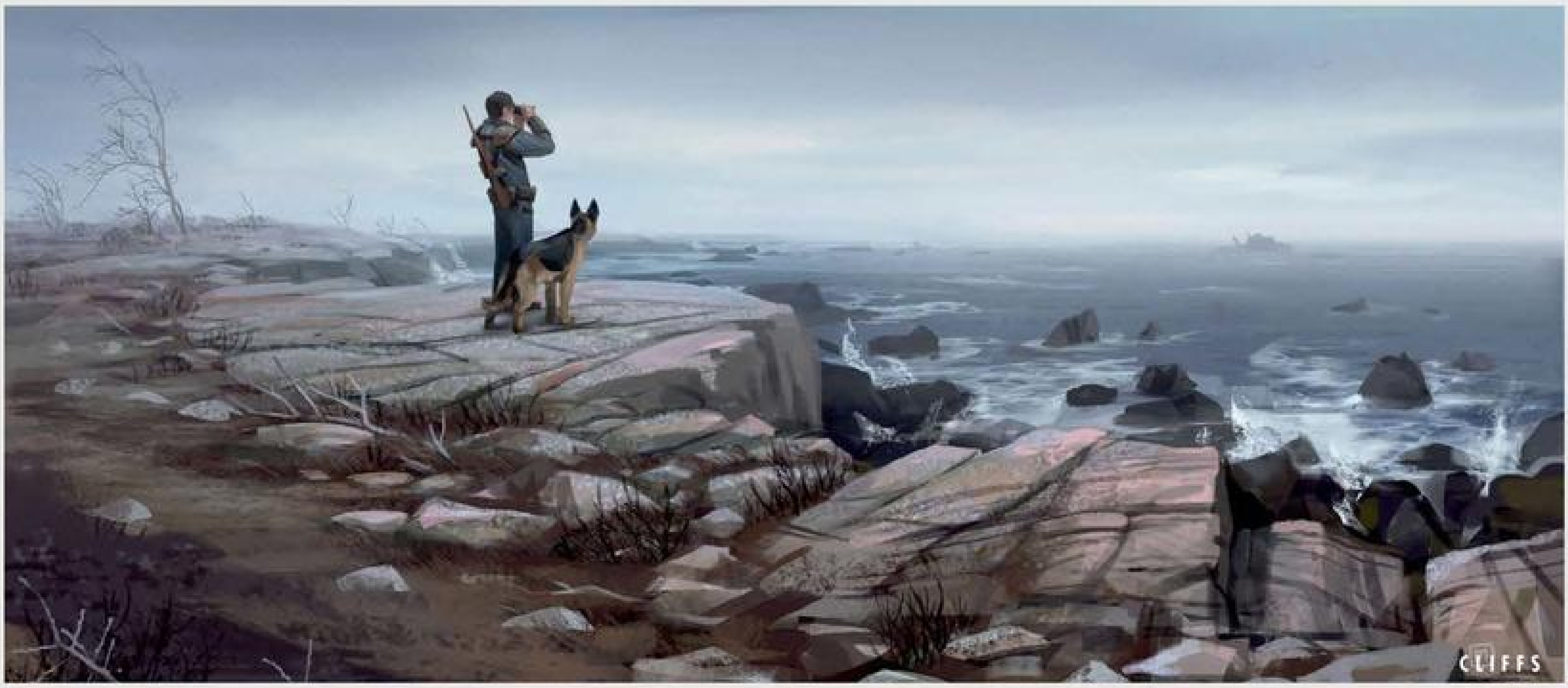




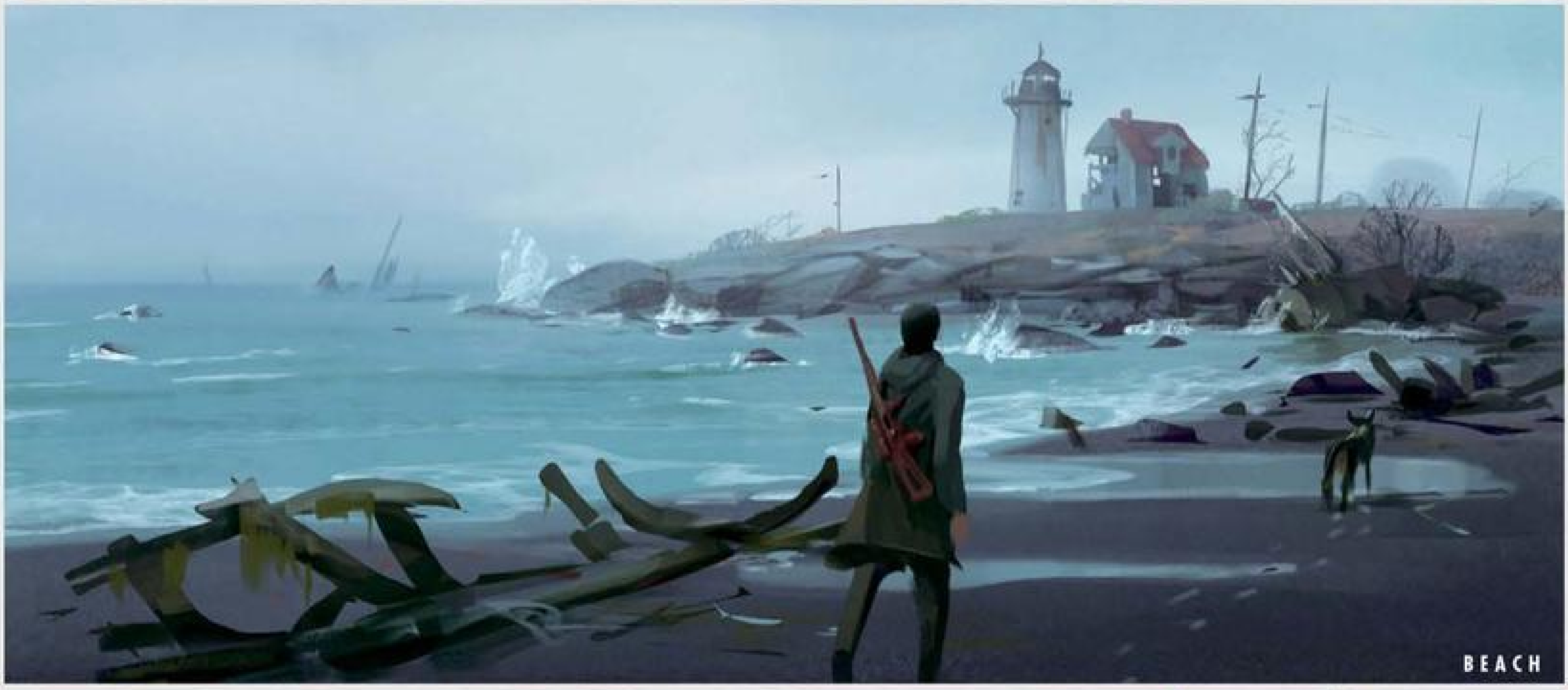
BOSS BOAT



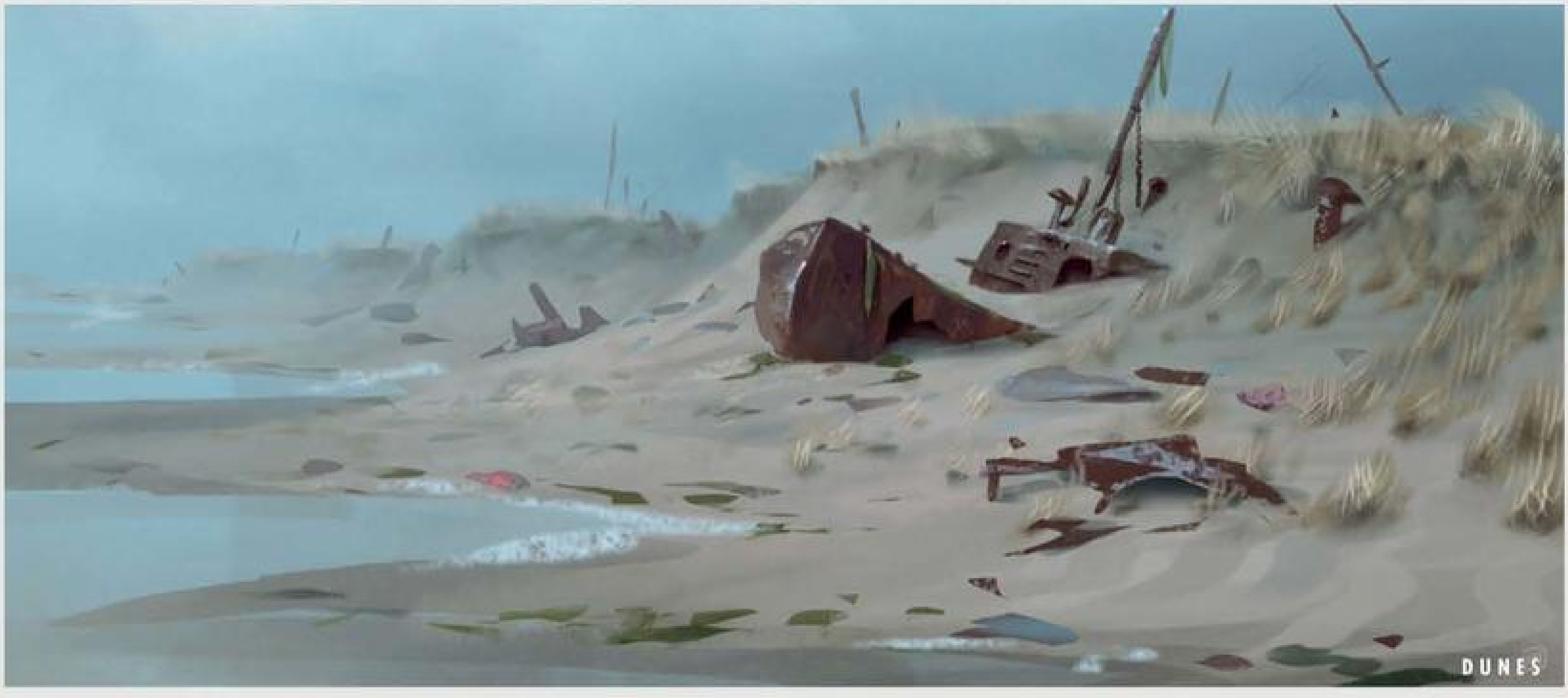
LIBERTALIA GATE



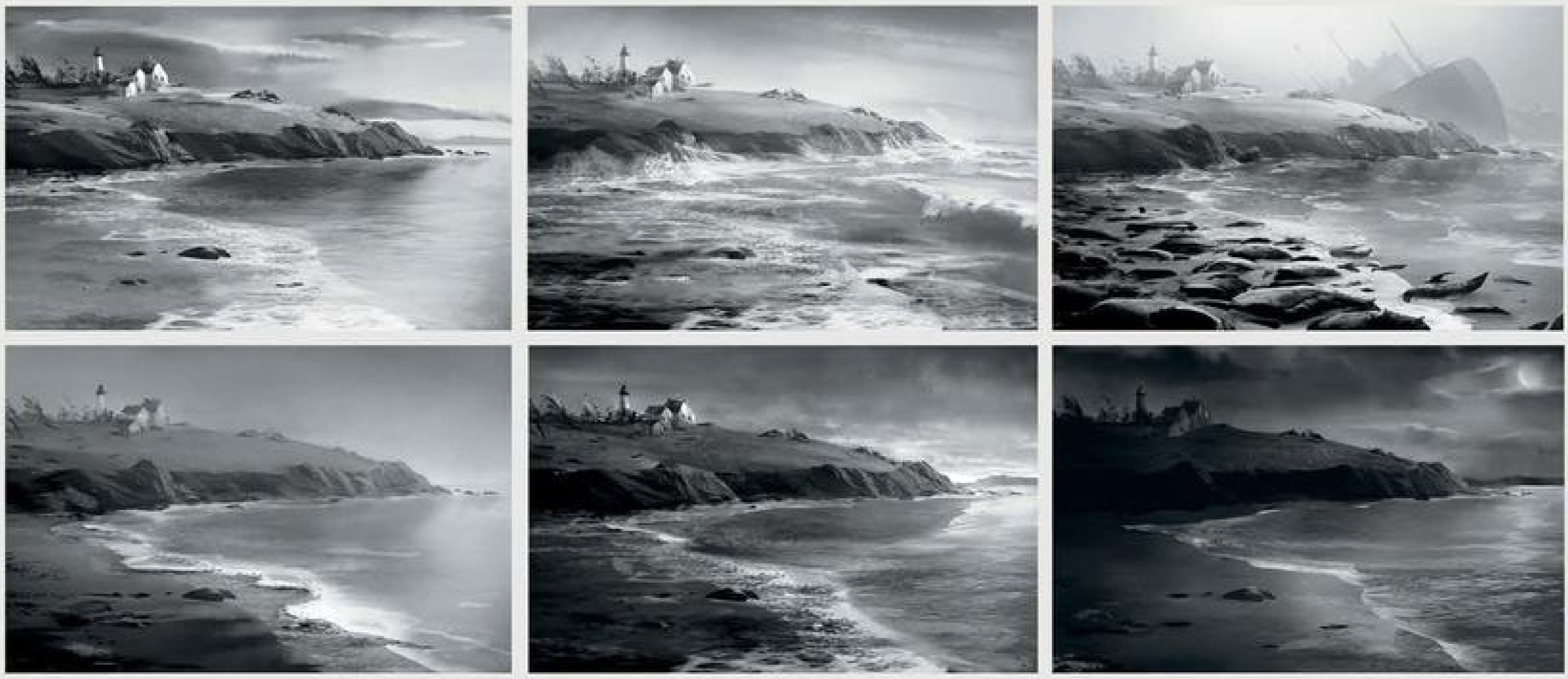
CLIFFS

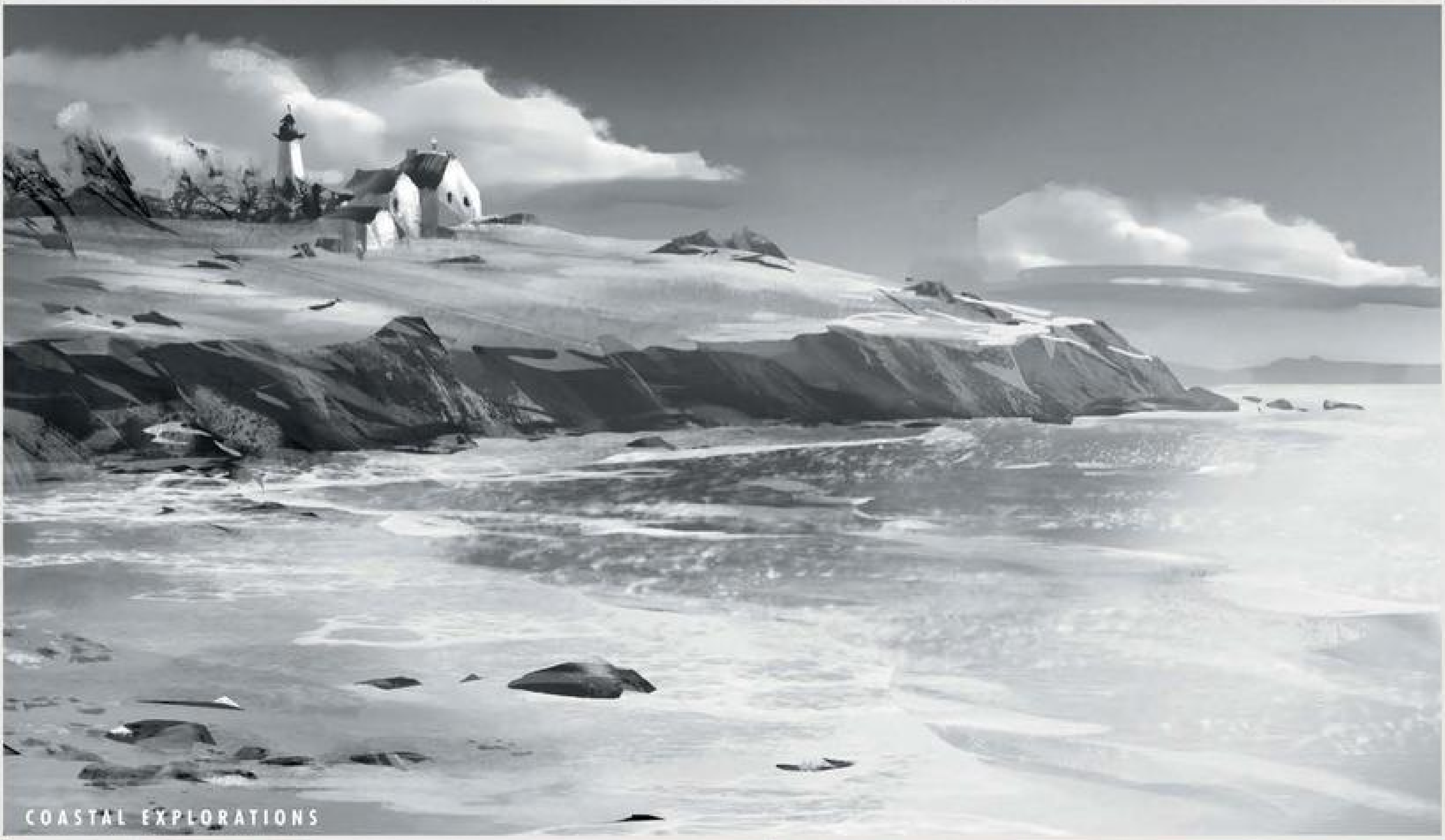


BEACH

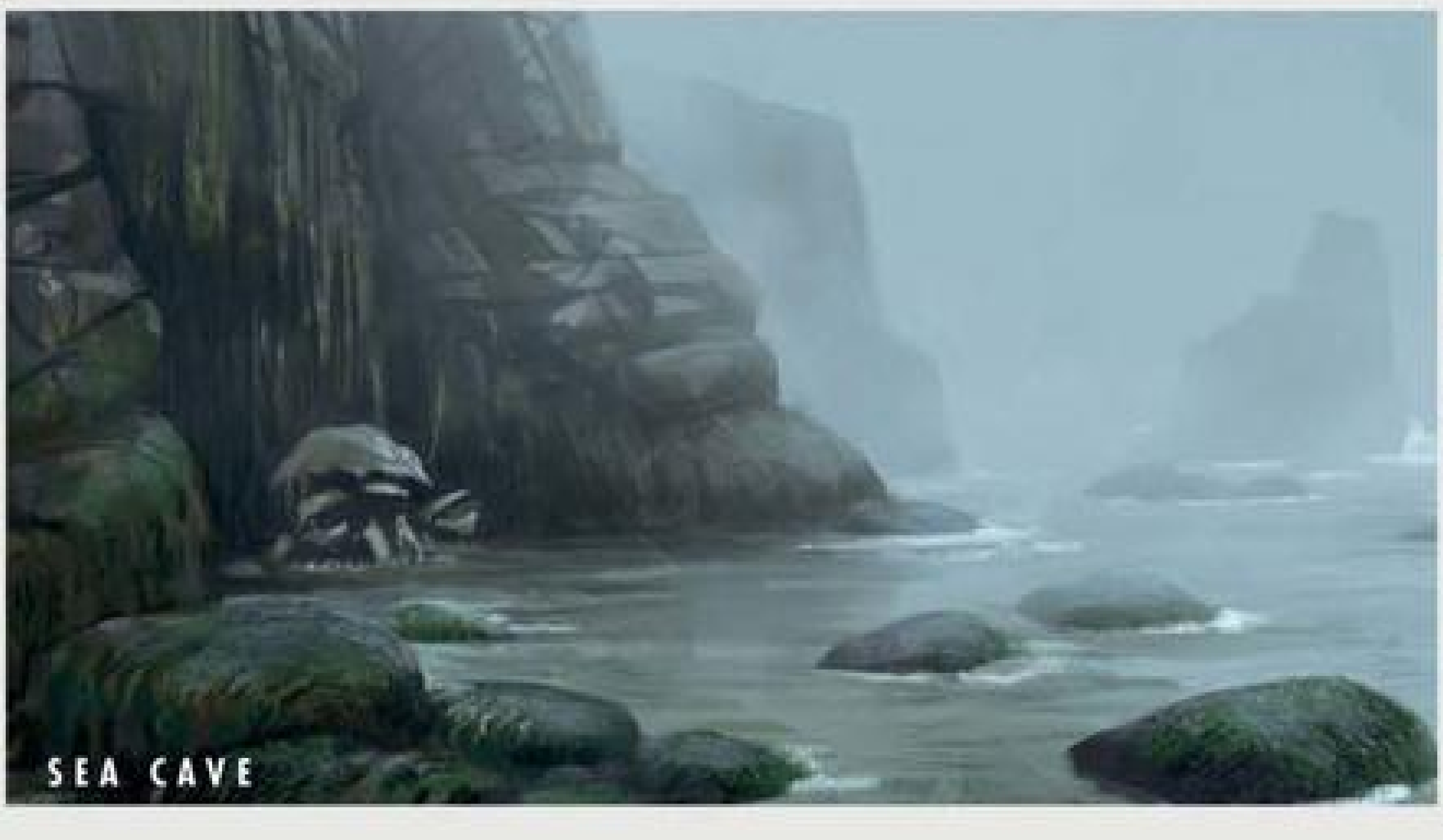


DUNES

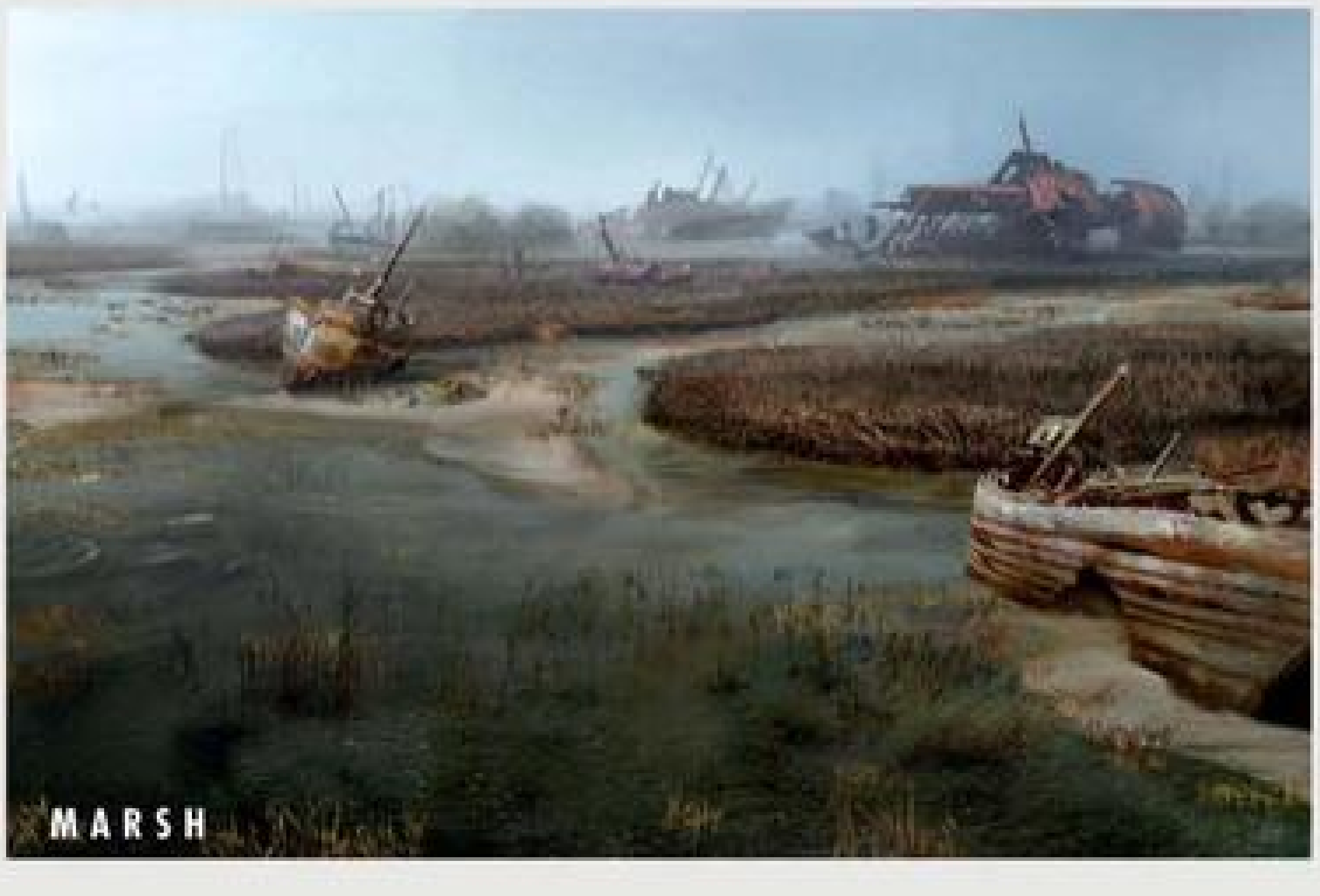




COASTAL EXPLORATIONS

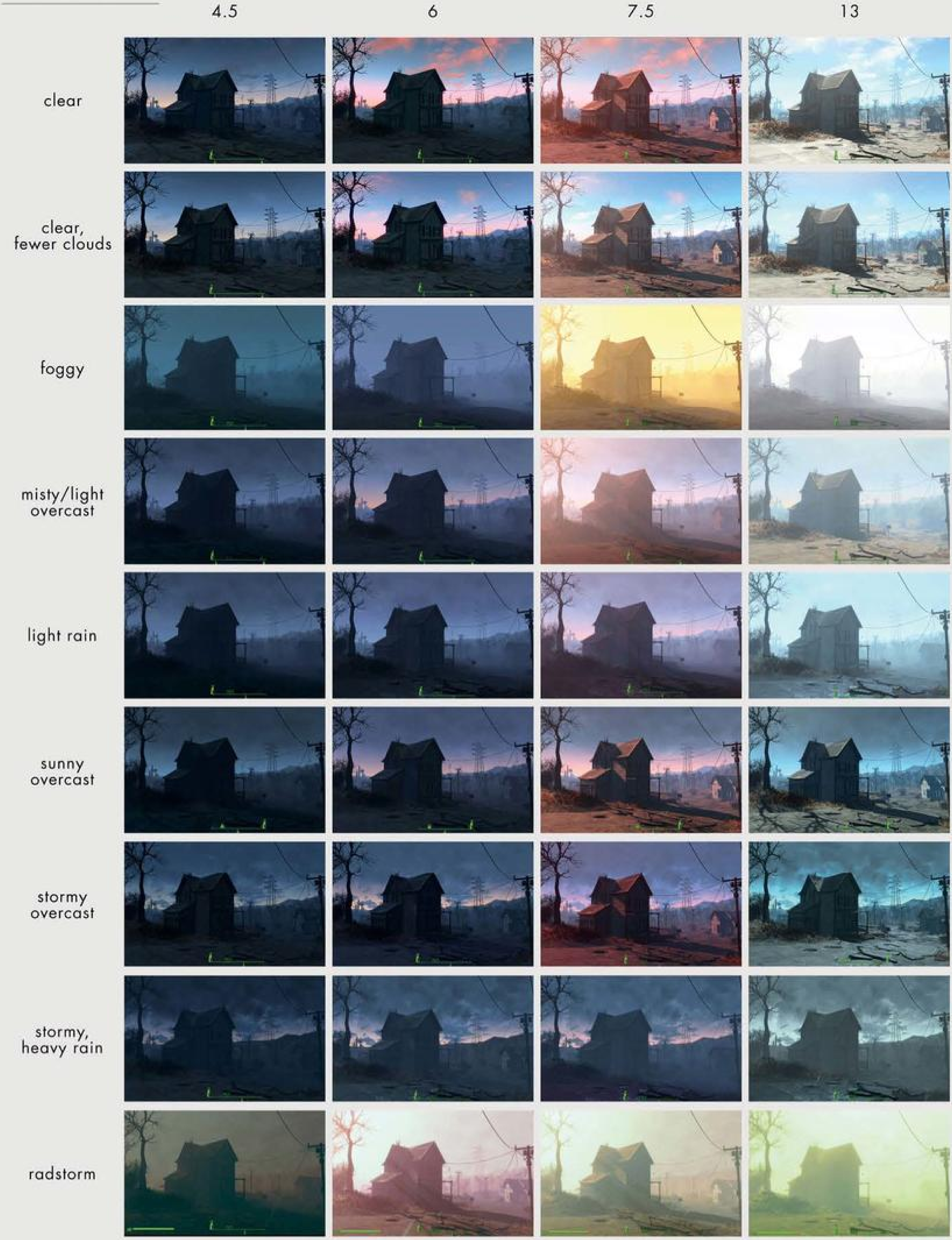


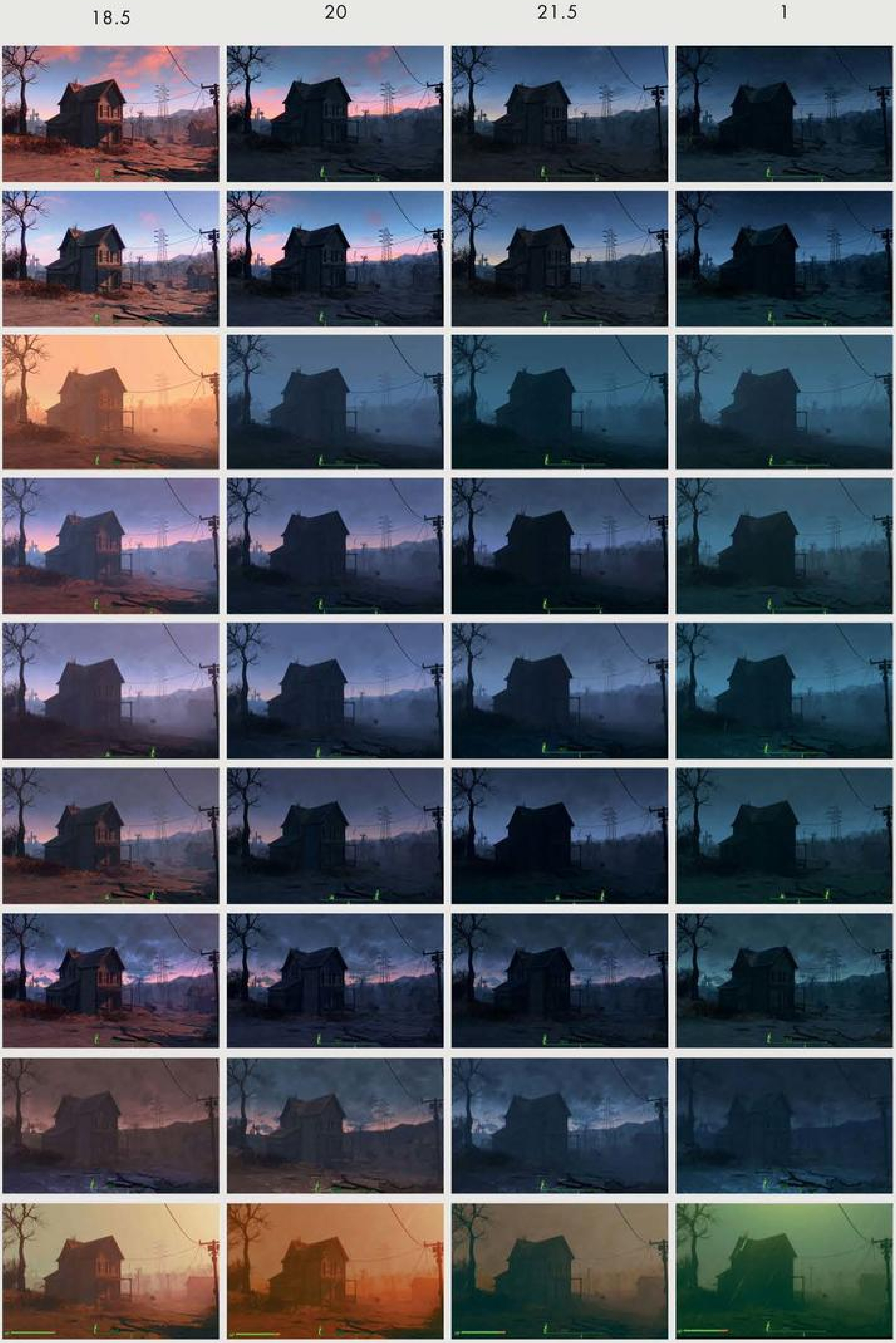
SEA CAVE

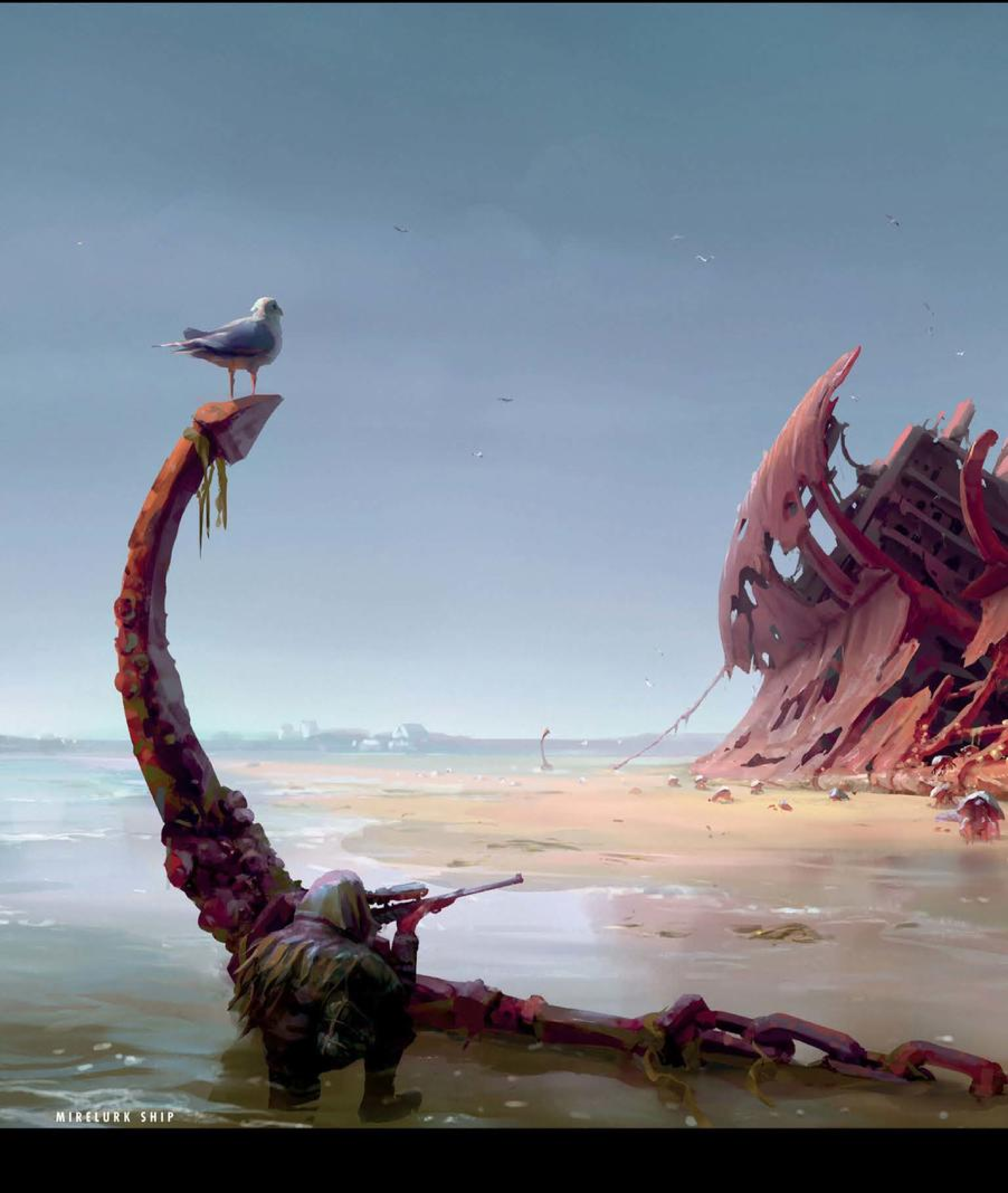


MARSH

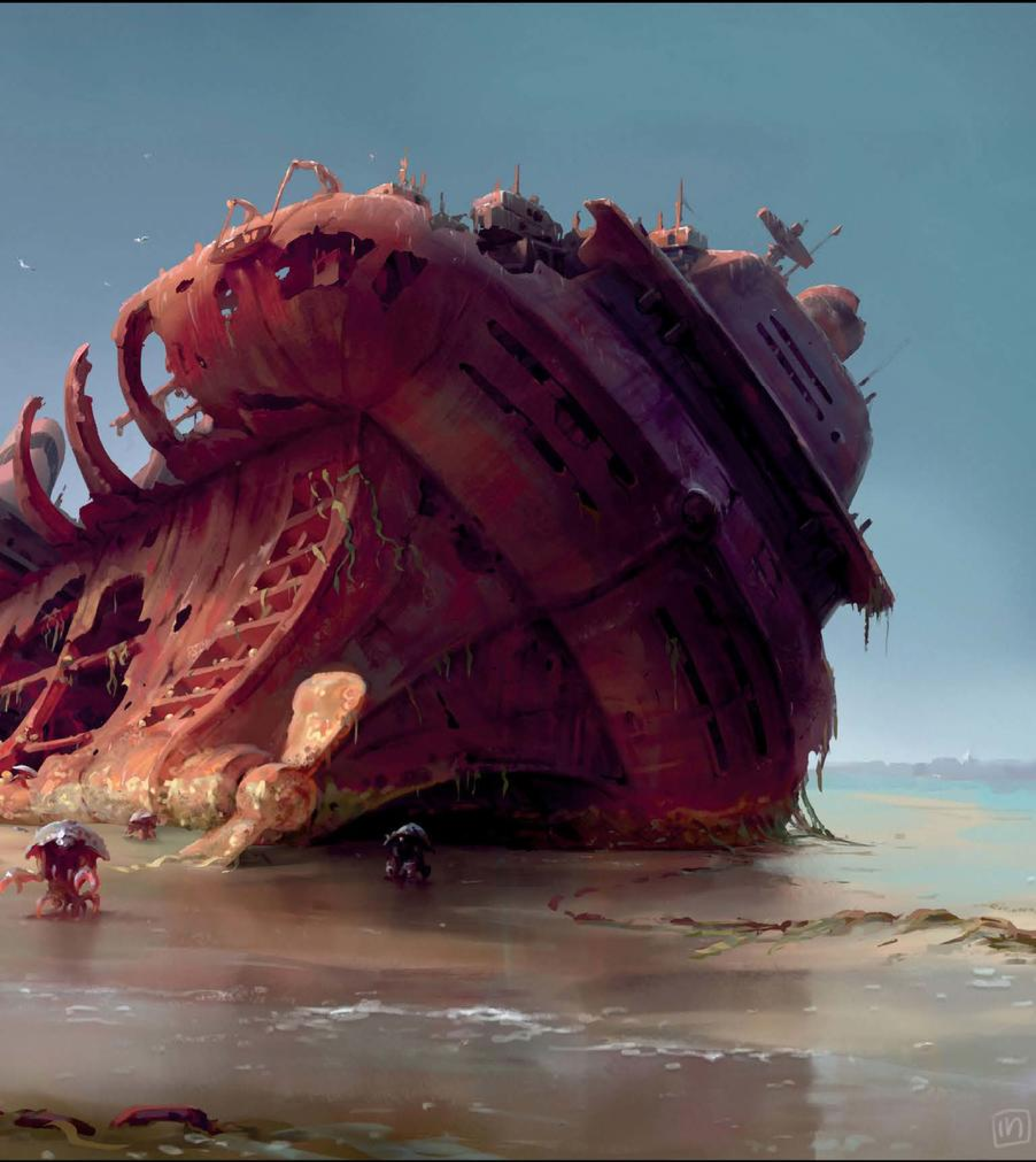
WEATHER PALETTE

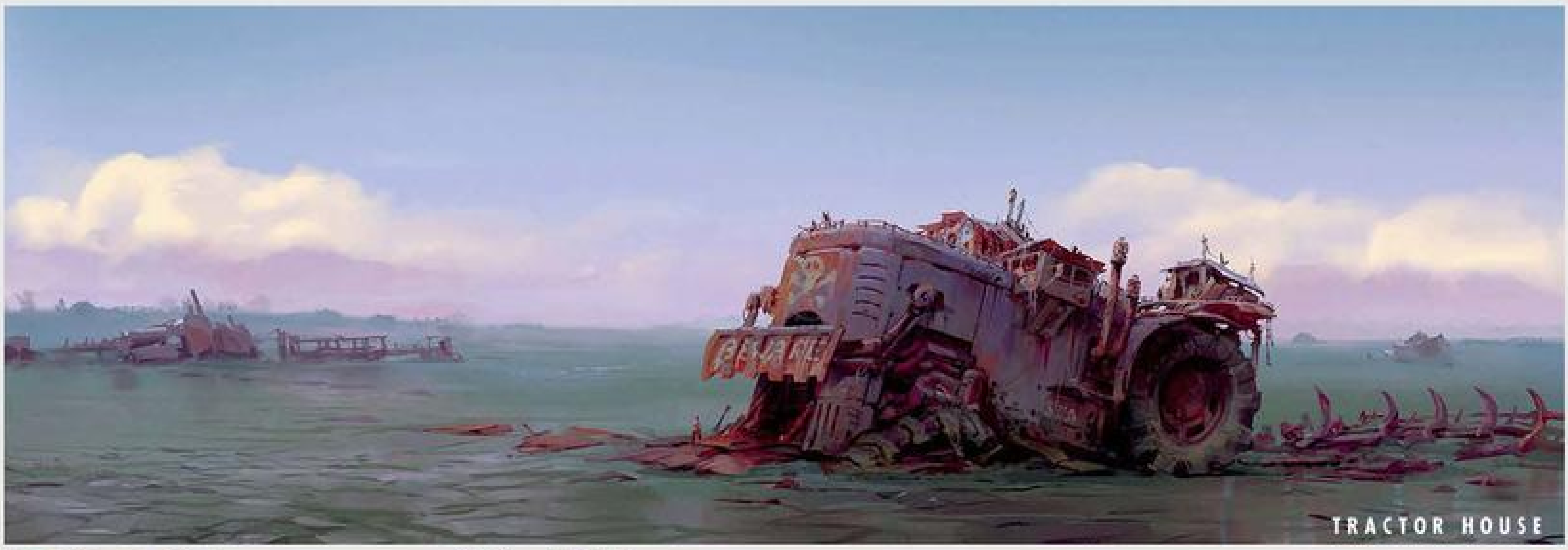

4.5
6
7.5
13
clear
clear, fewer clouds
foggy
misty/light overcast
light rain
sunny overcast
stormy overcast
stormy, heavy rain
radstorm


18.5
20
21.5
1

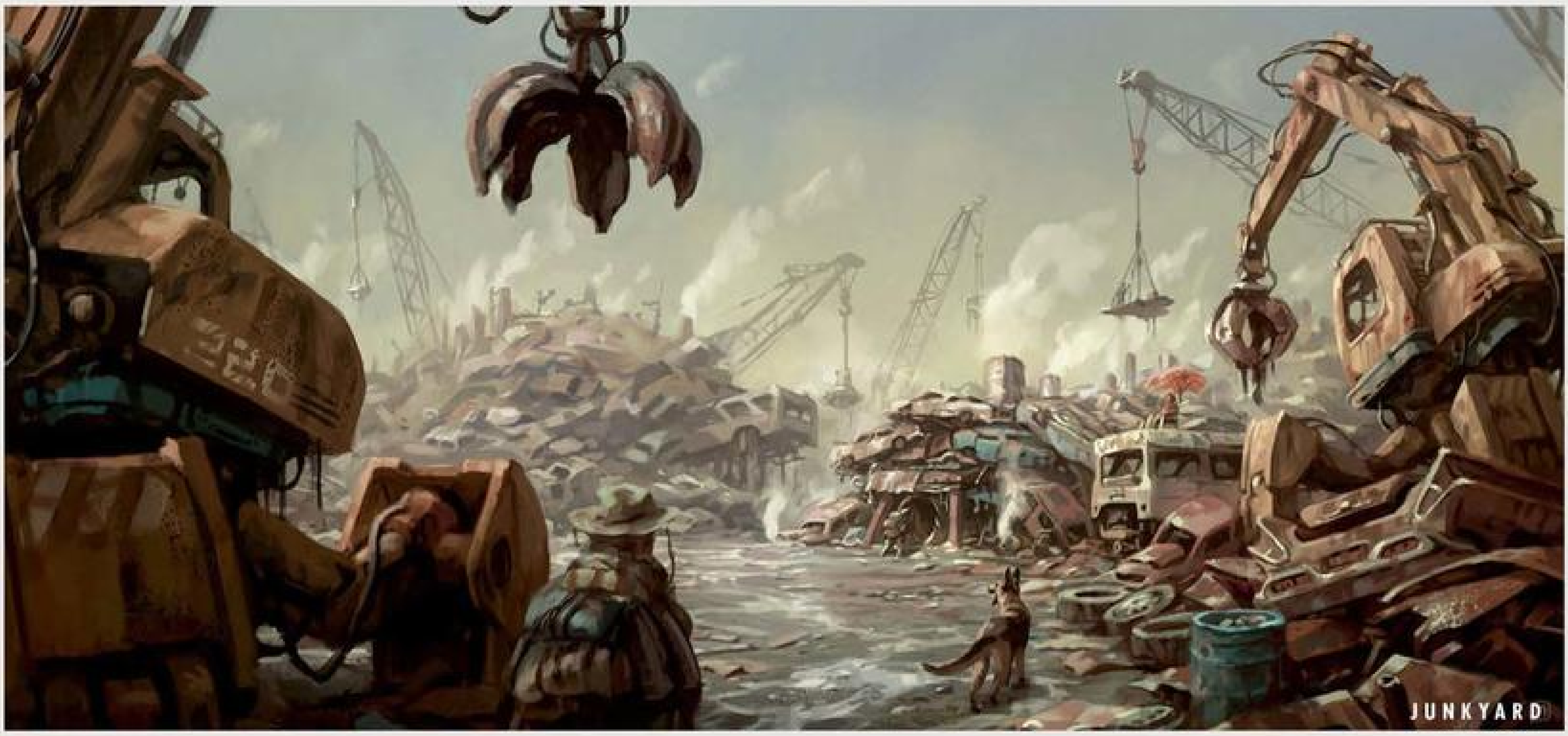


MIRELURK SHIP

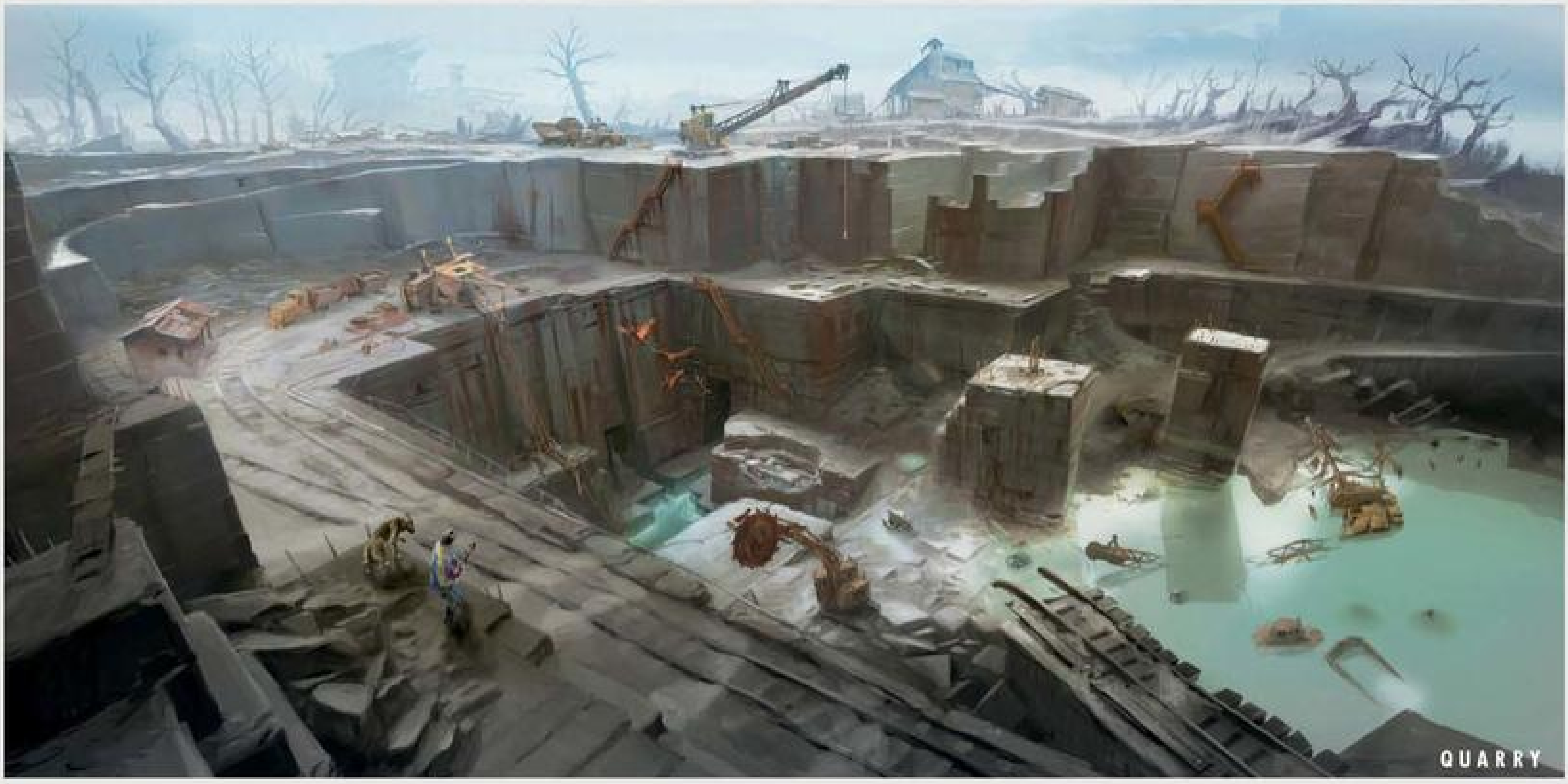




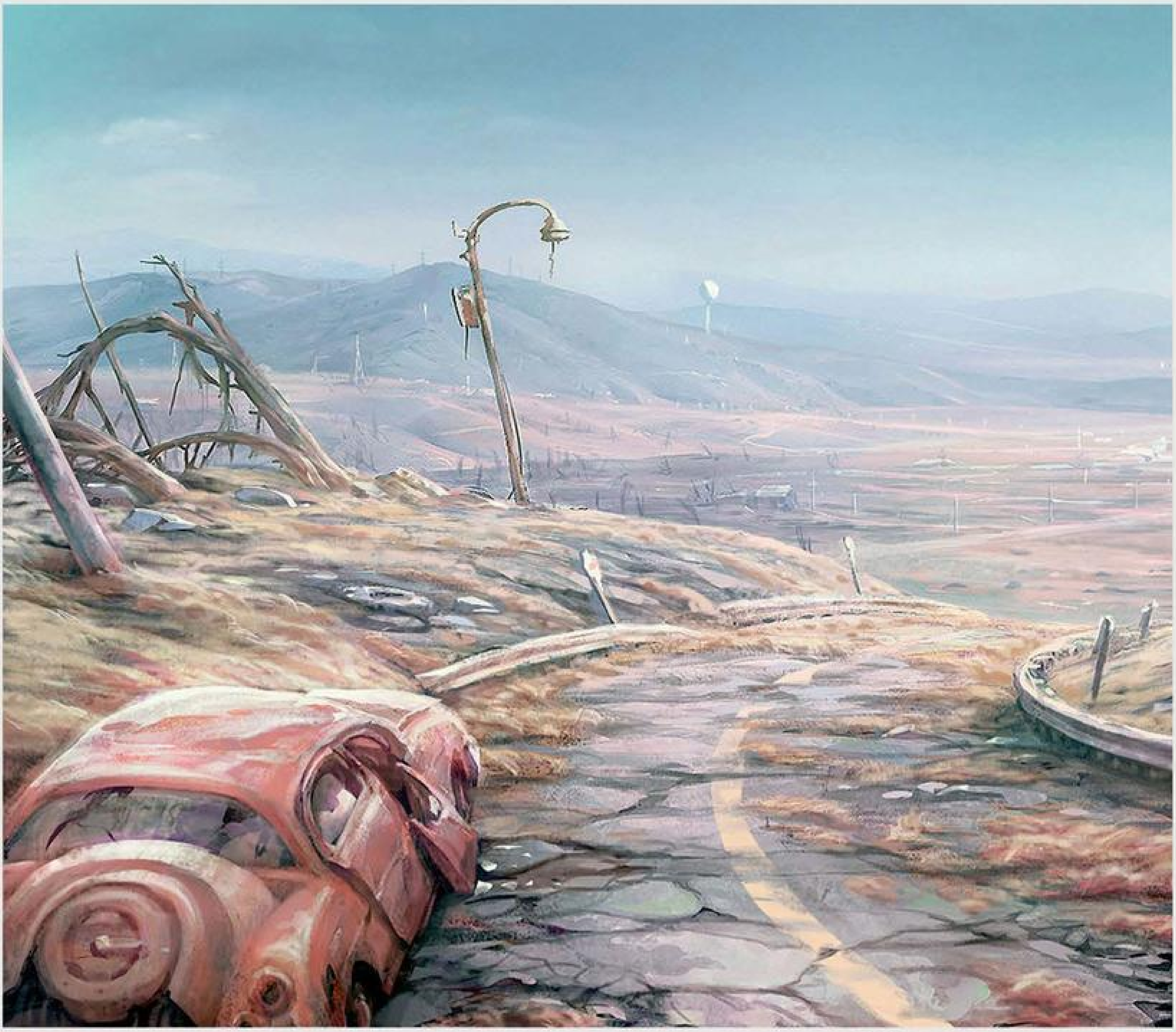
TRACTOR HOUSE

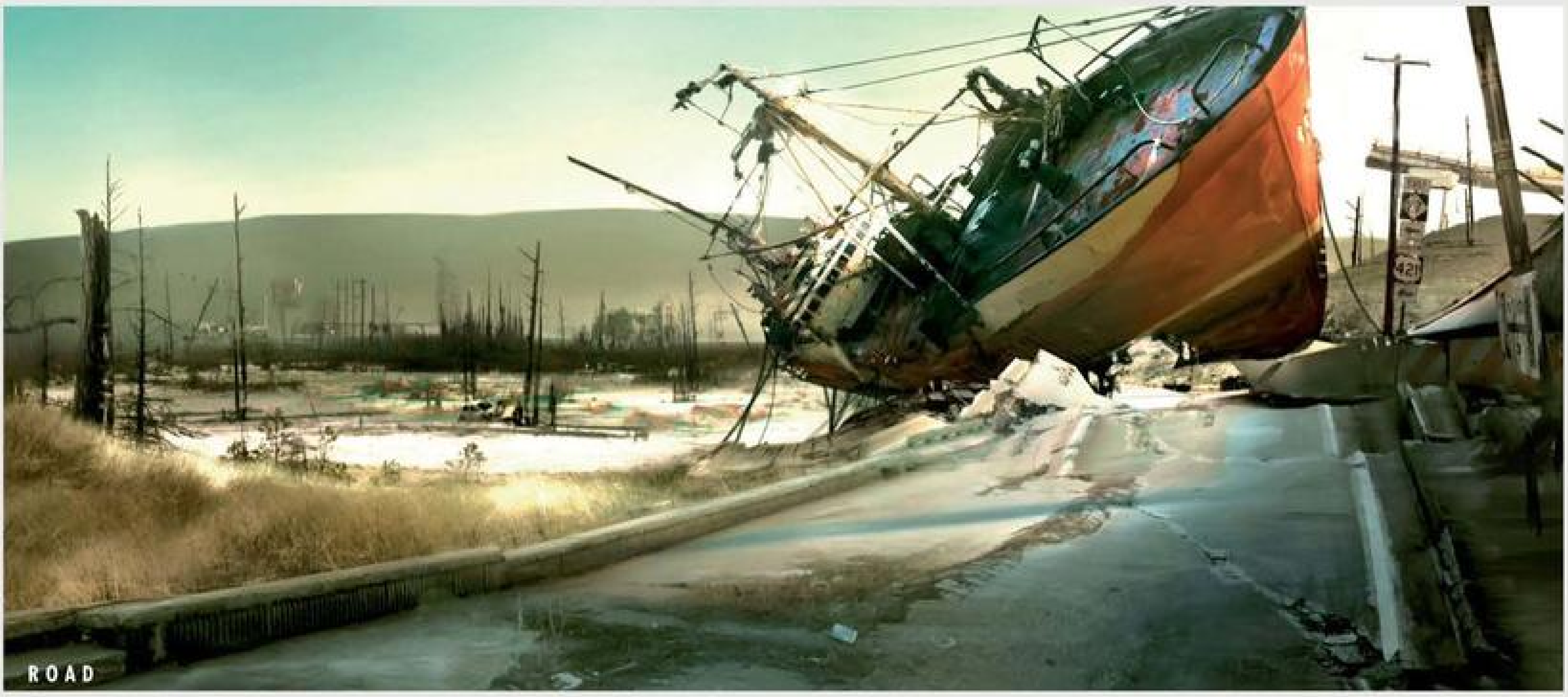


JUNKYARD

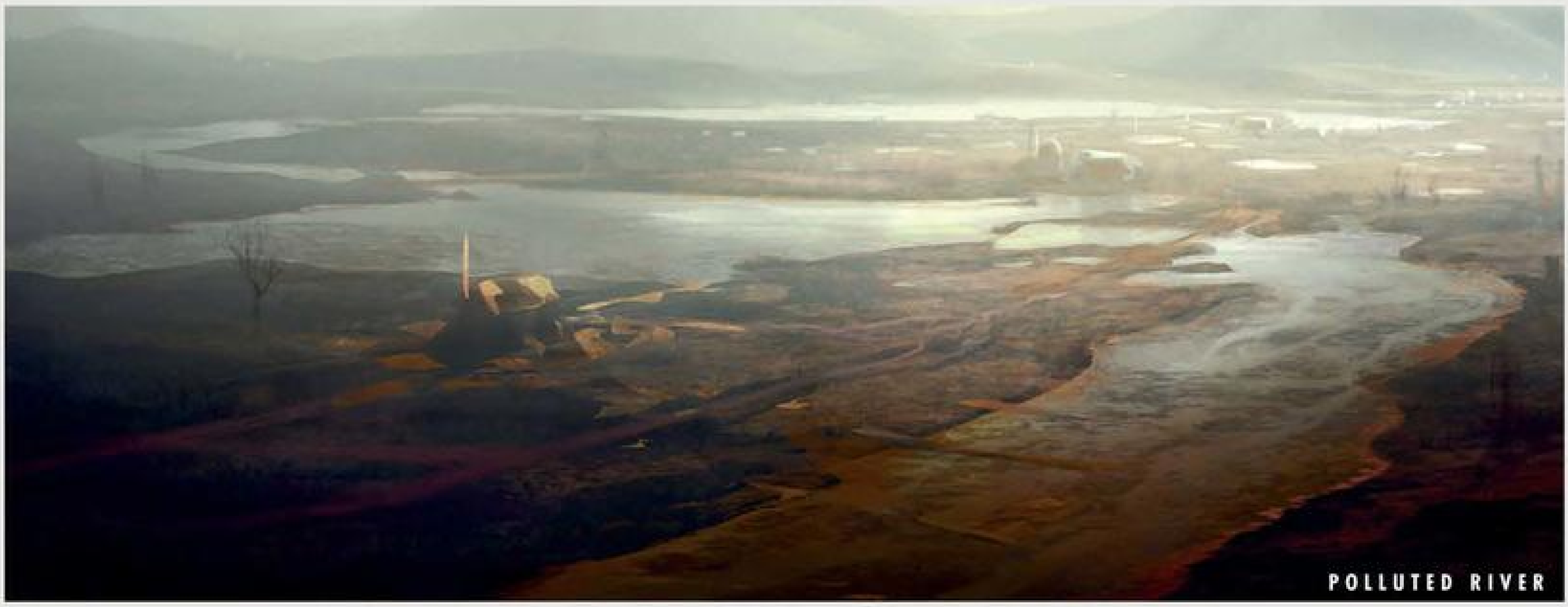


QUARRY

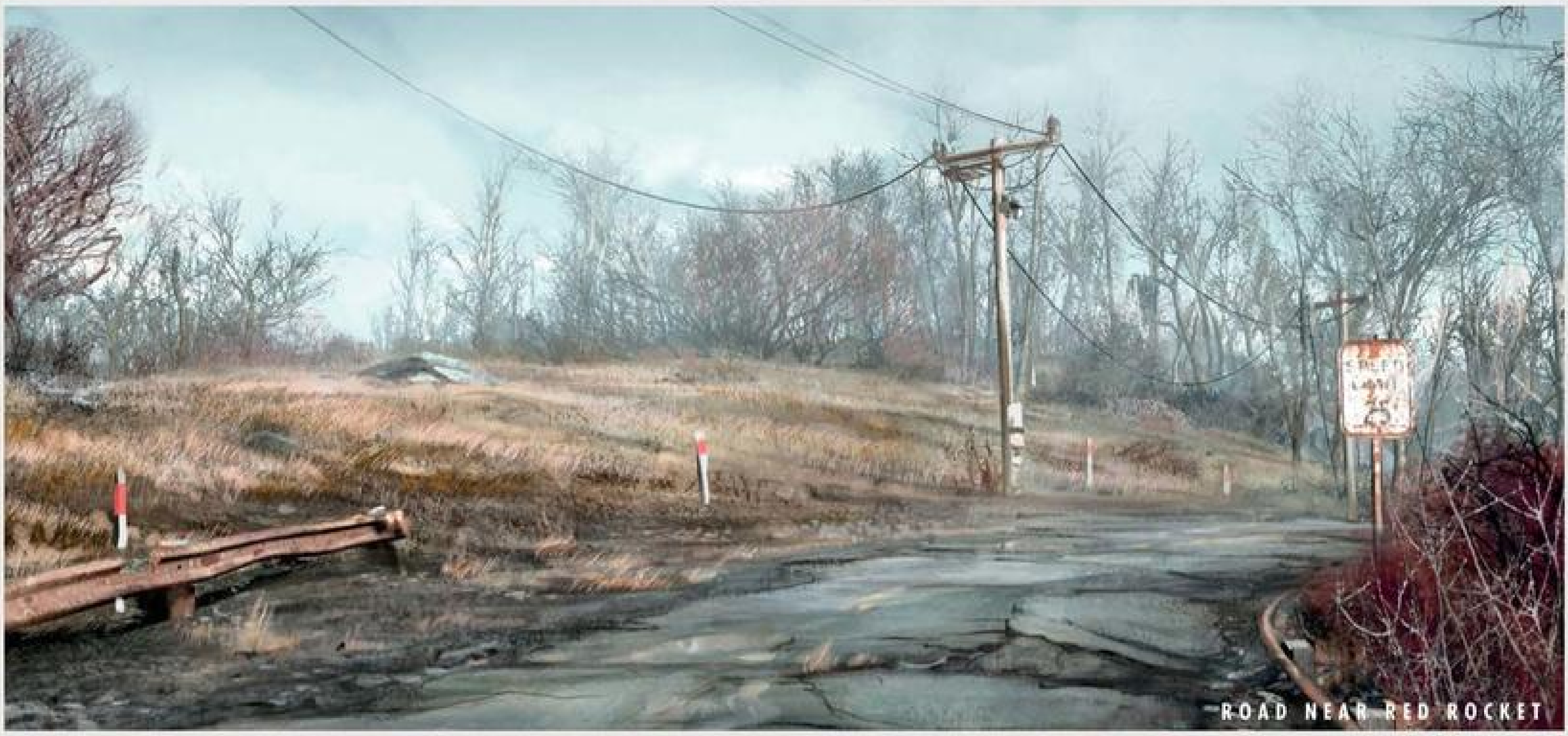




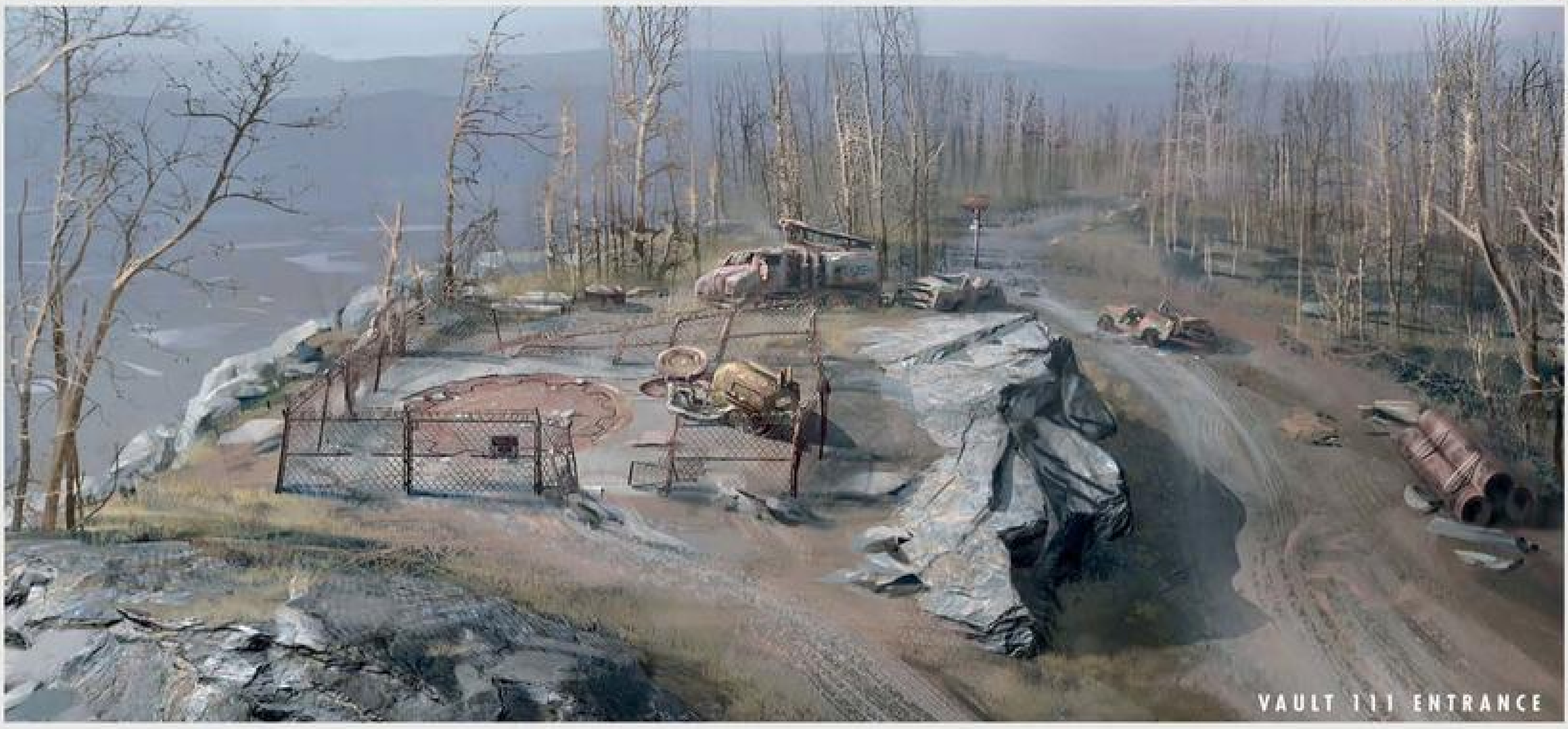
ROAD



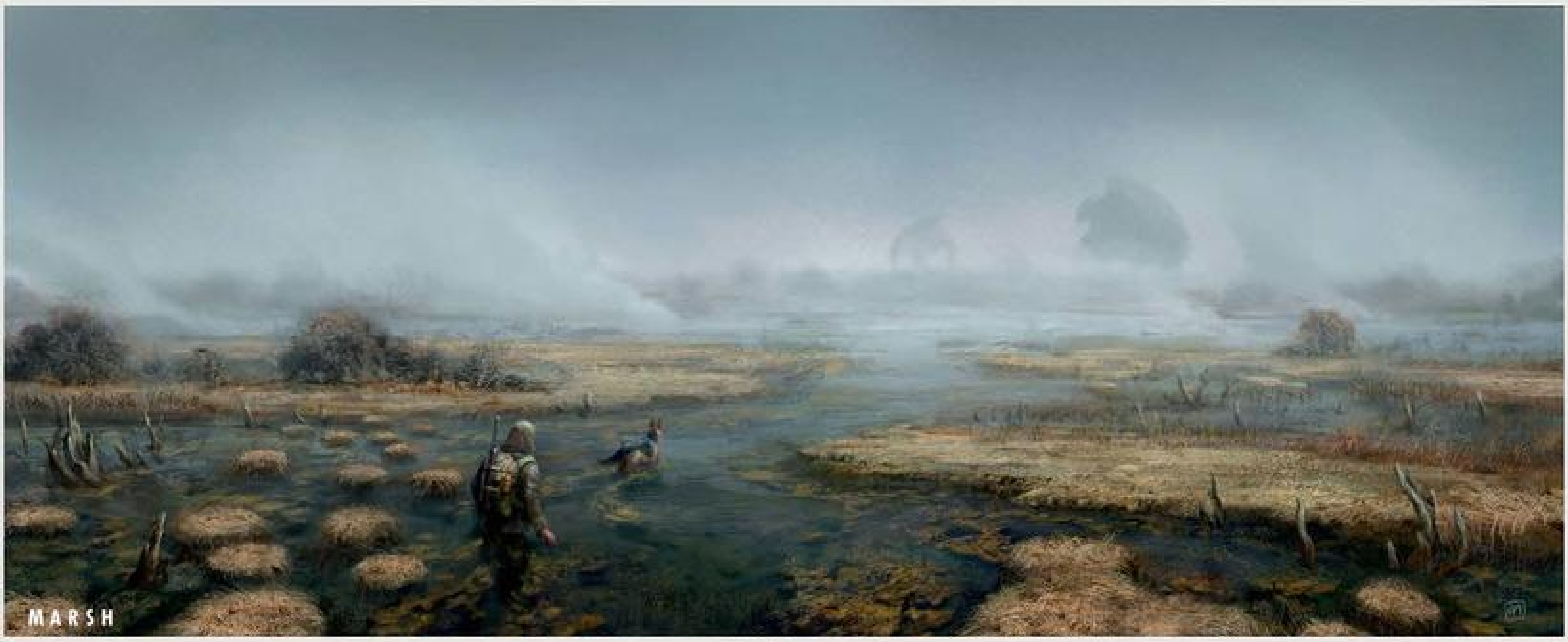
POLLUTED RIVER

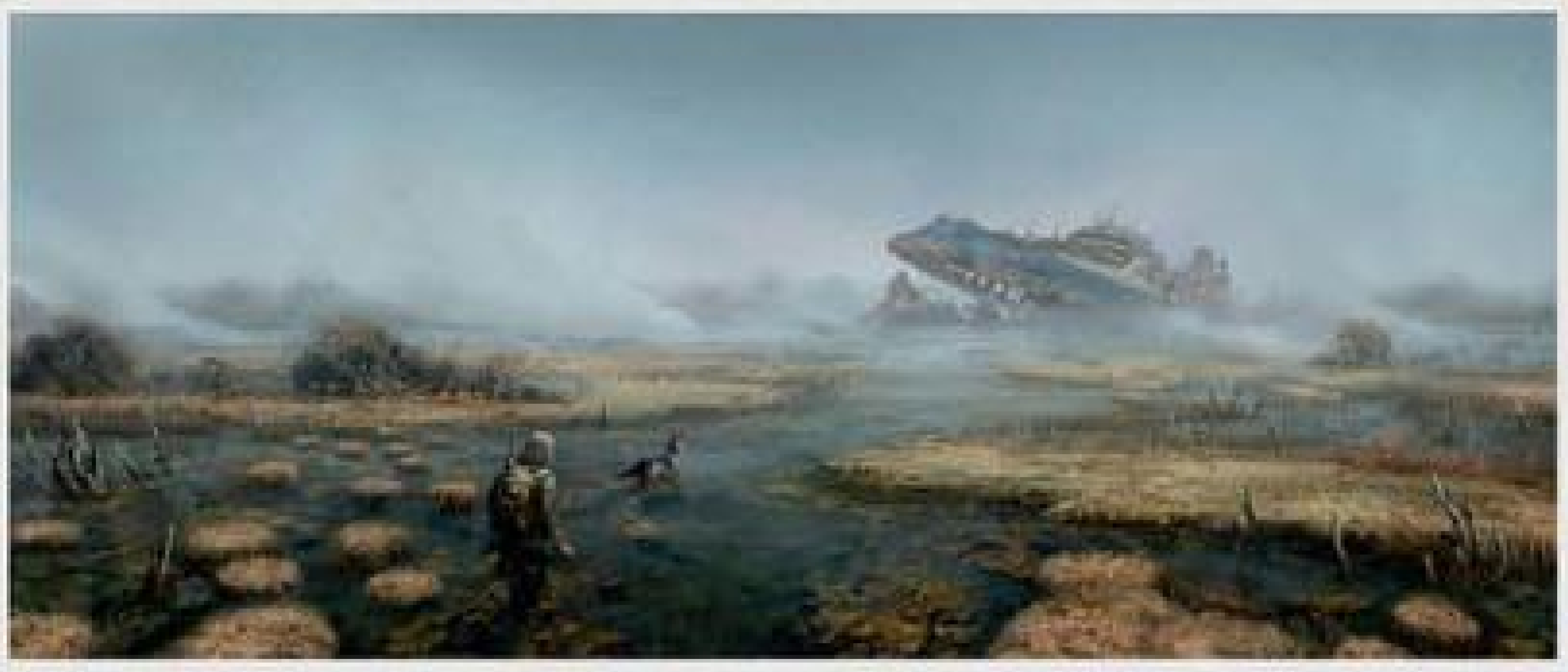


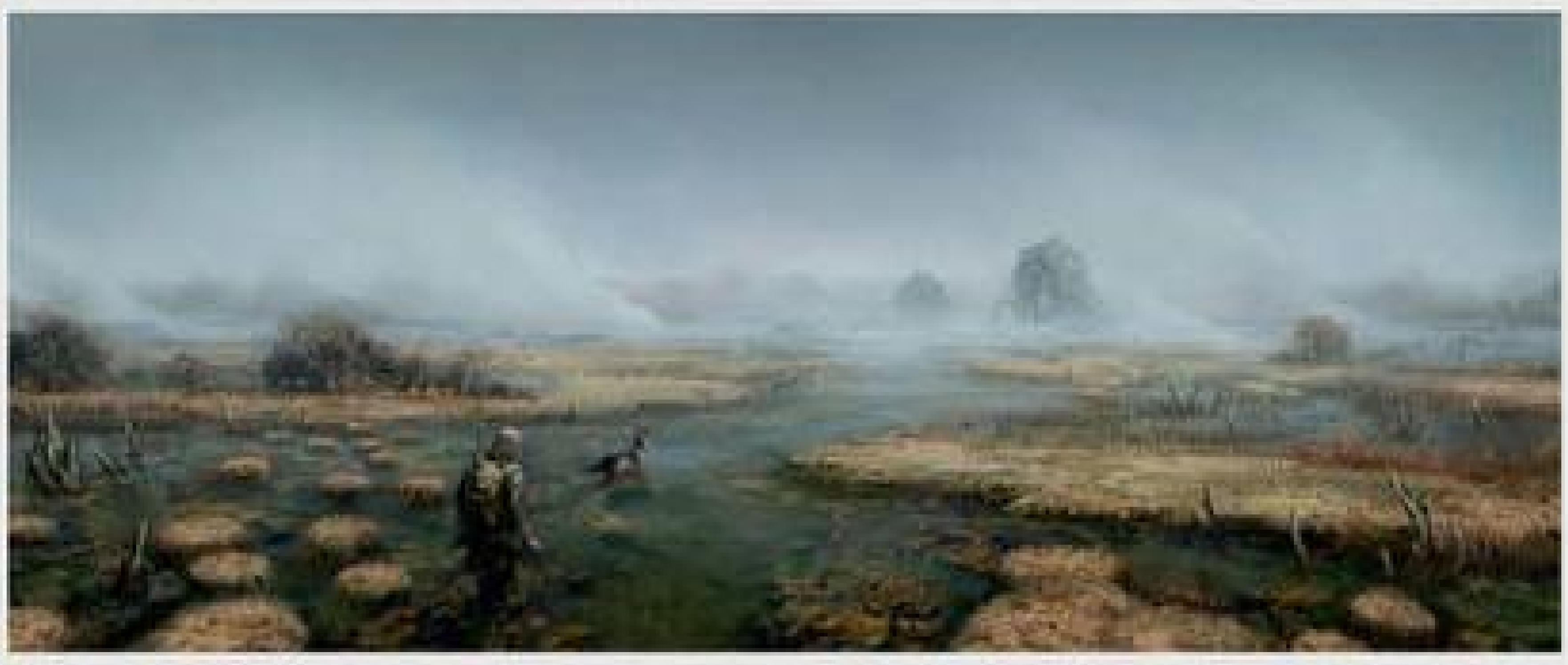
ROAD NEAR RED ROCKET

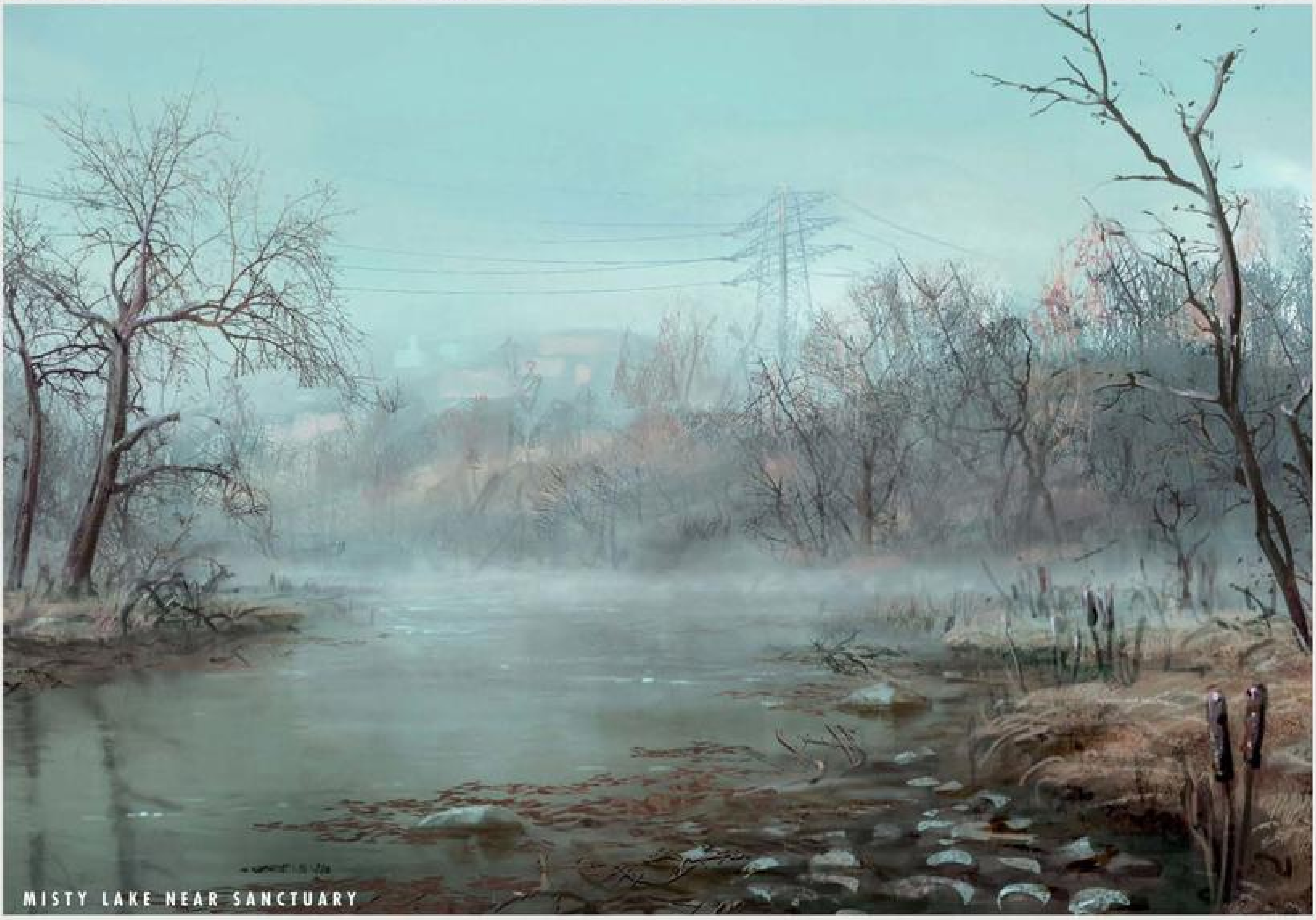


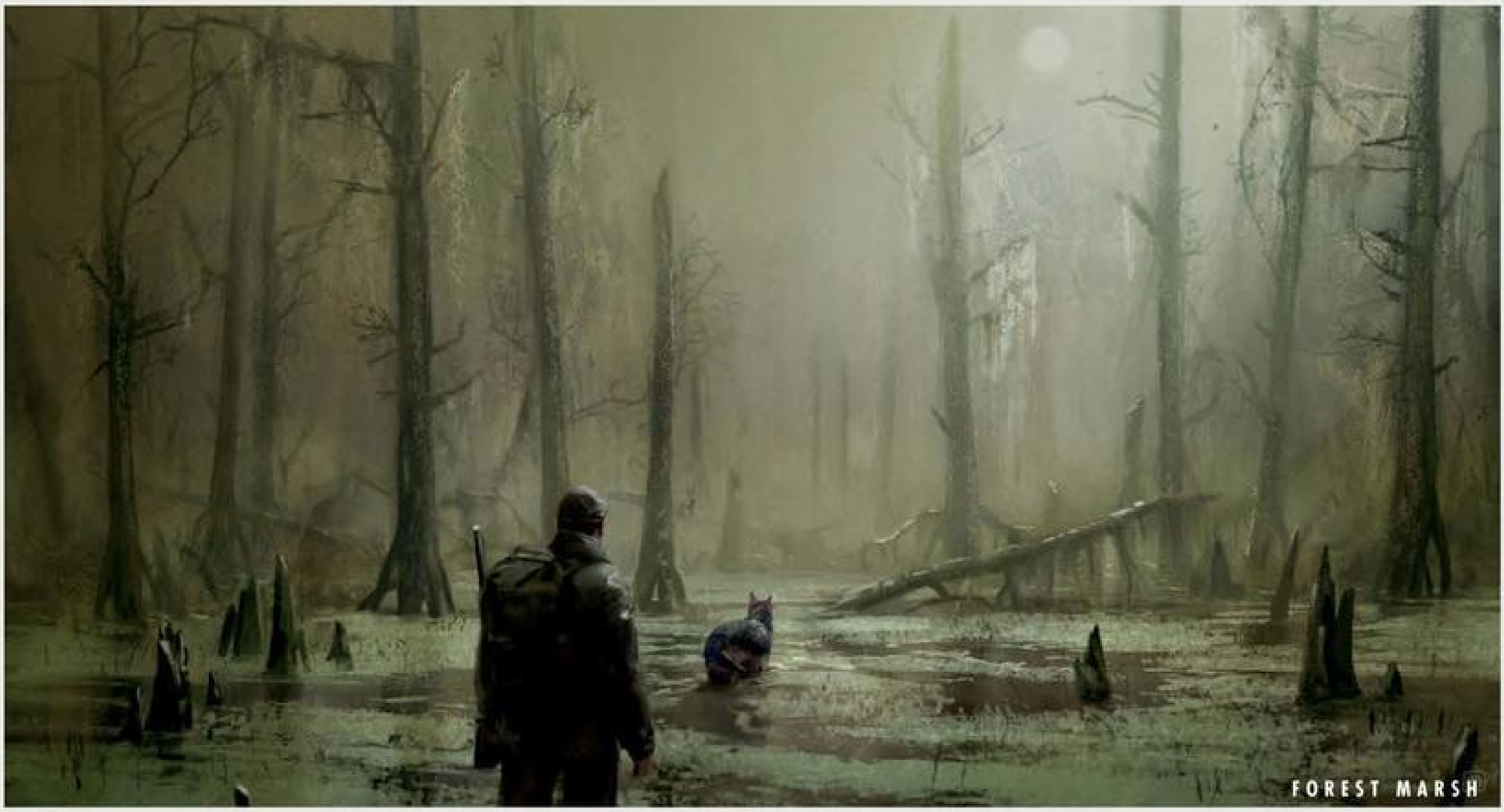
VAULT 111 ENTRANCE


MARSH

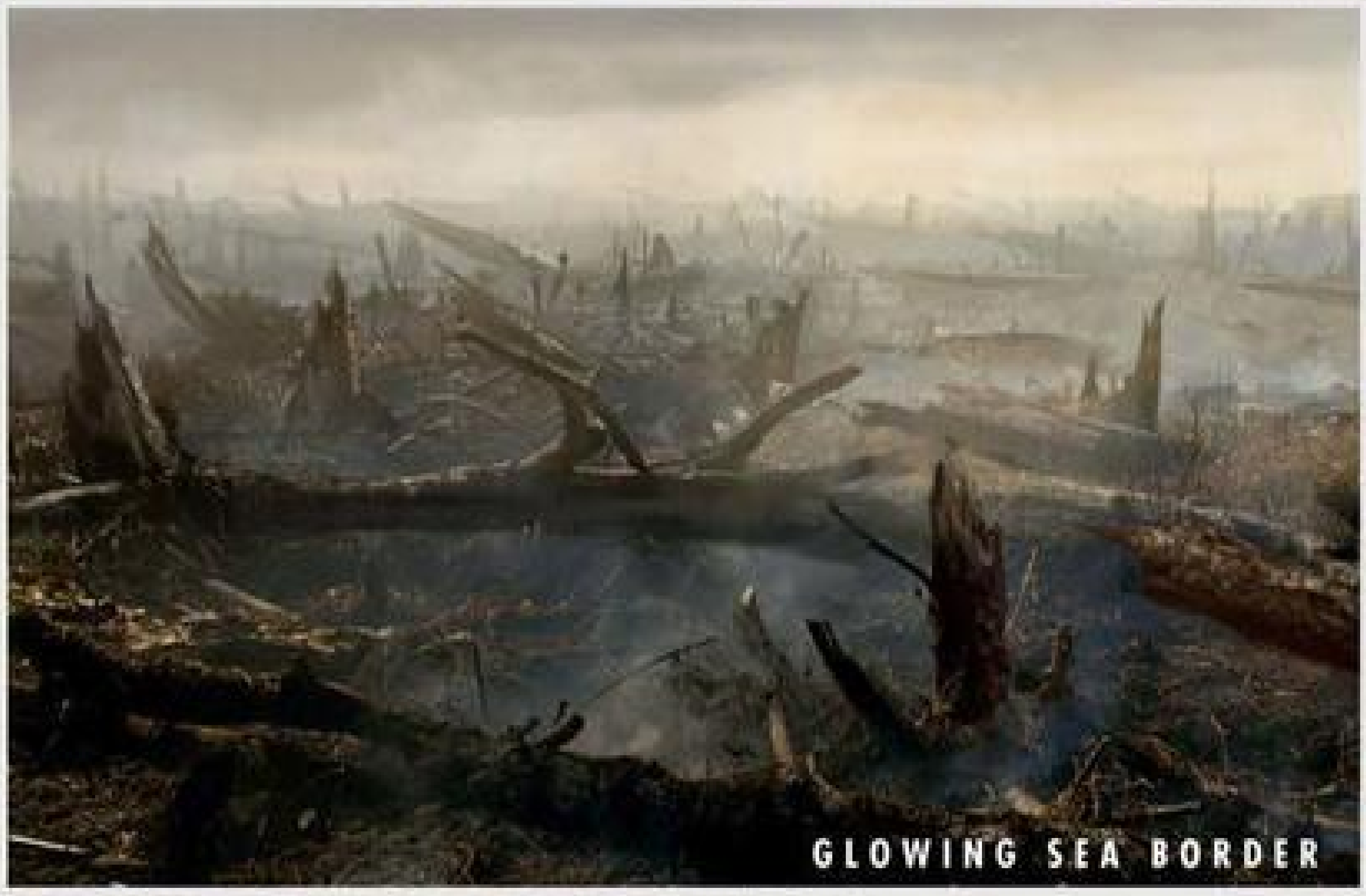




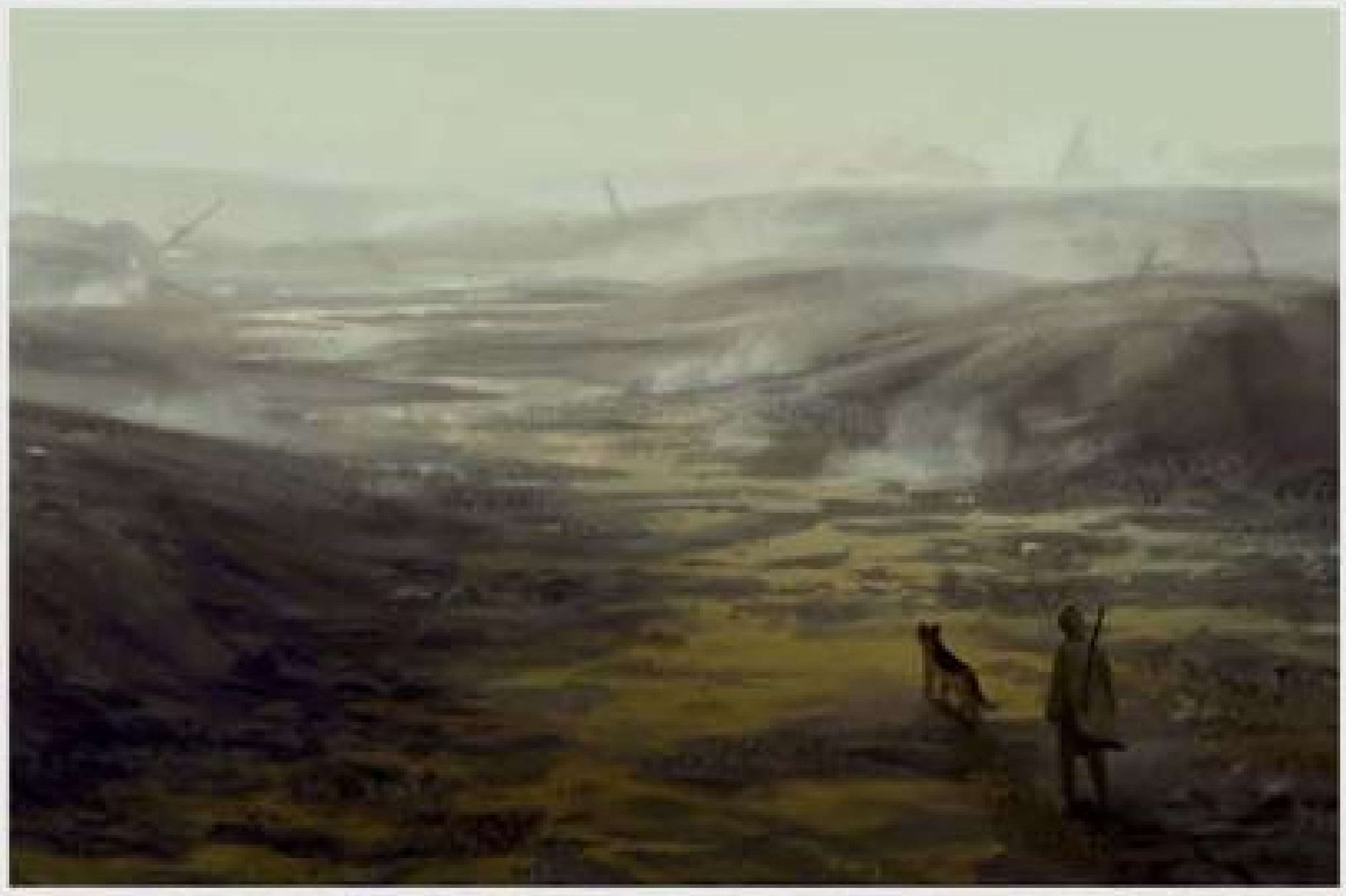

MISTY LAKE NEAR SANCTUARY

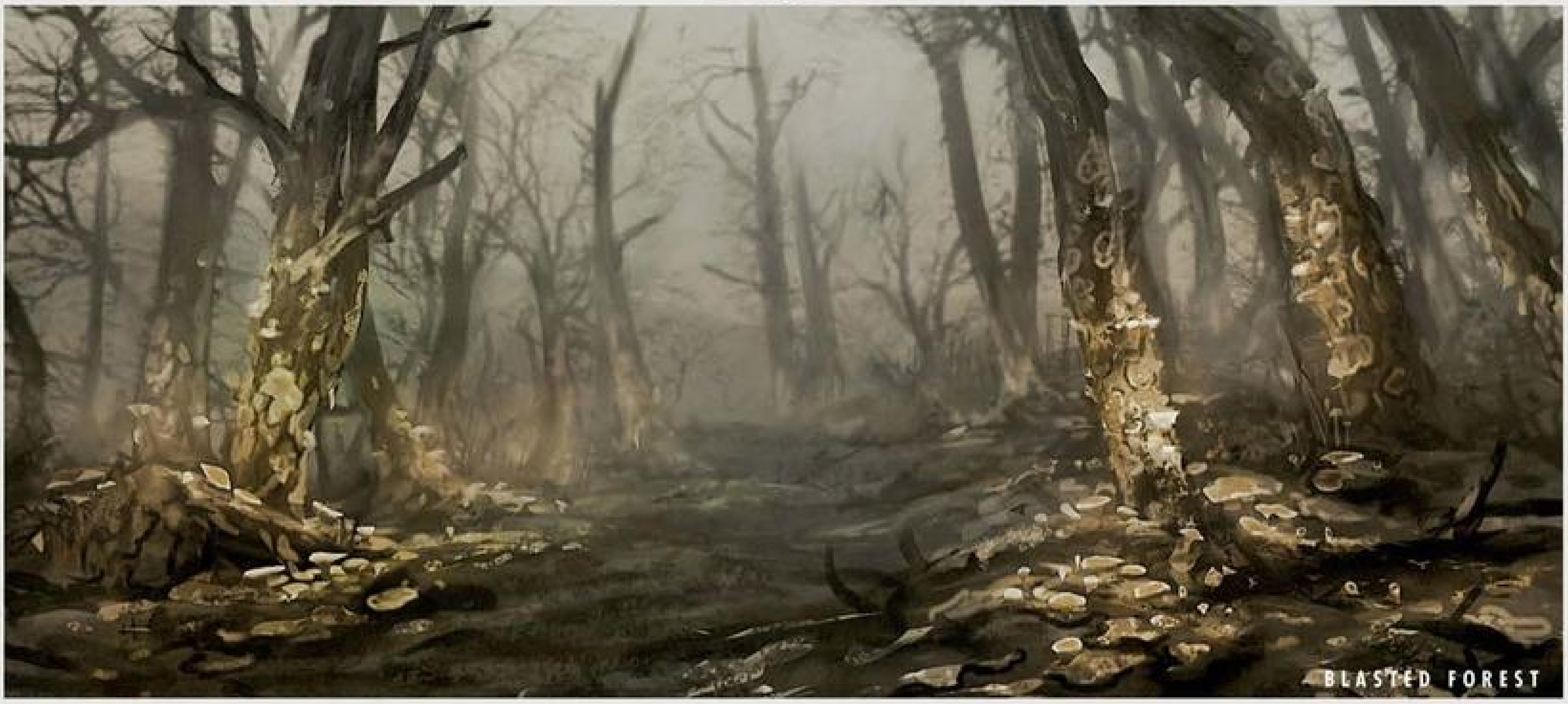


FOREST MARSH

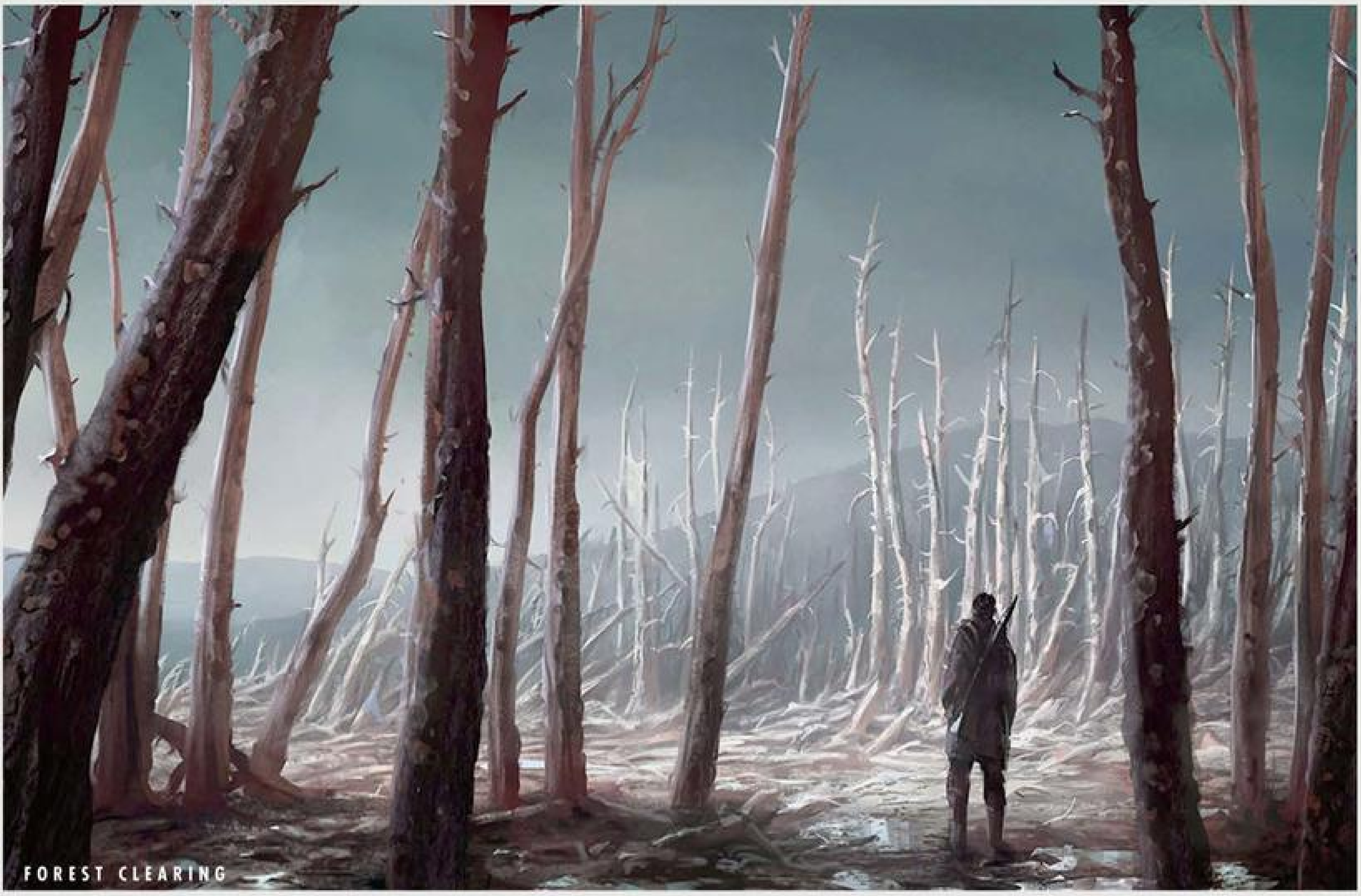


GLOWING SEA BORDER

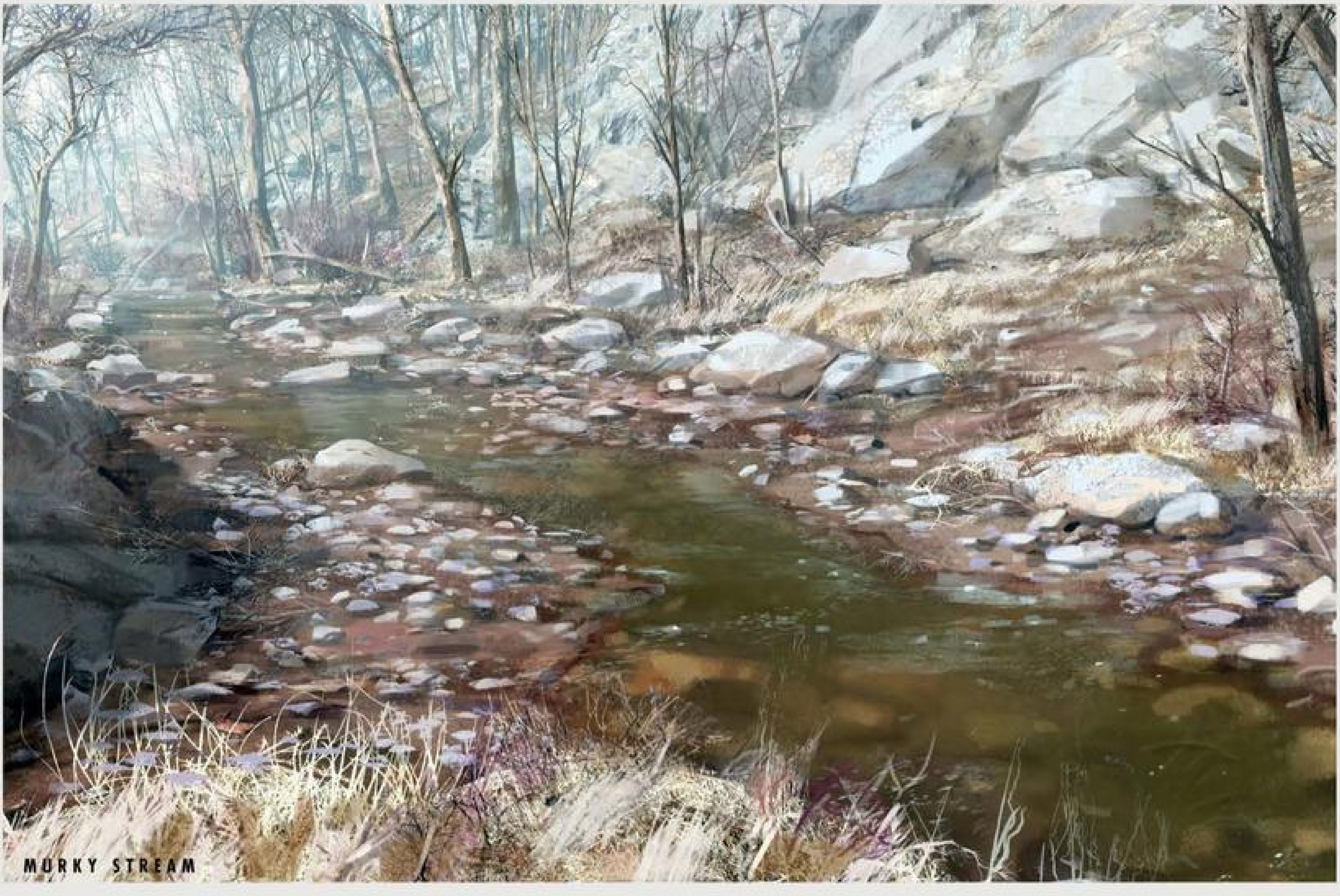




BLASTED FOREST



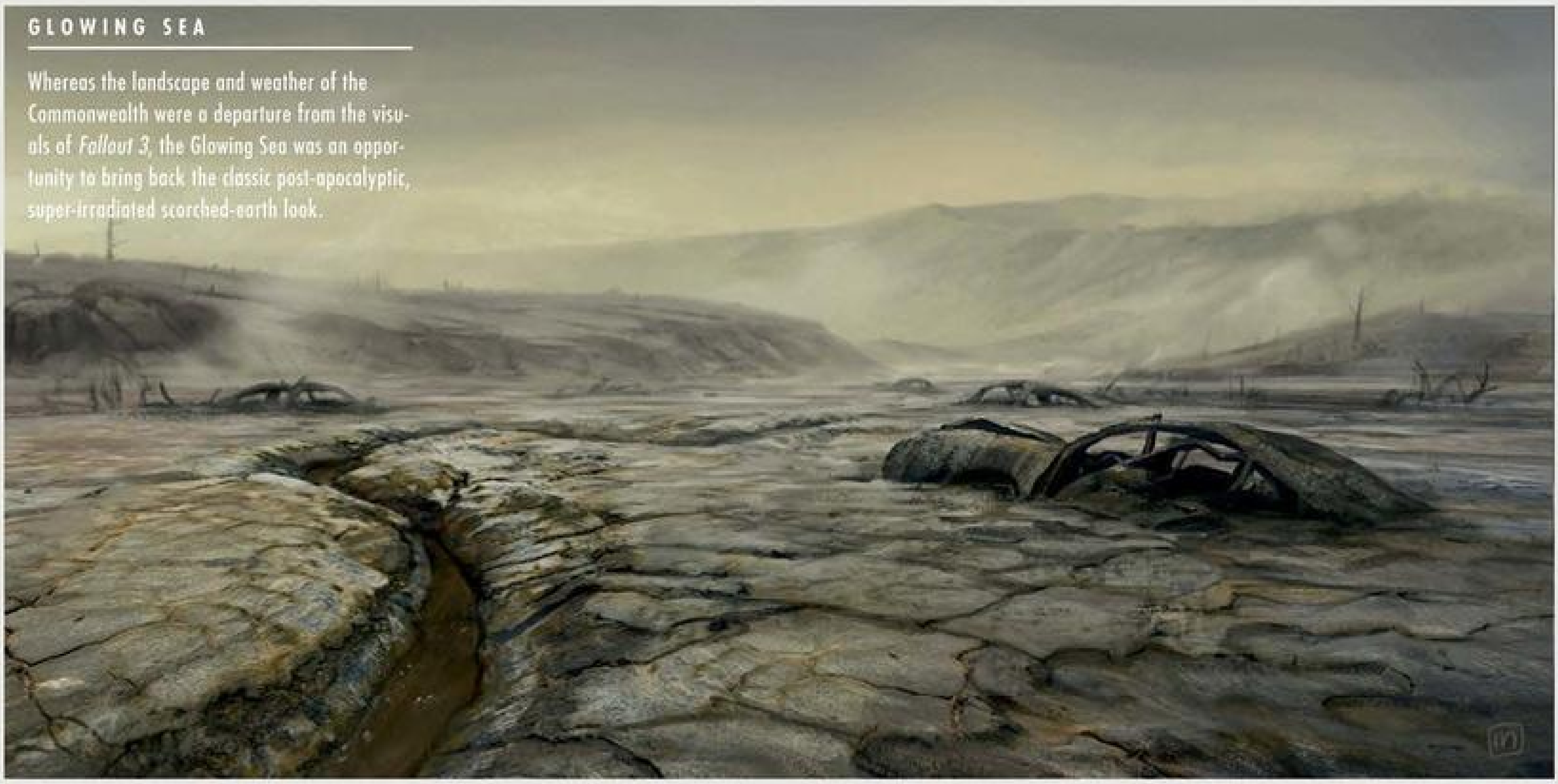
FOREST CLEARING

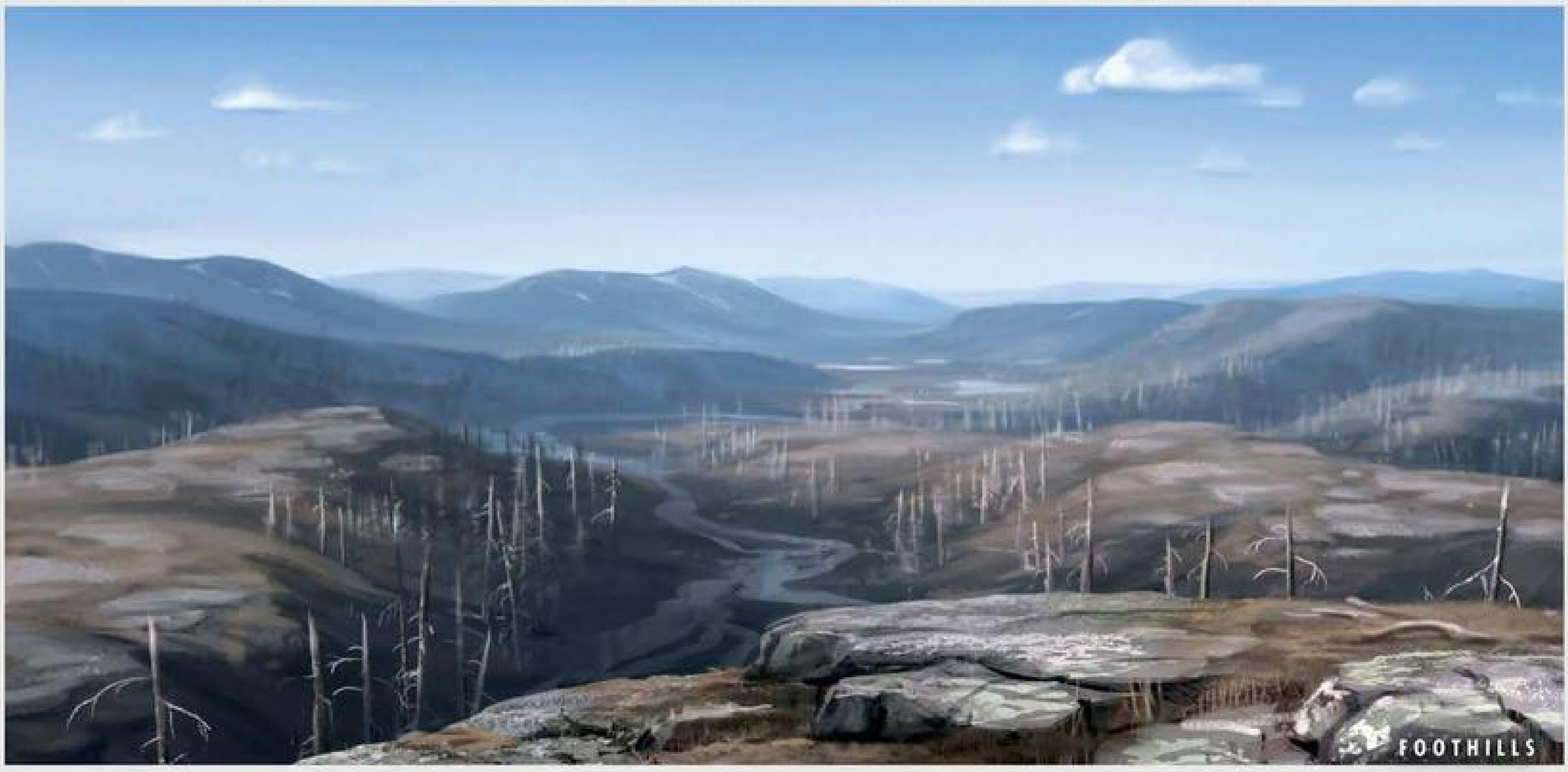


MURKY STREAM

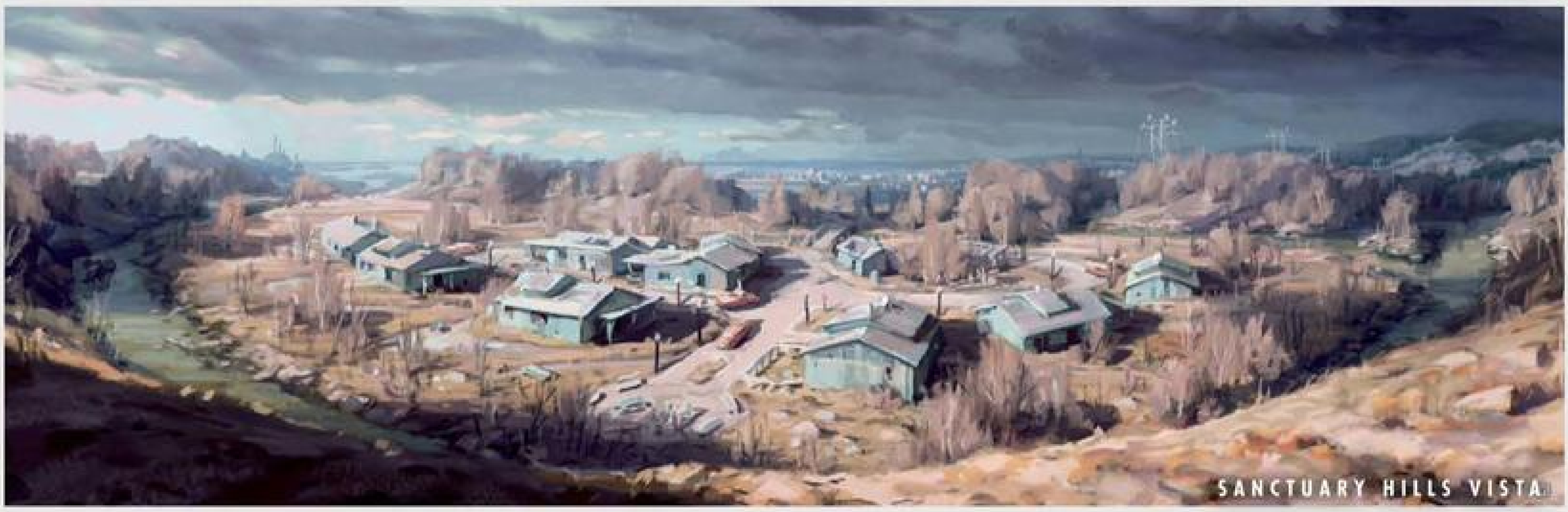
GLOWING SEA

Whereas the landscape and weather of the Commonwealth were a departure from the visuals of *Fallout 3*, the Glowing Sea was an opportunity to bring back the classic post-apocalyptic, super-irradiated scorched-earth look.

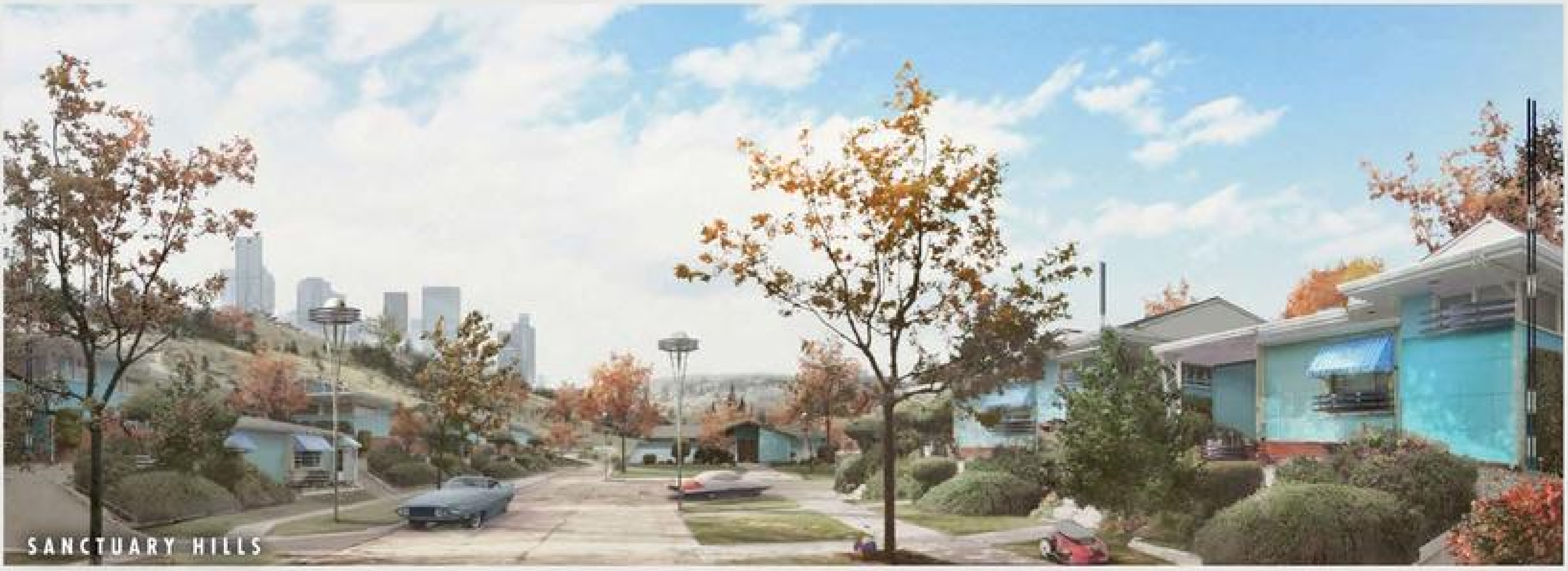




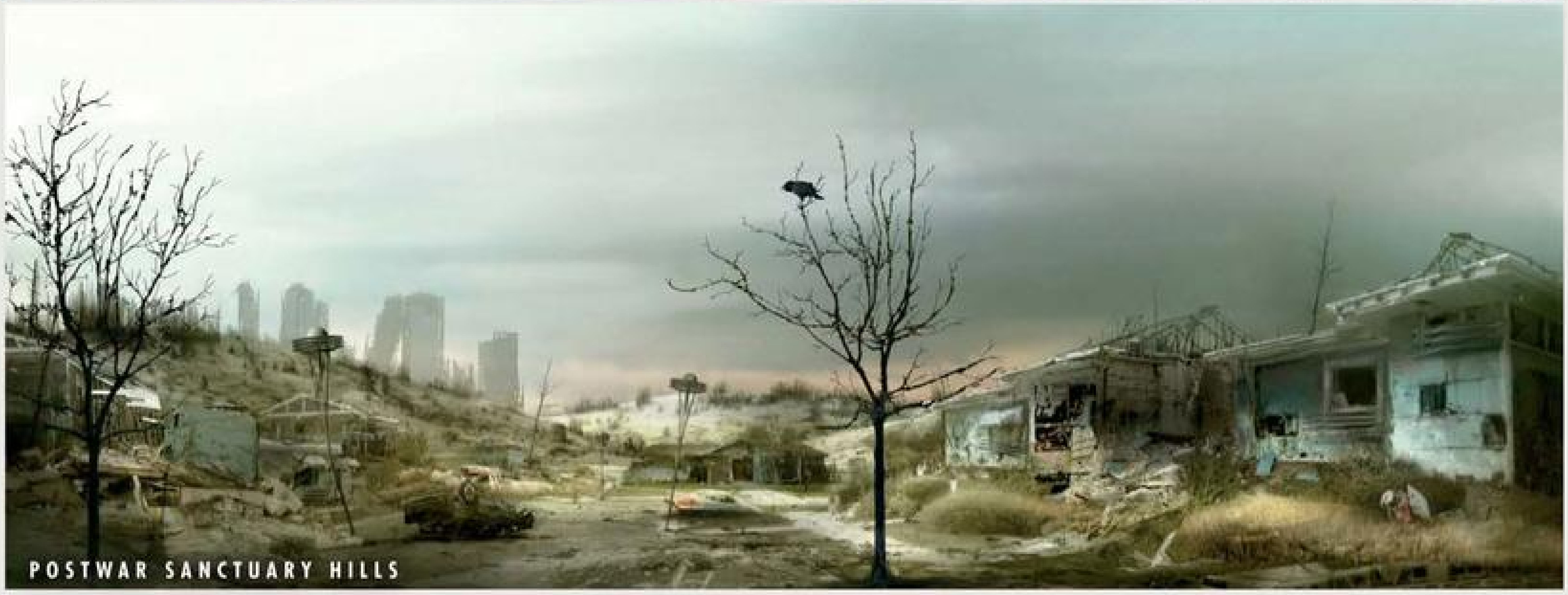
FOOTHILLS



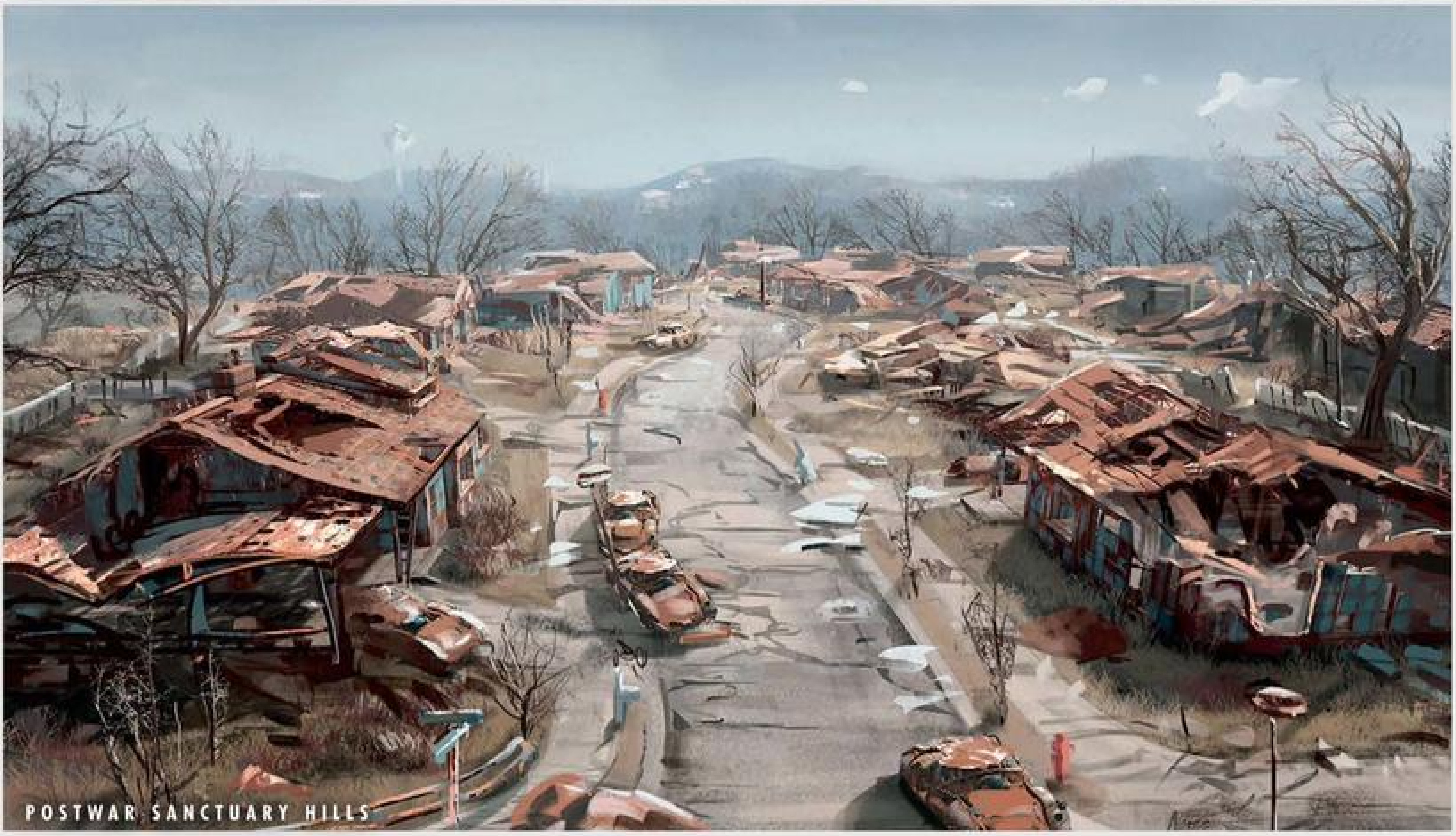
SANCTUARY HILLS VISTA



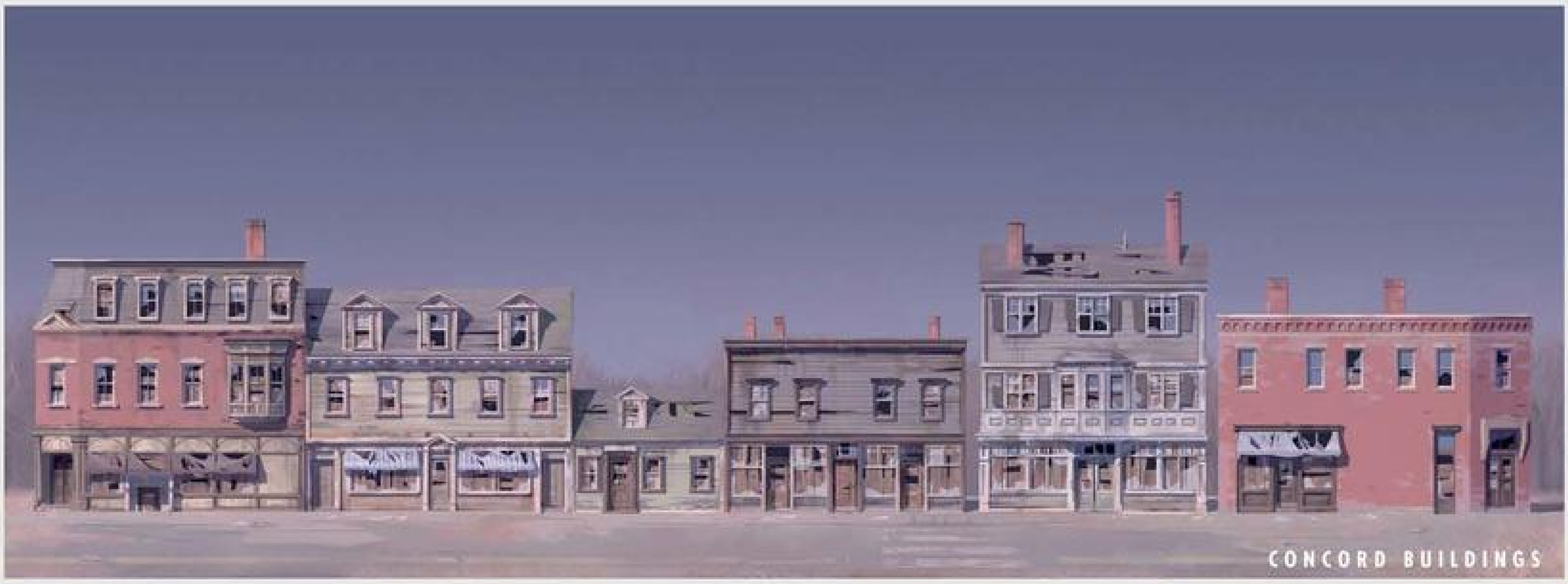
SANCTUARY HILLS



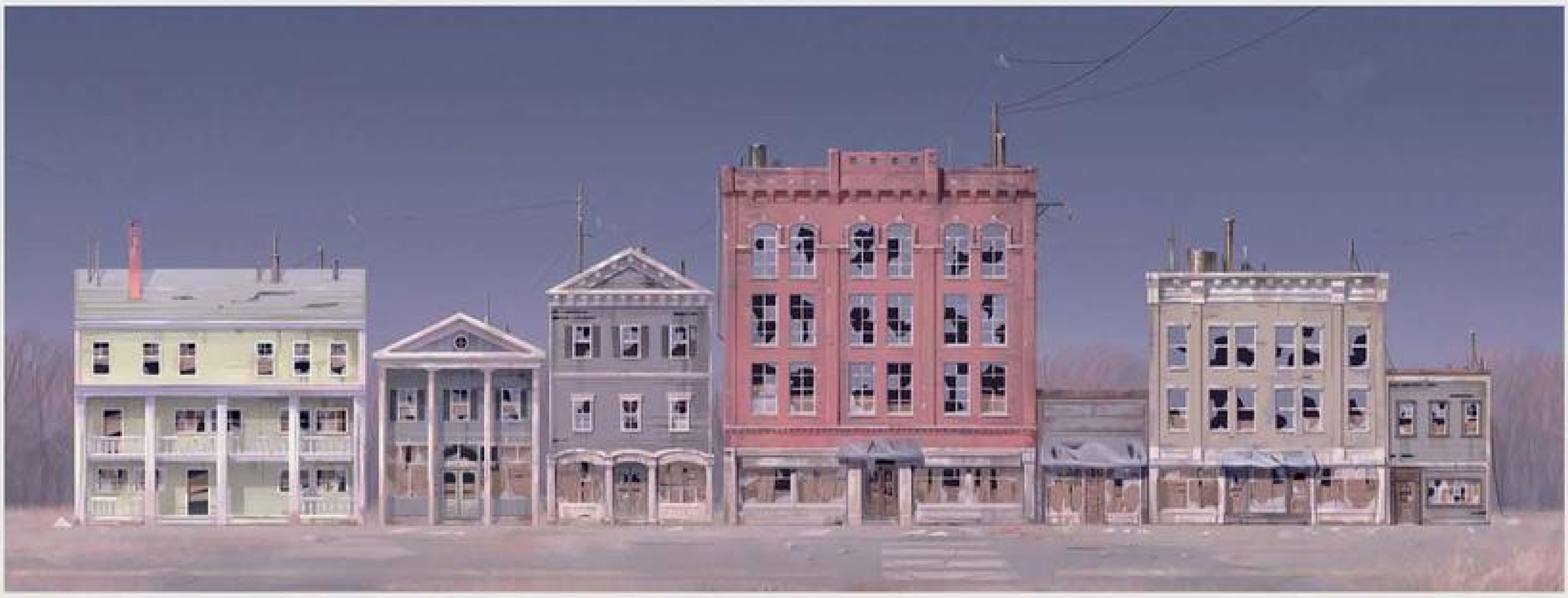
POSTWAR SANCTUARY HILLS

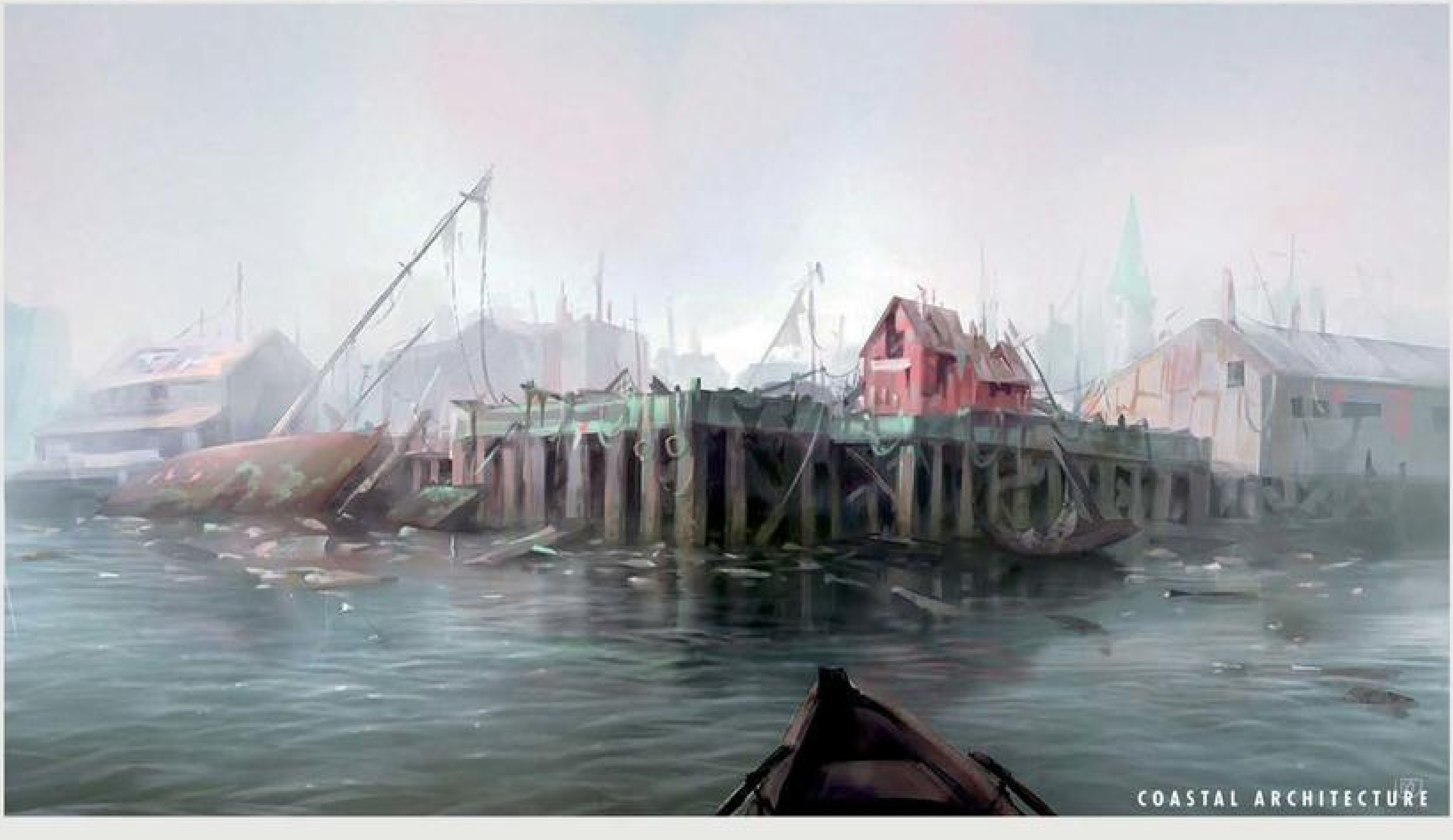


POSTWAR SANCTUARY HILLS

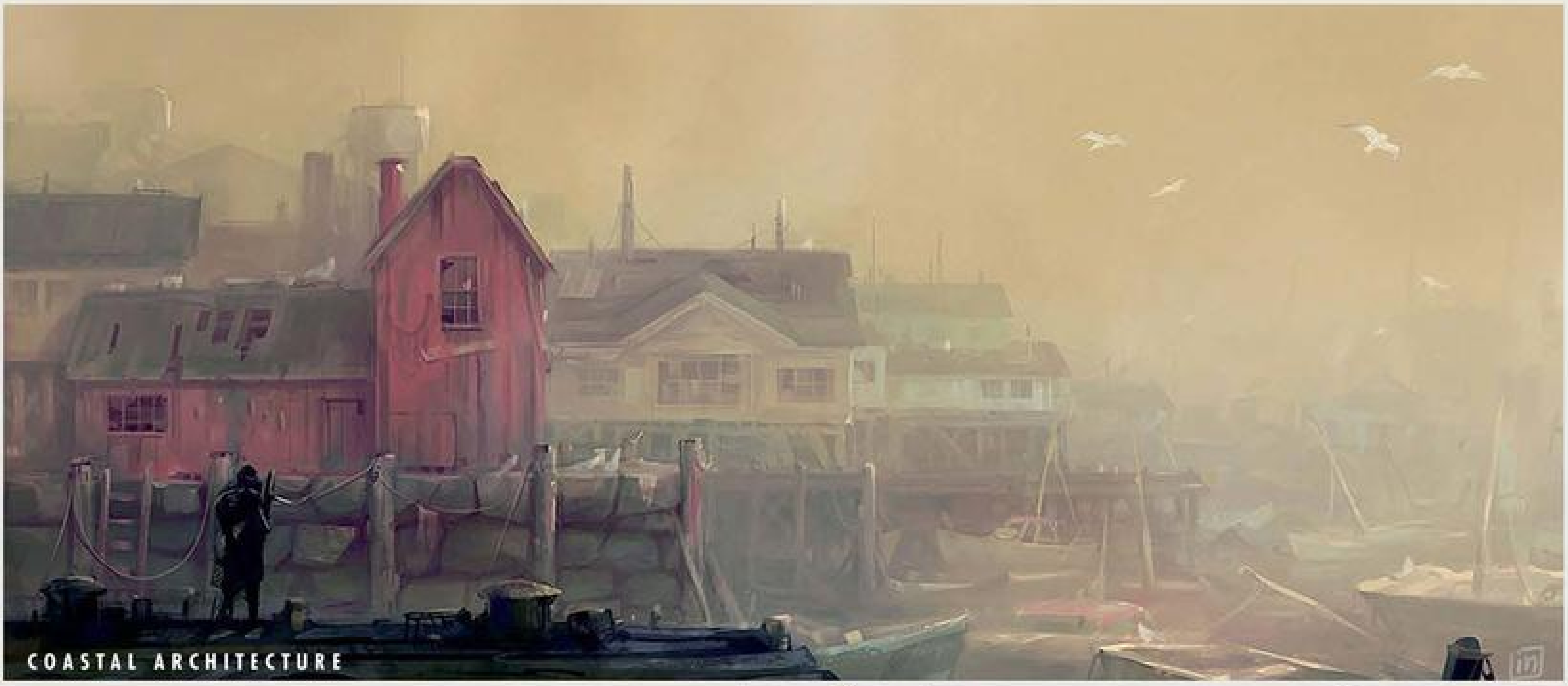


CONCORD BUILDINGS

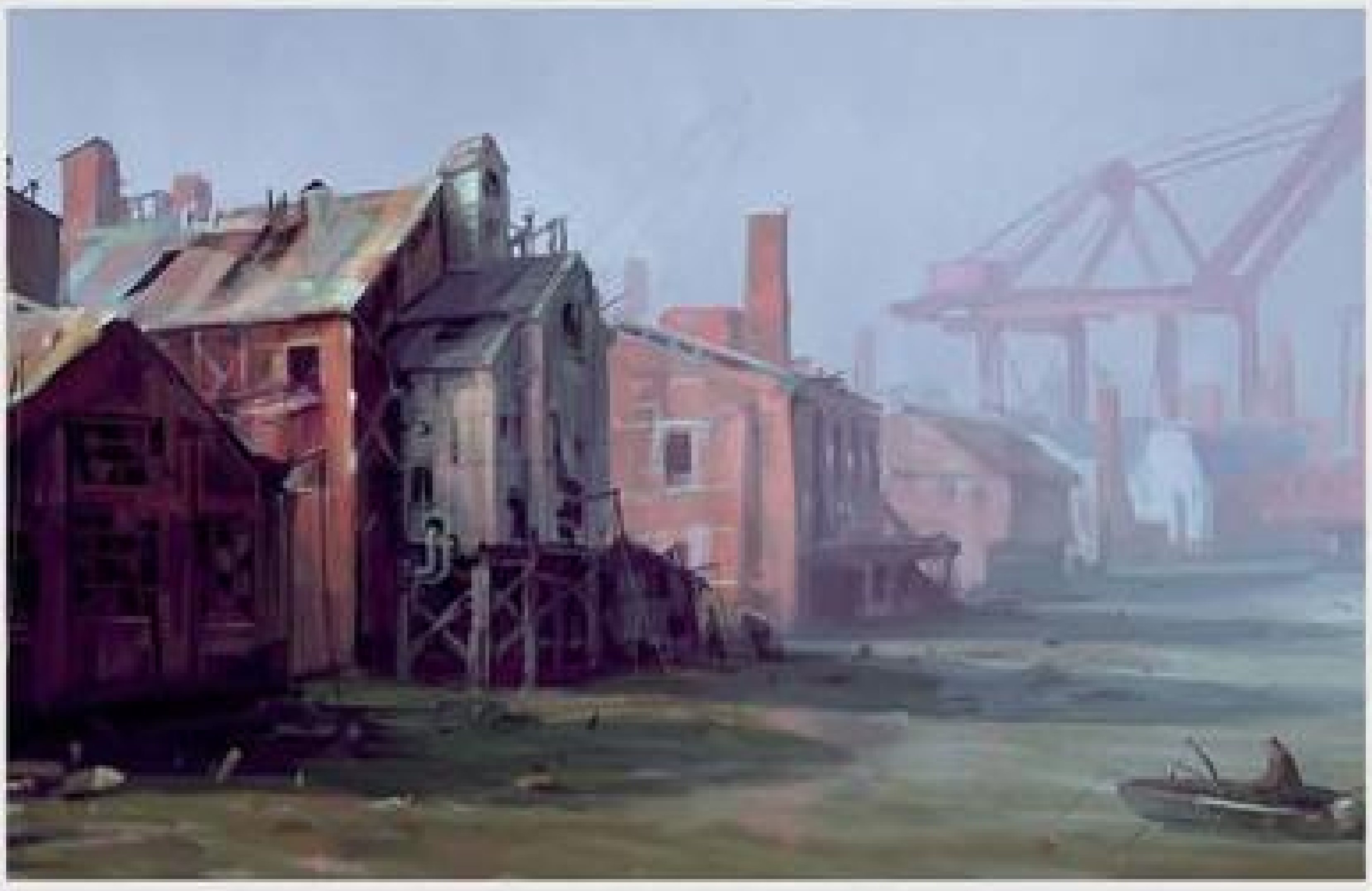


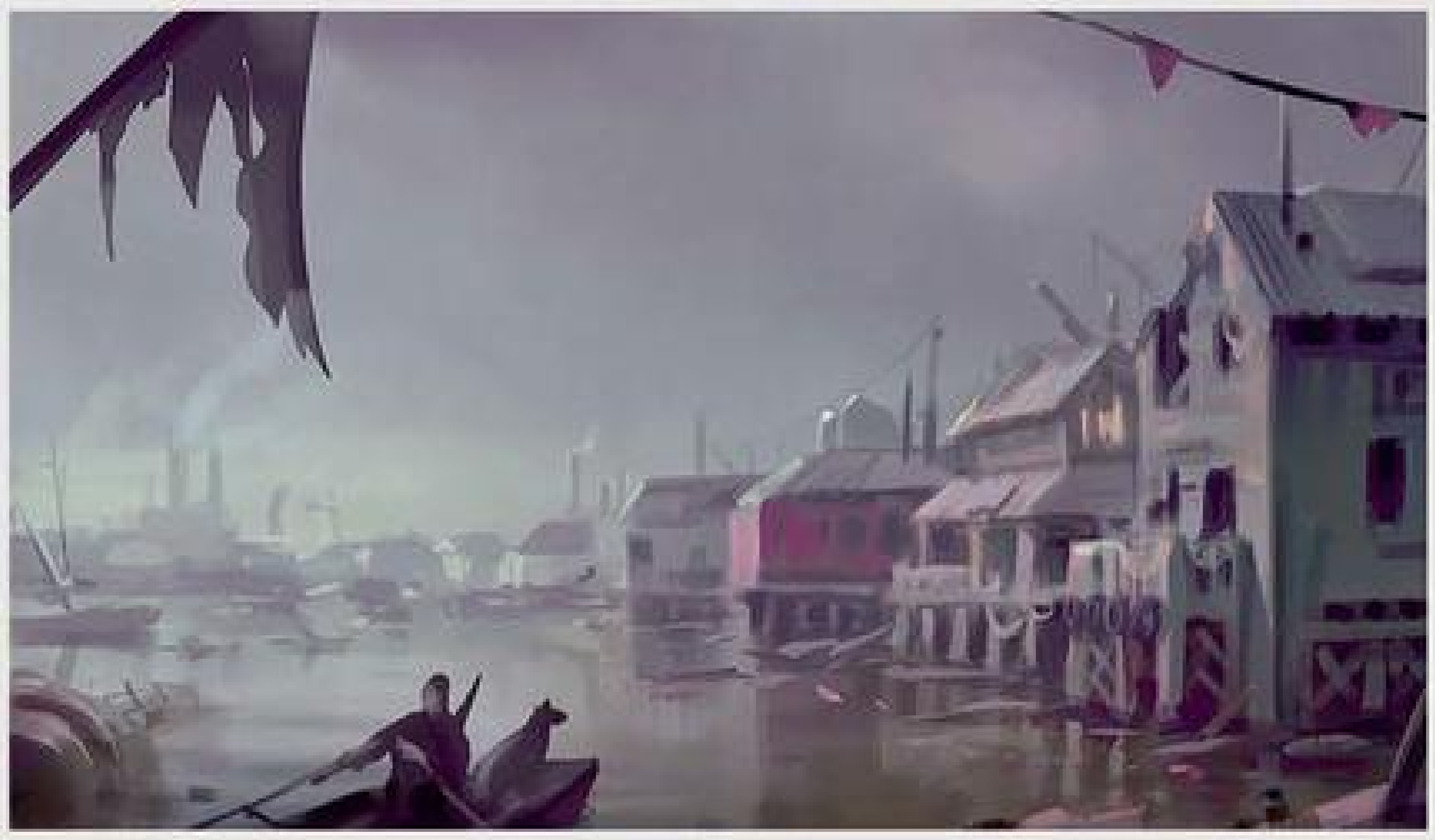


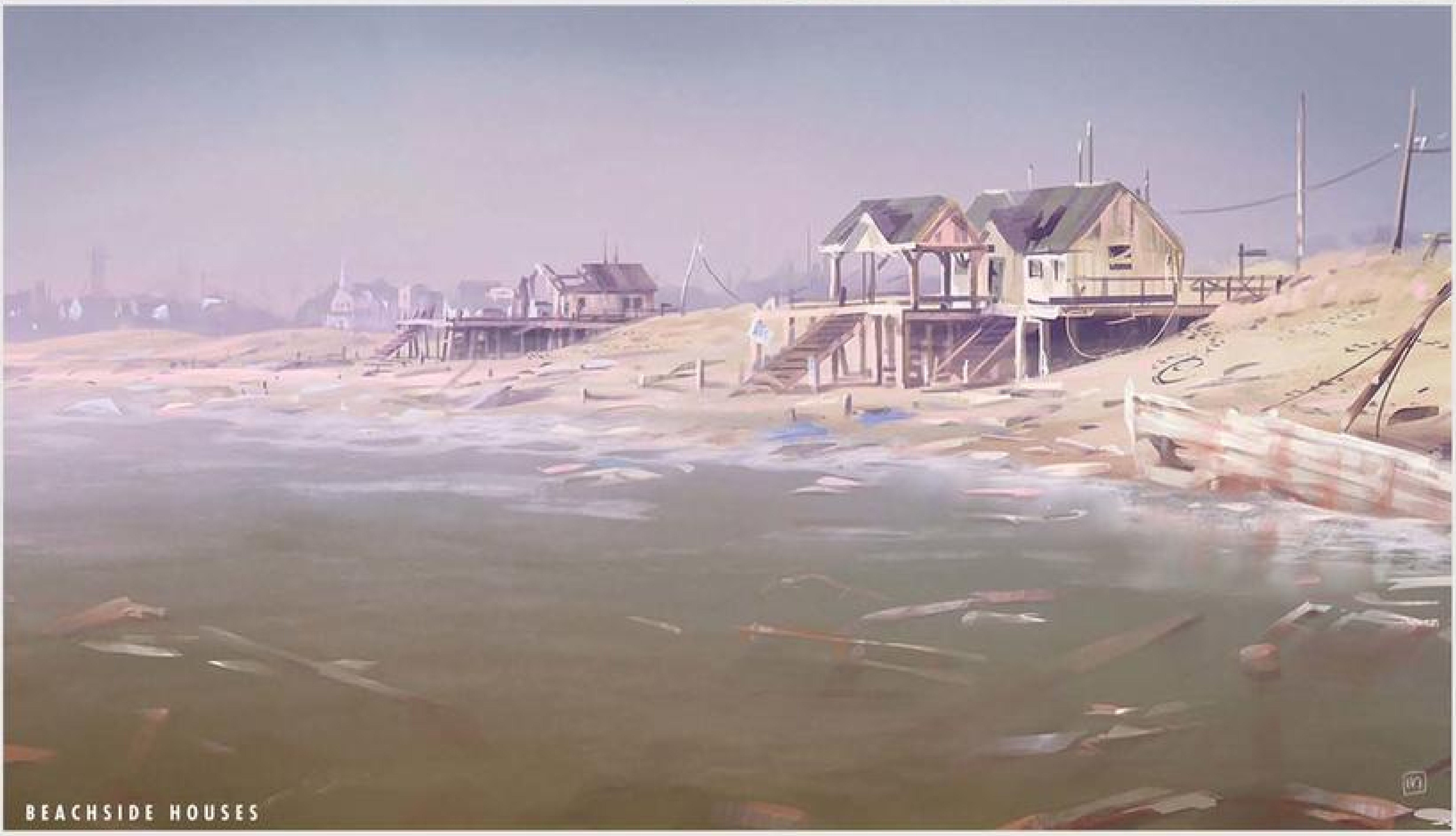
COASTAL ARCHITECTURE



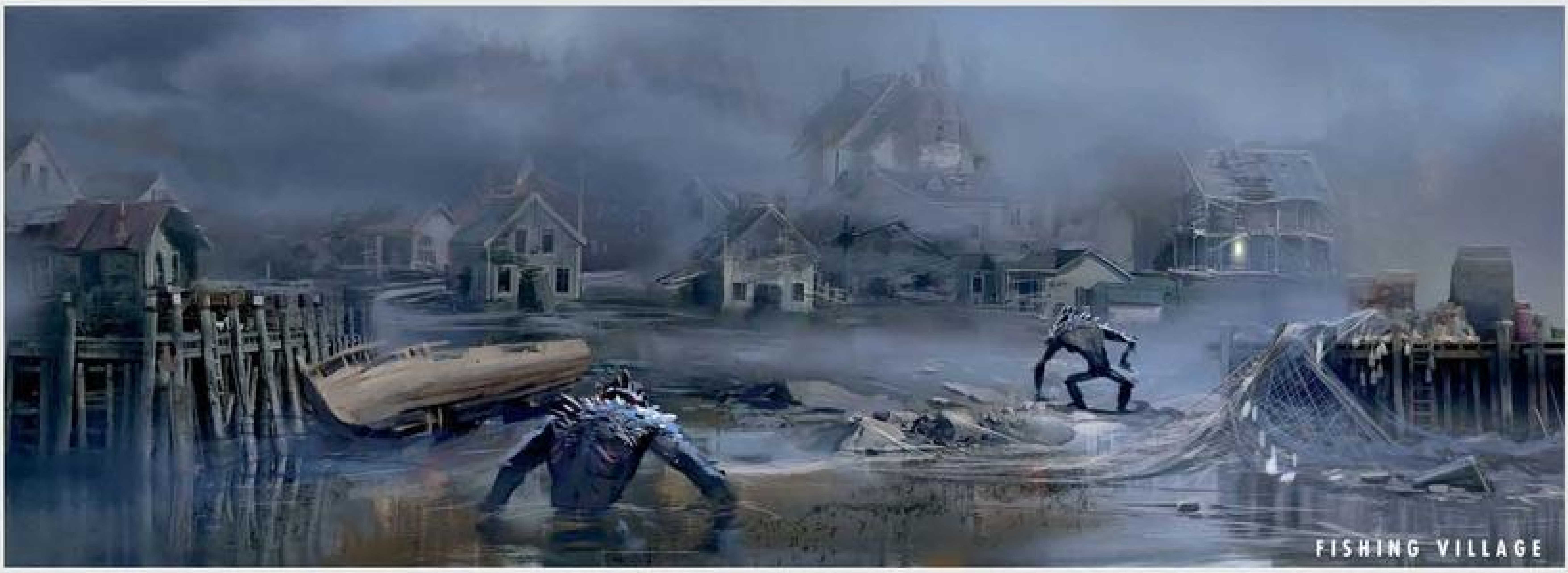
COASTAL ARCHITECTURE



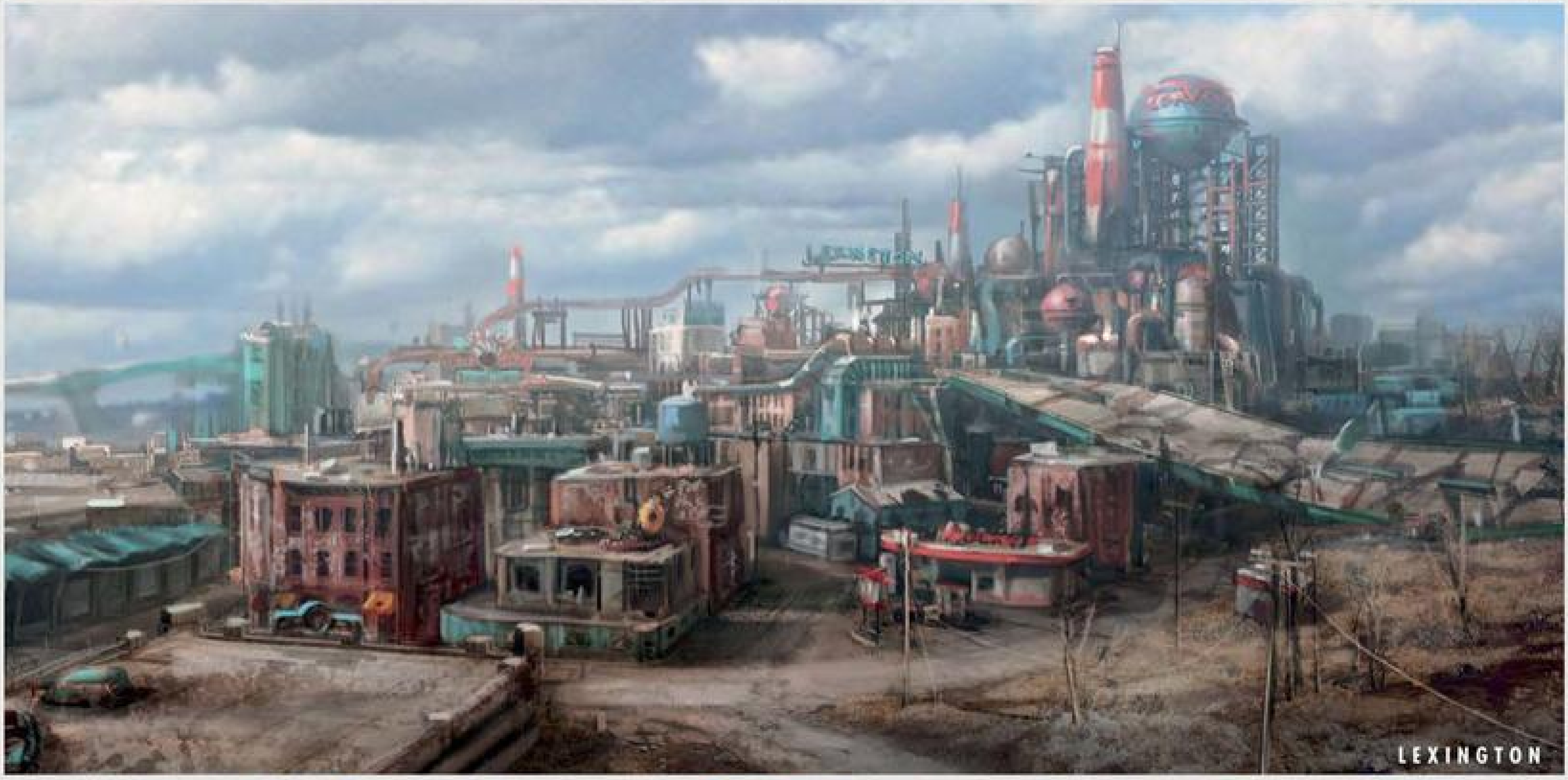




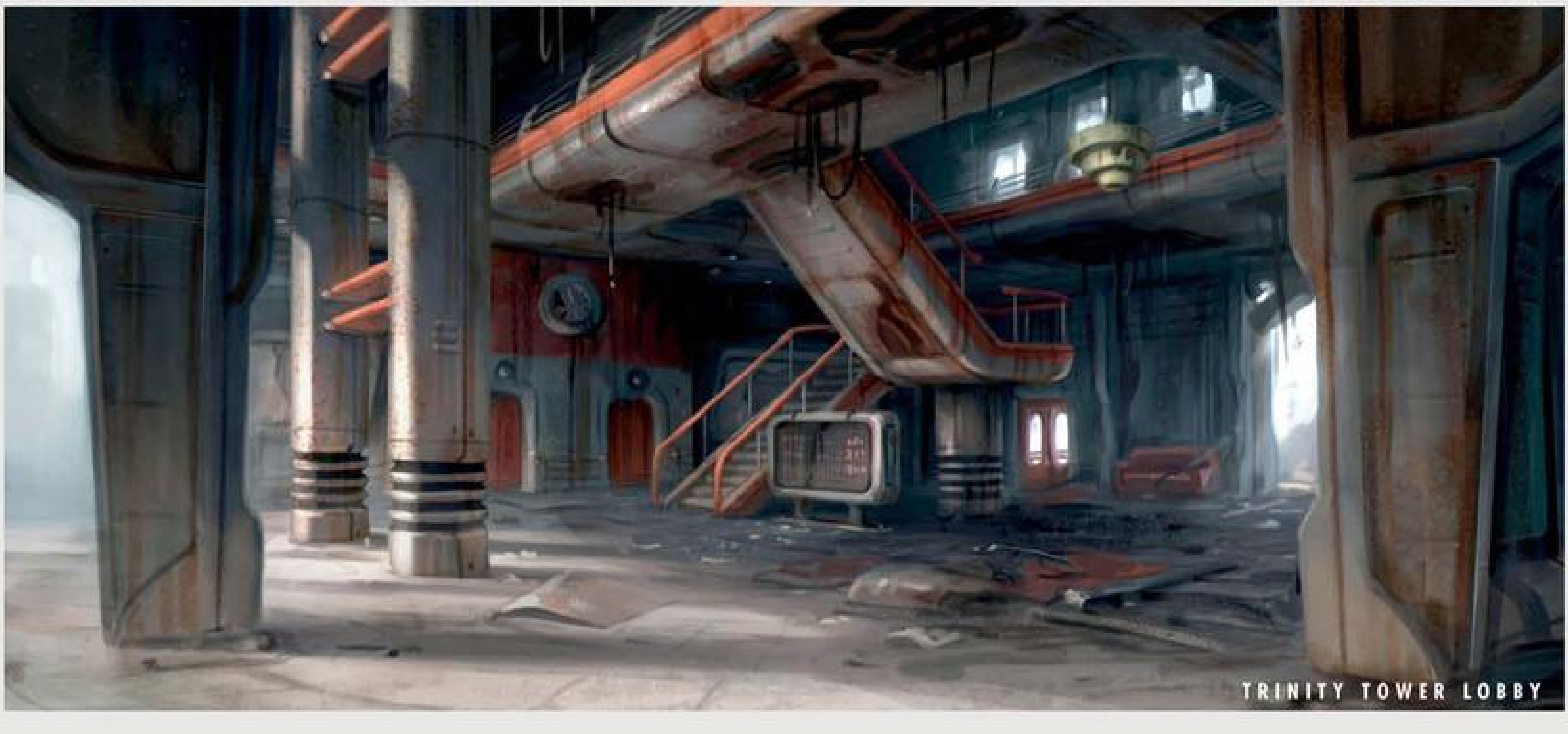
BEACHSIDE HOUSES



FISHING VILLAGE



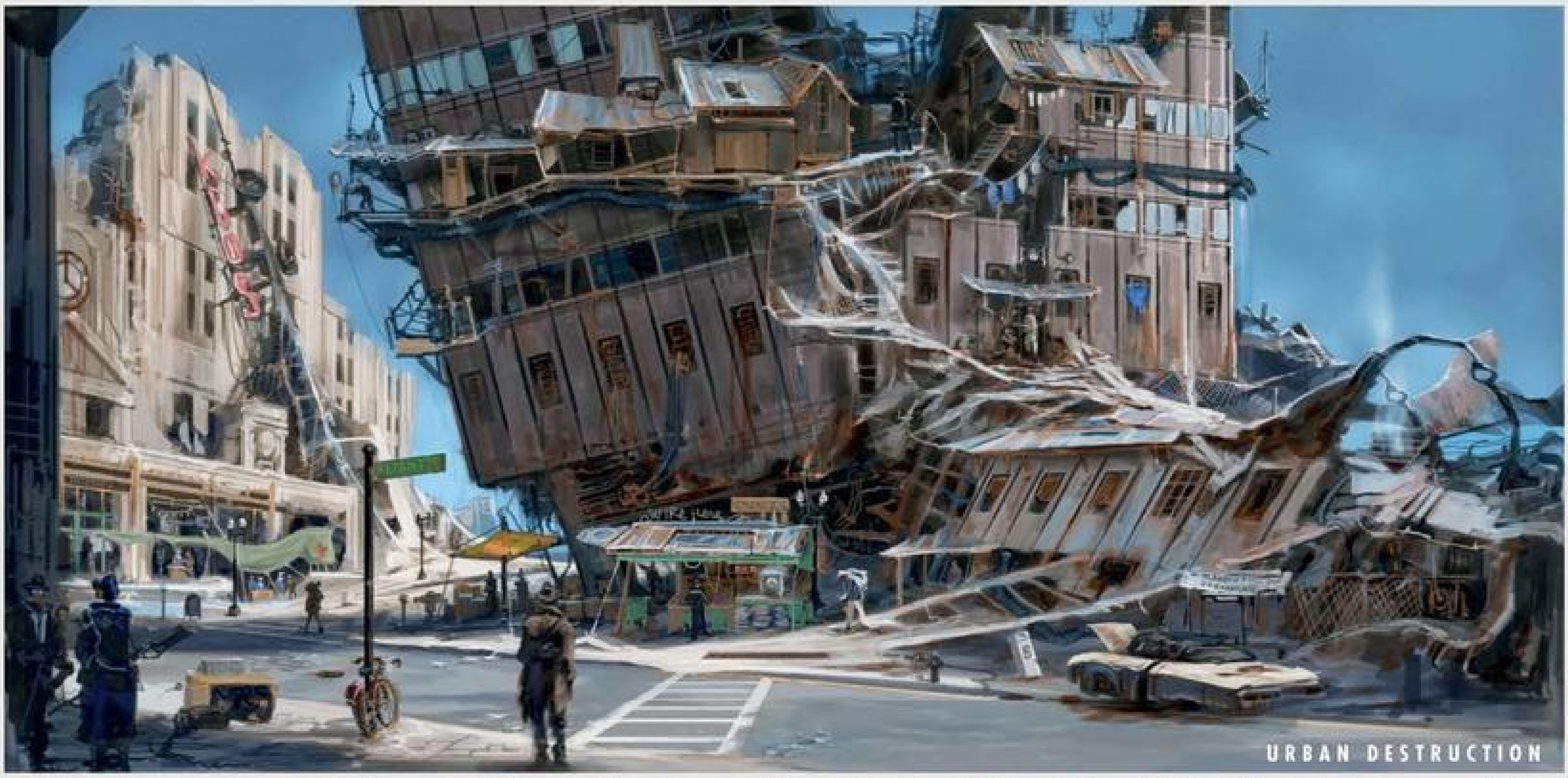
LEXINGTON



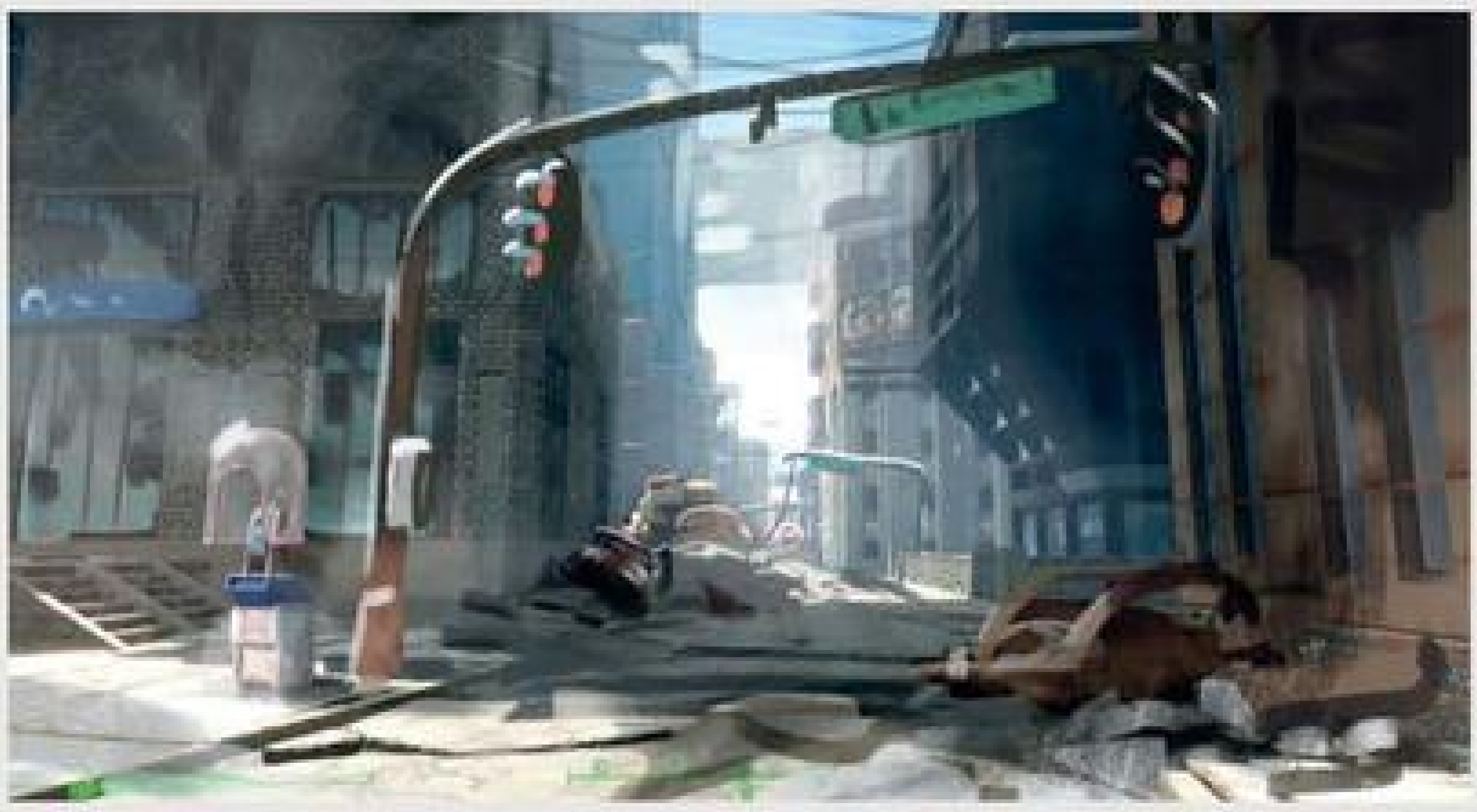
TRINITY TOWER LOBBY

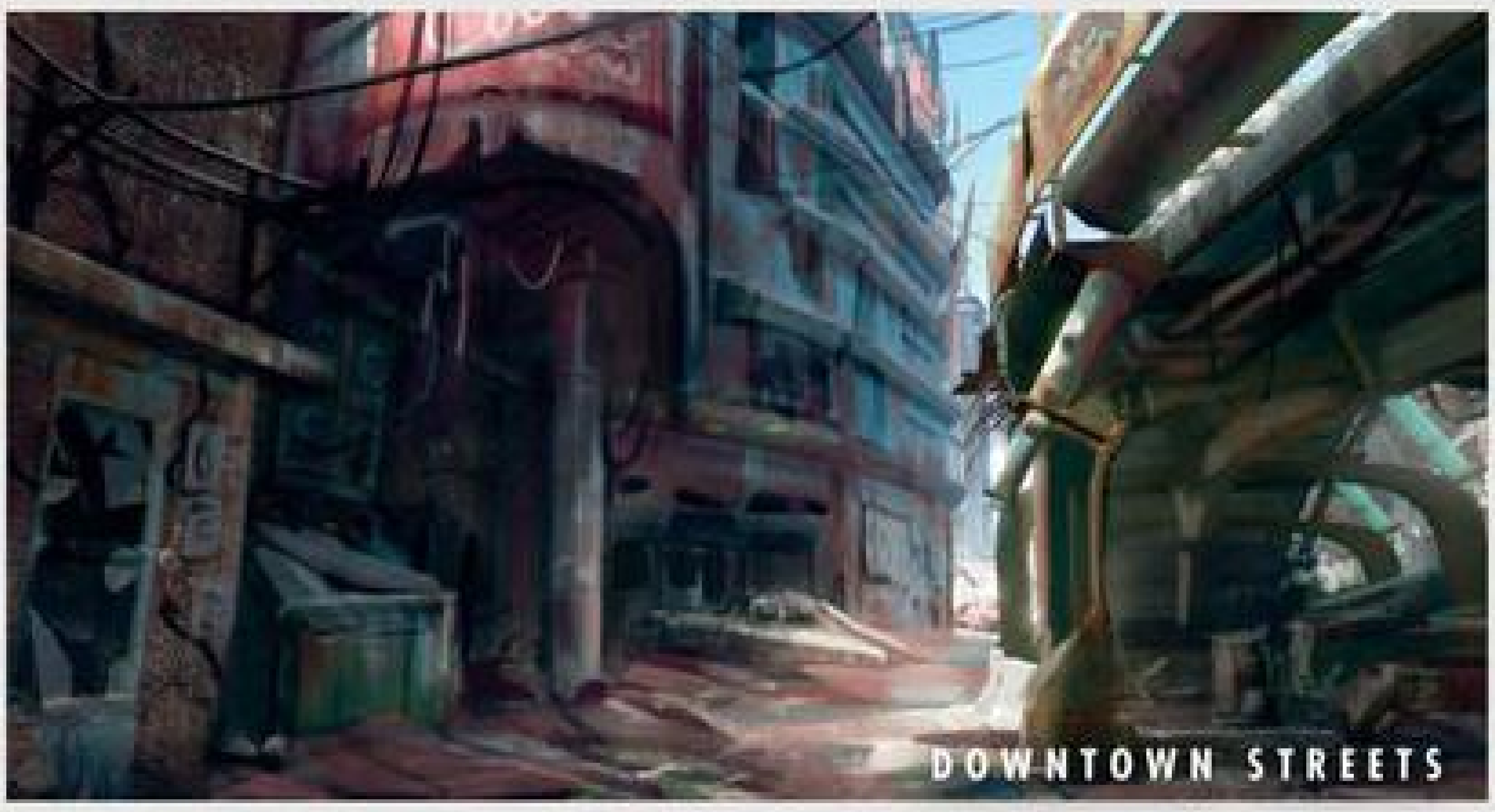
LIVE
AT
WORK
PREMIUM WORK SPACES
TRINITY

TRINITY TOWER

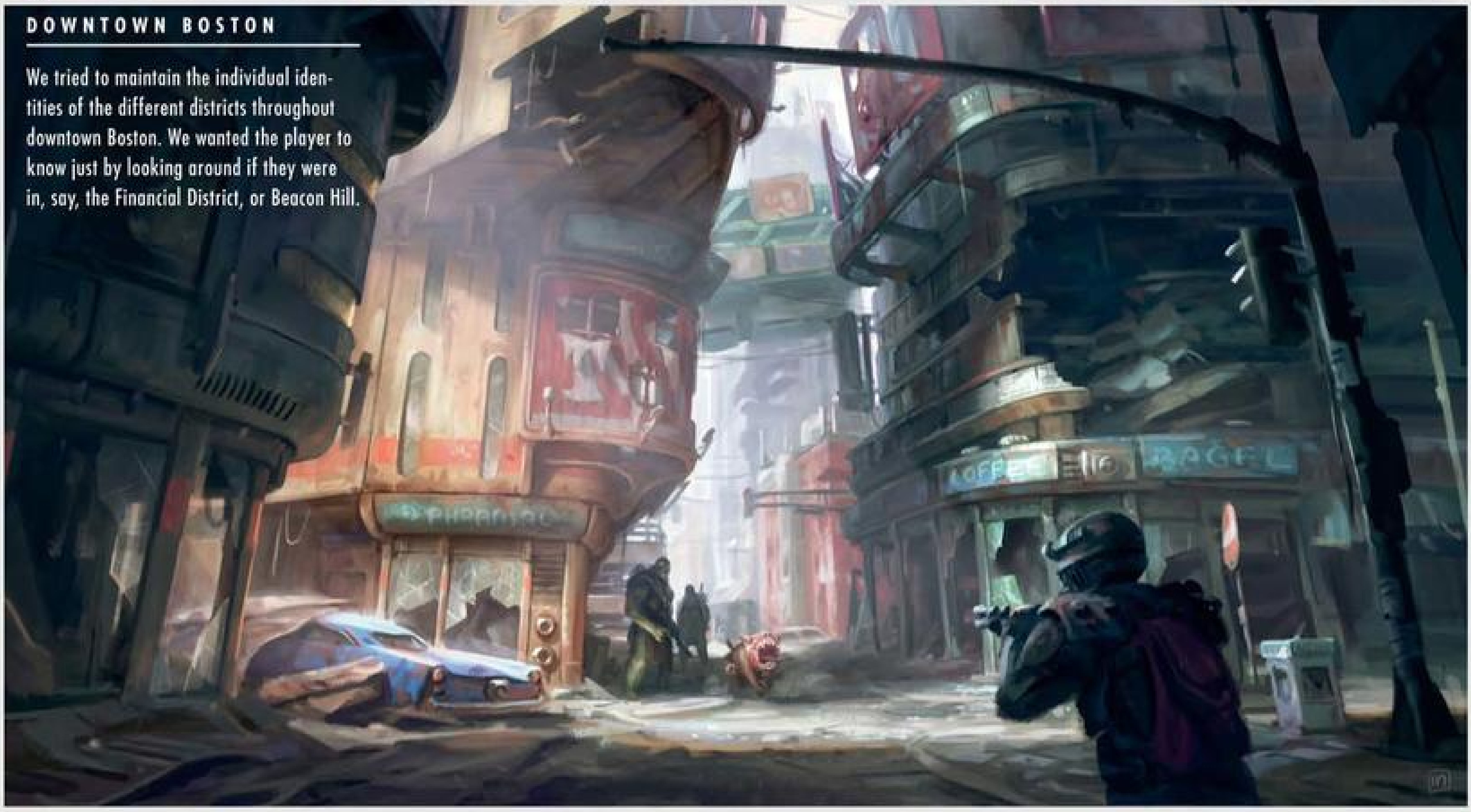


URBAN DESTRUCTION



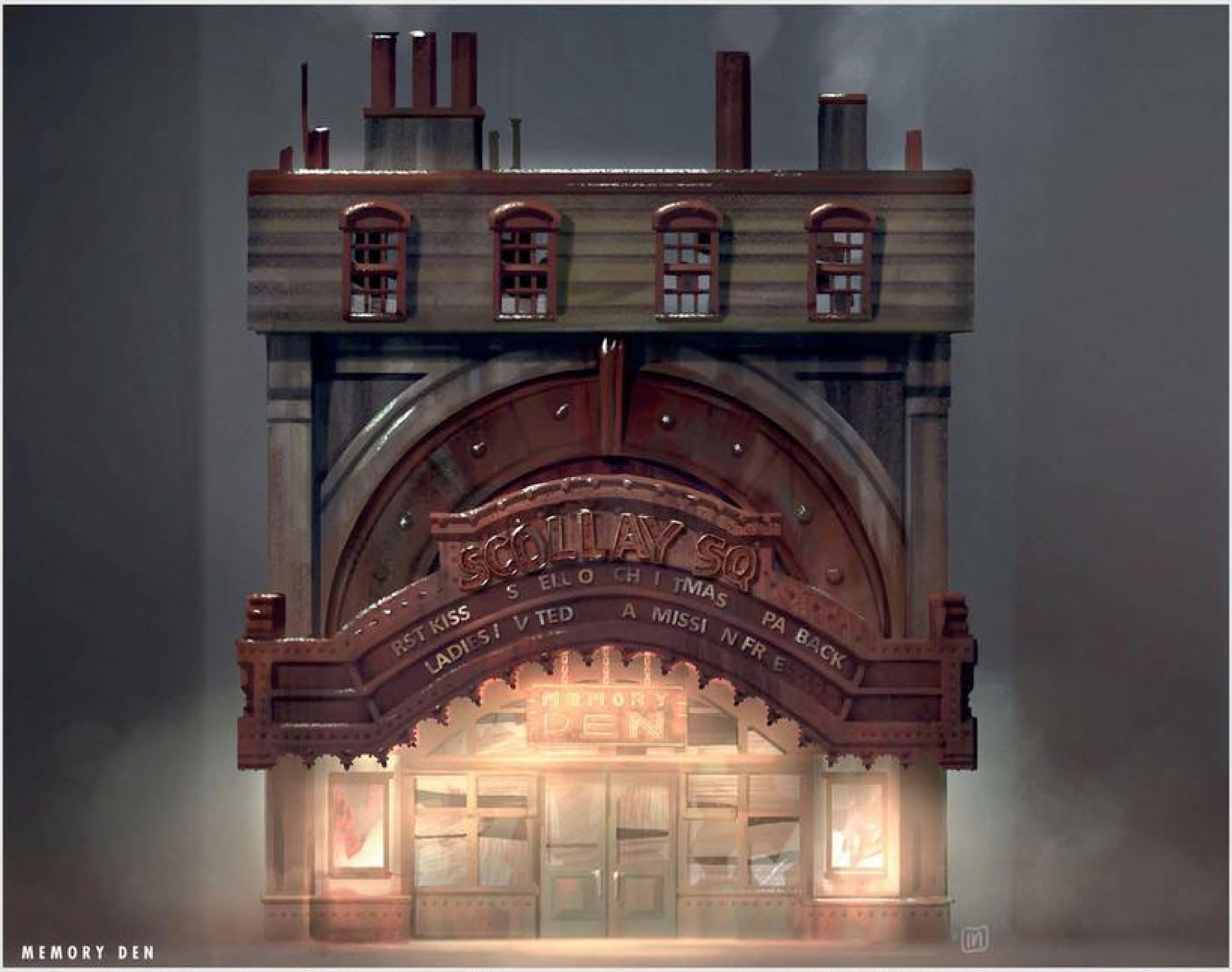


DOWNTOWN STREETS

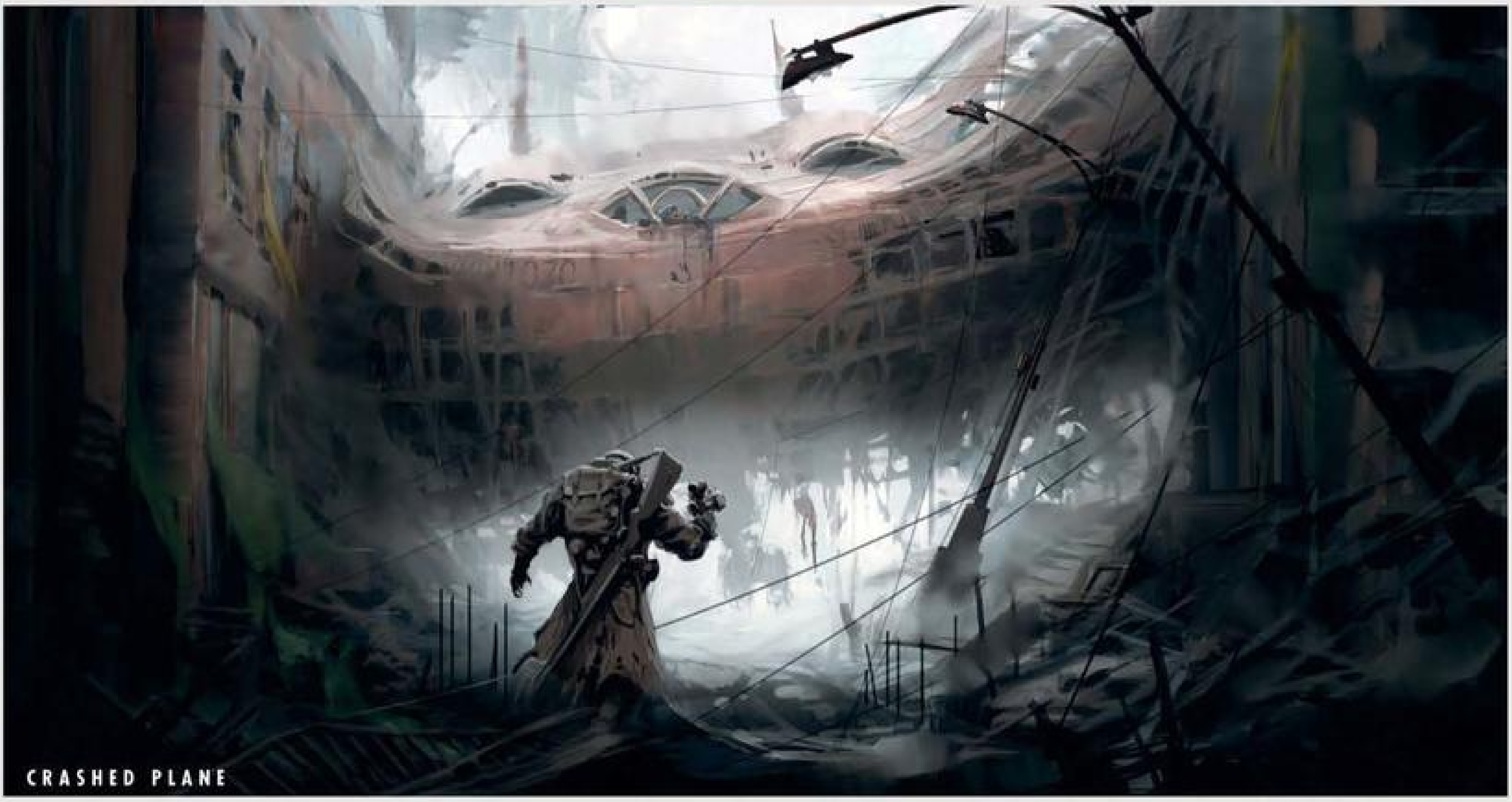


DOWNTOWN BOSTON

We tried to maintain the individual identities of the different districts throughout downtown Boston. We wanted the player to know just by looking around if they were in, say, the Financial District, or Beacon Hill.


SCOLLAY SQ
RST KISS S ELLO CH I TMAS PA BACK
LADIES! V TED A MISSI N FR E
MEMORY DEN

MEMORY DEN



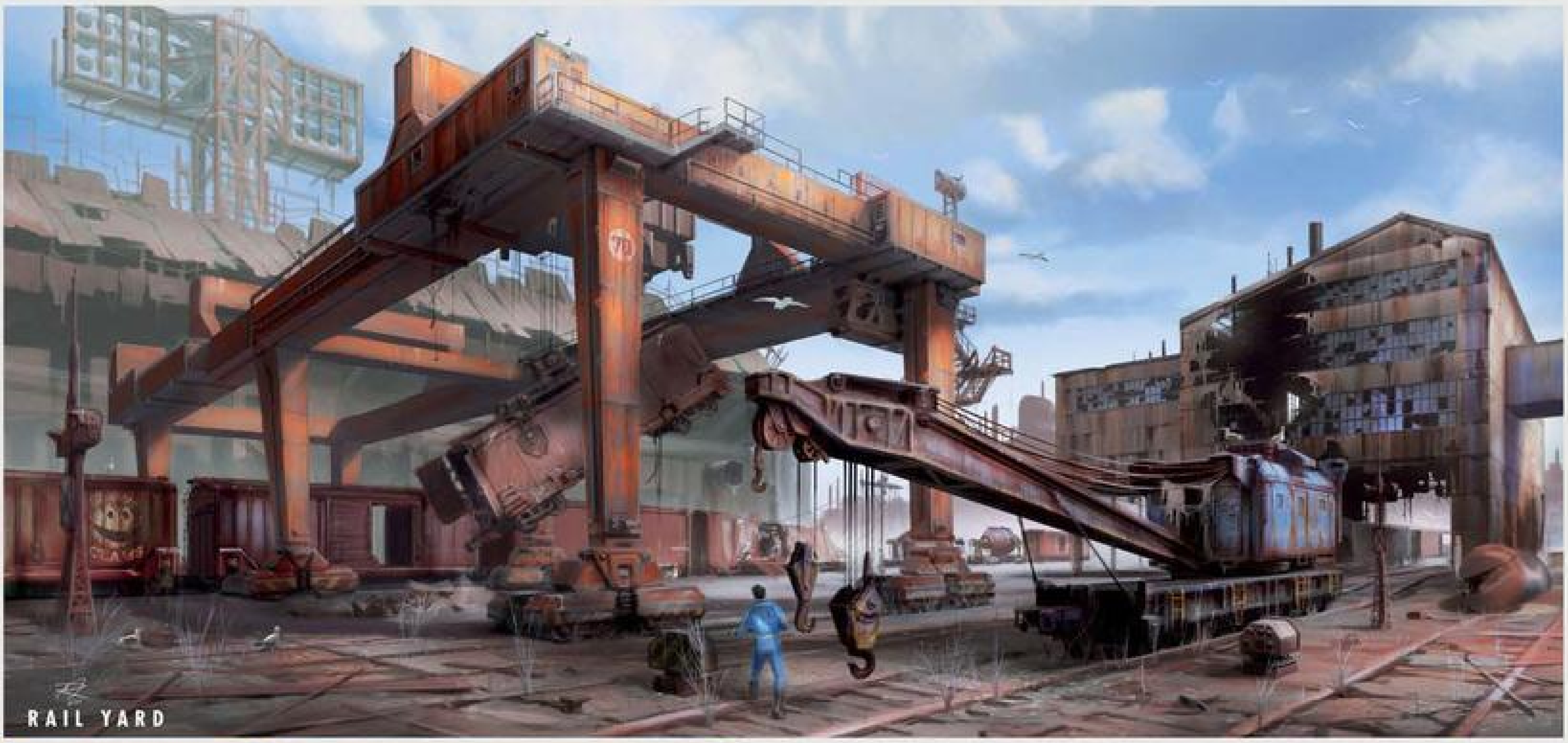
CRASHED PLANE

MEMORY DEN
LADIES INVITED
STUDIO PHOTO
ROOMS AVAILABLE

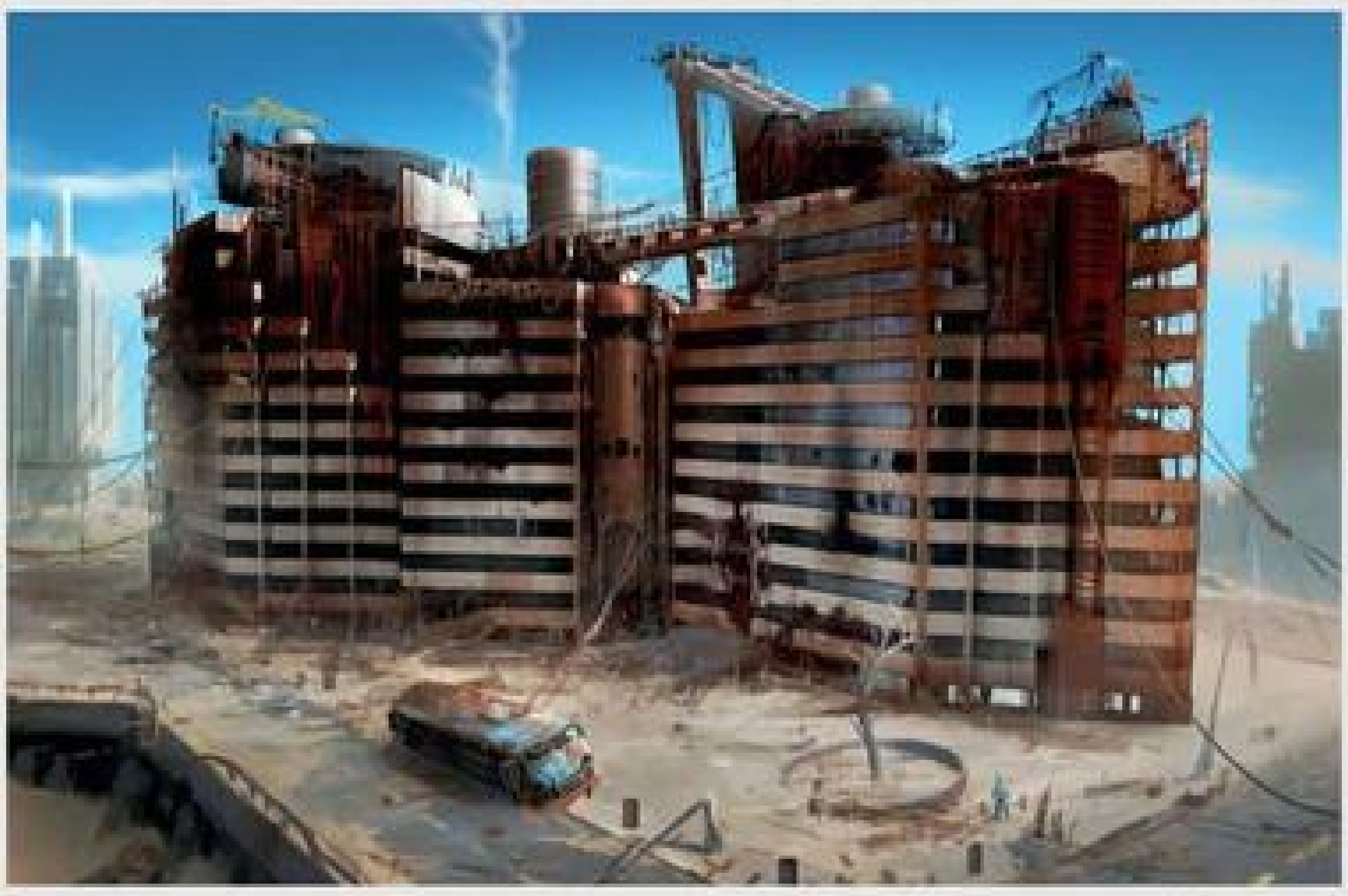
MEMORY DEN

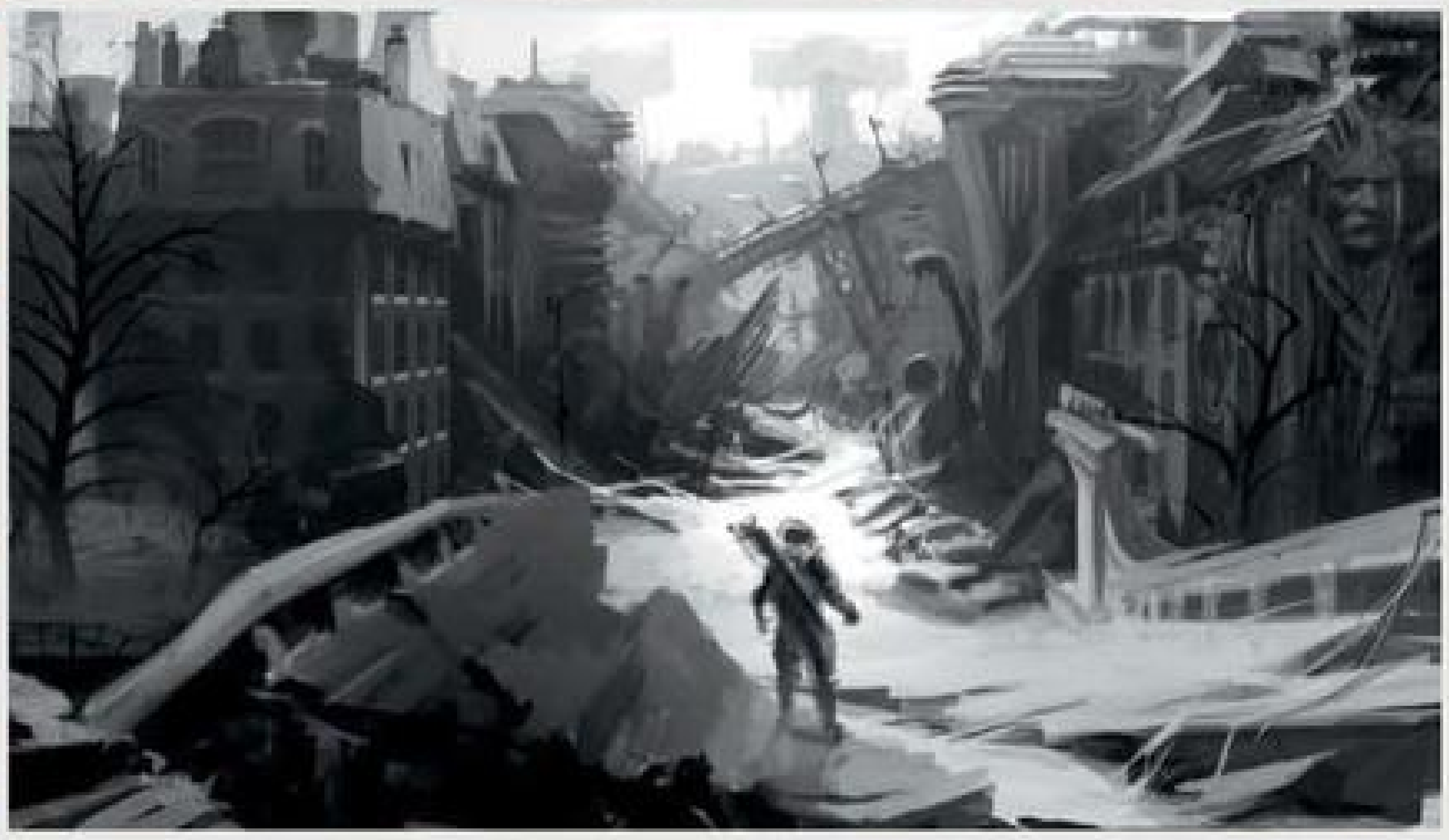
Nuka Cola
Lucky

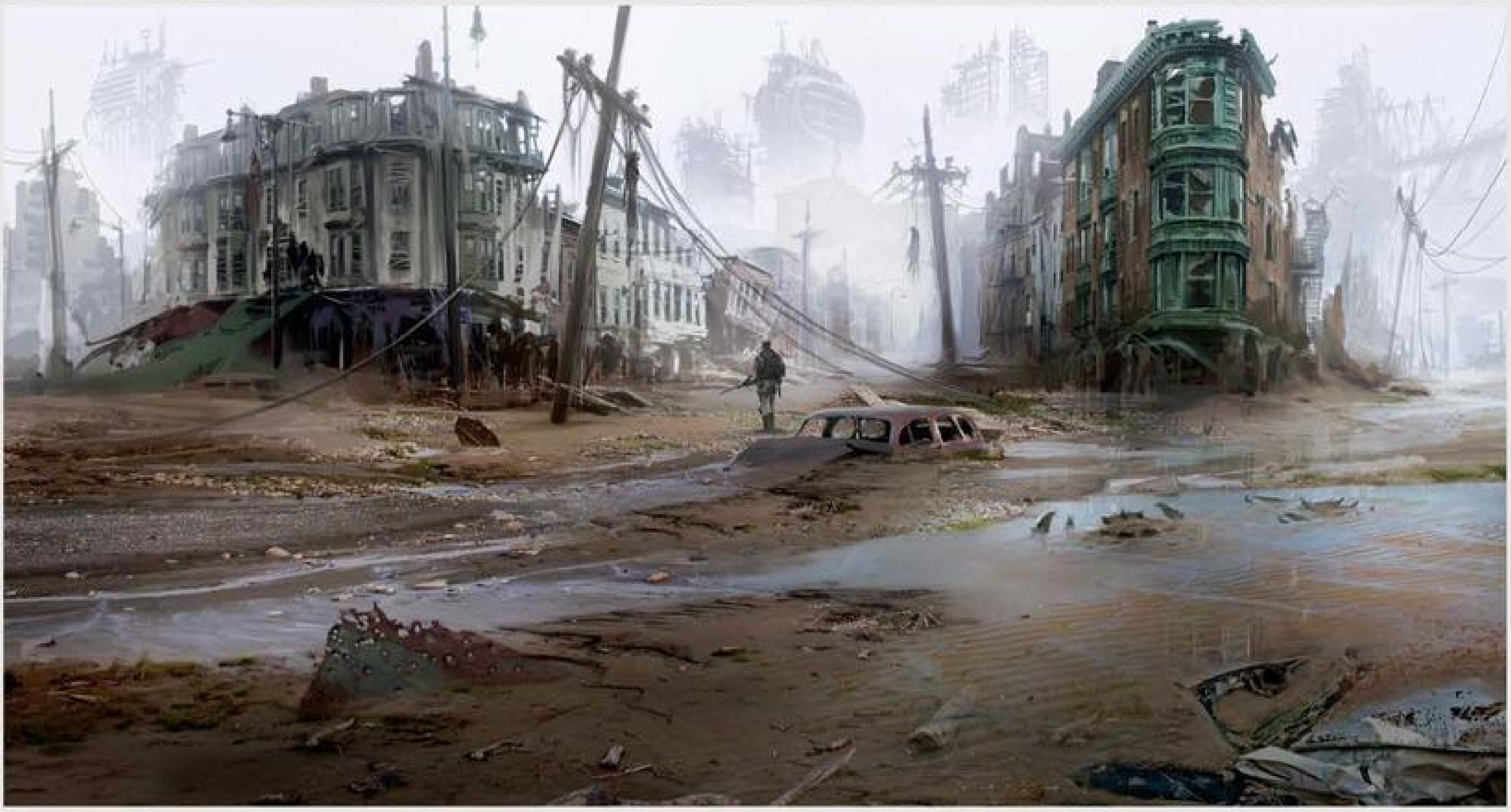
EXPLORING URBAN RUINS

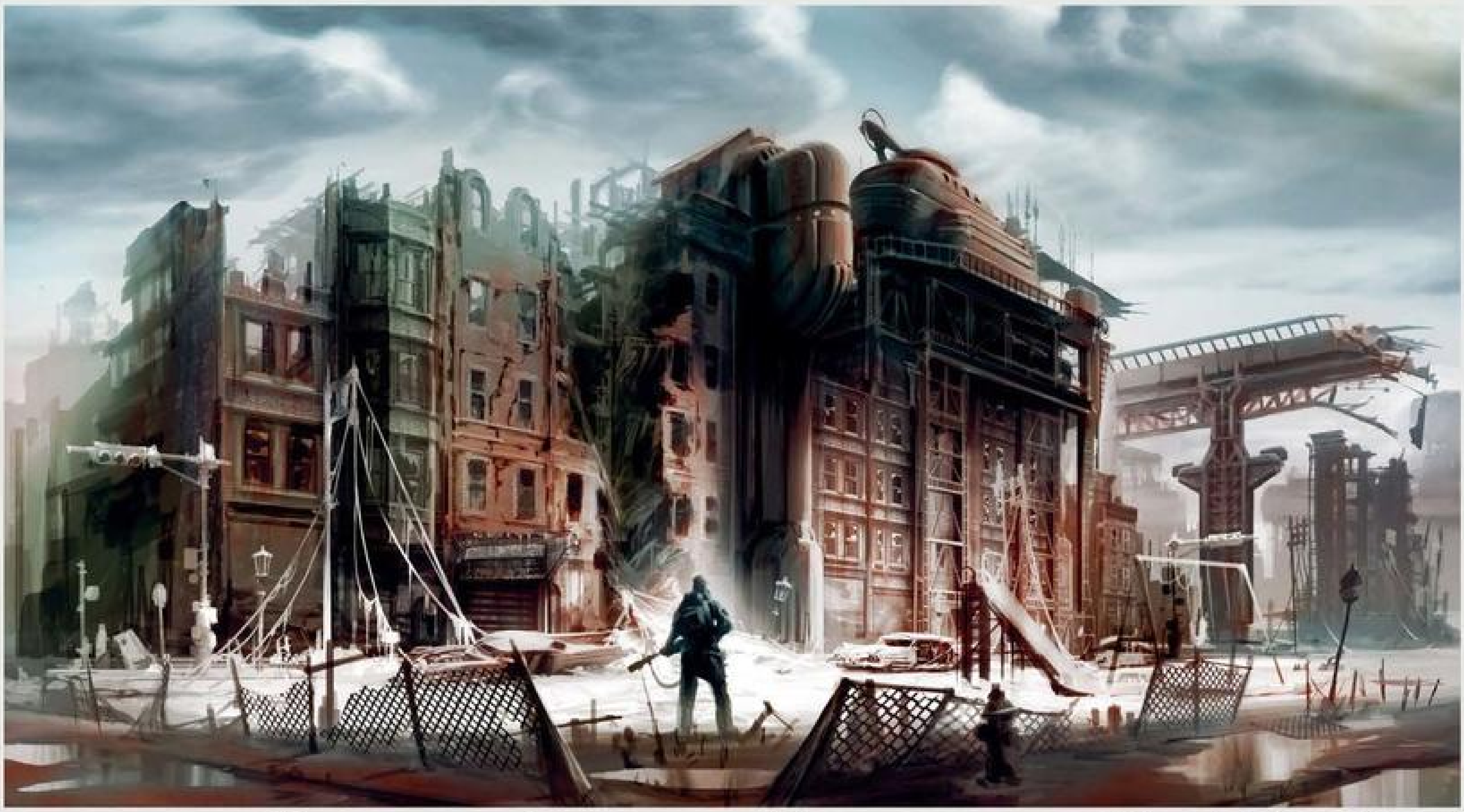


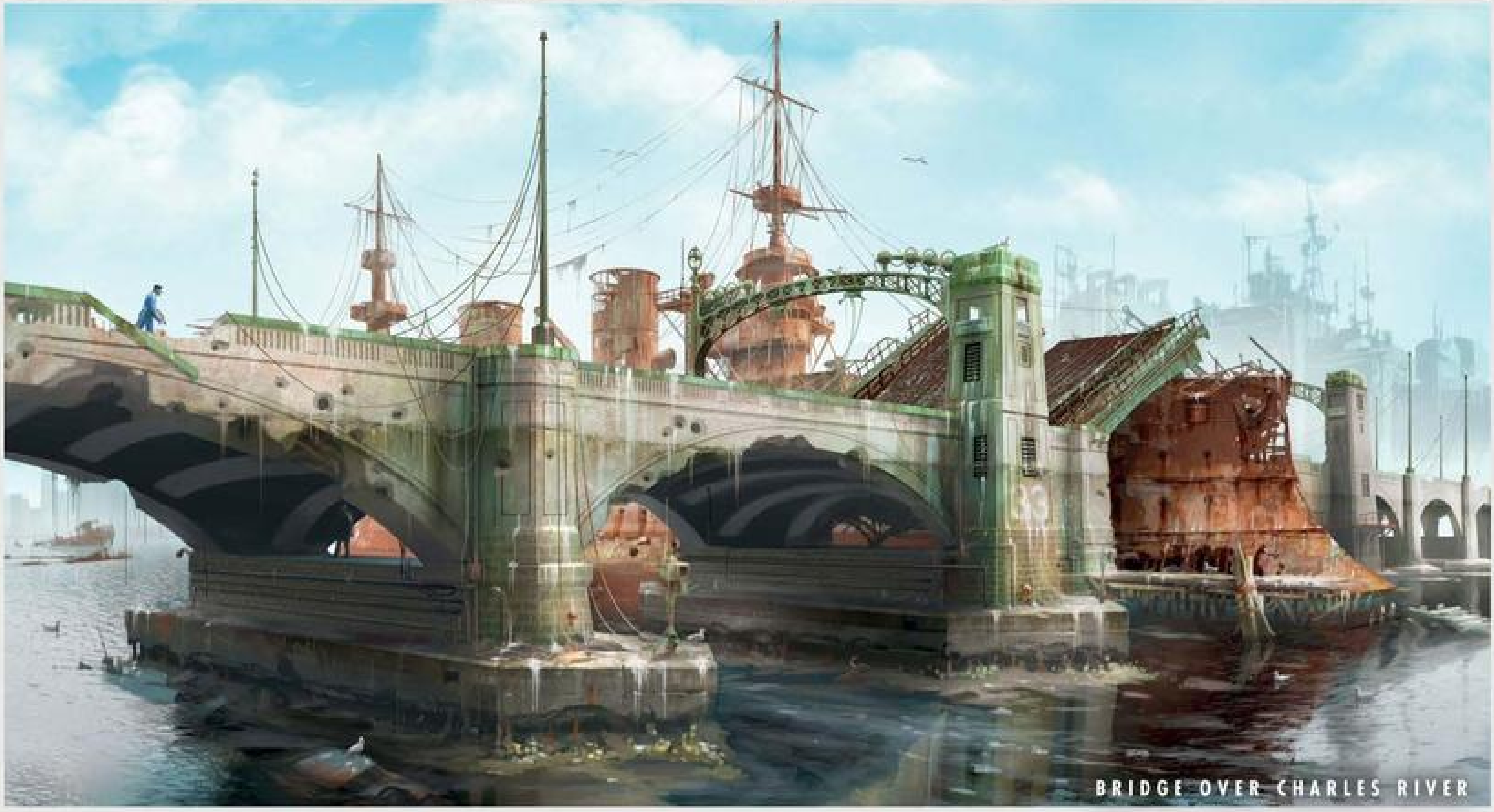
RAIL YARD



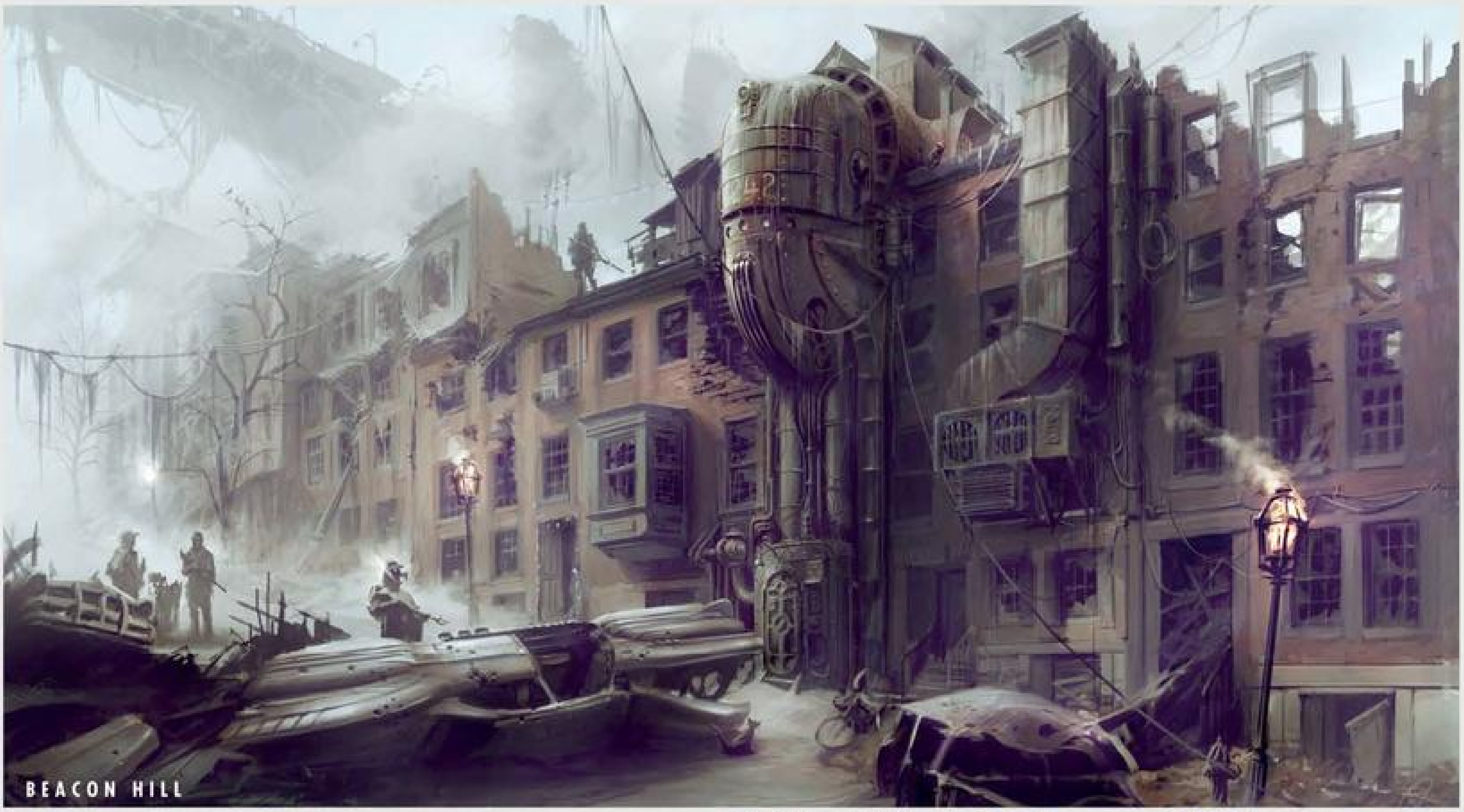




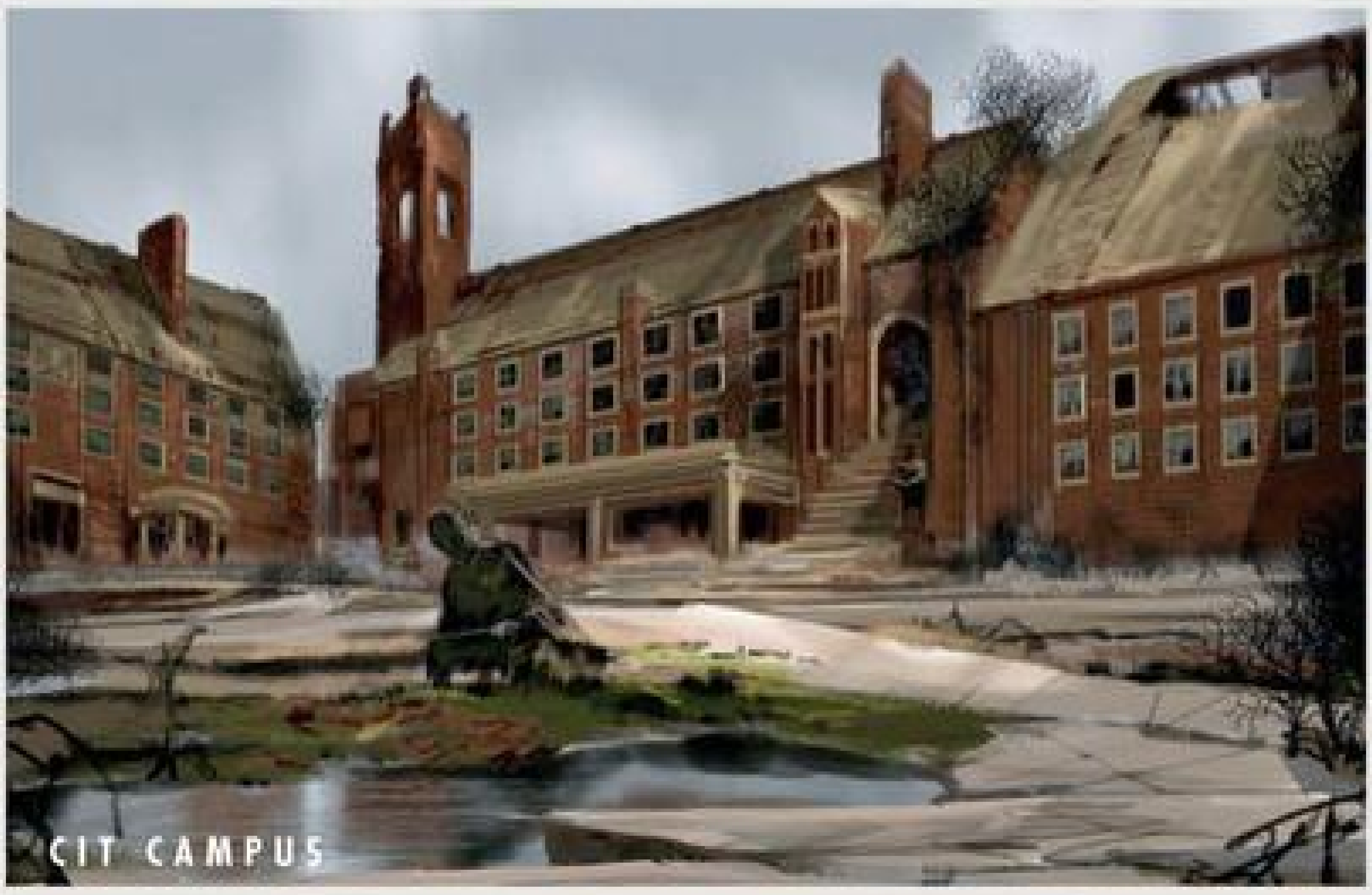




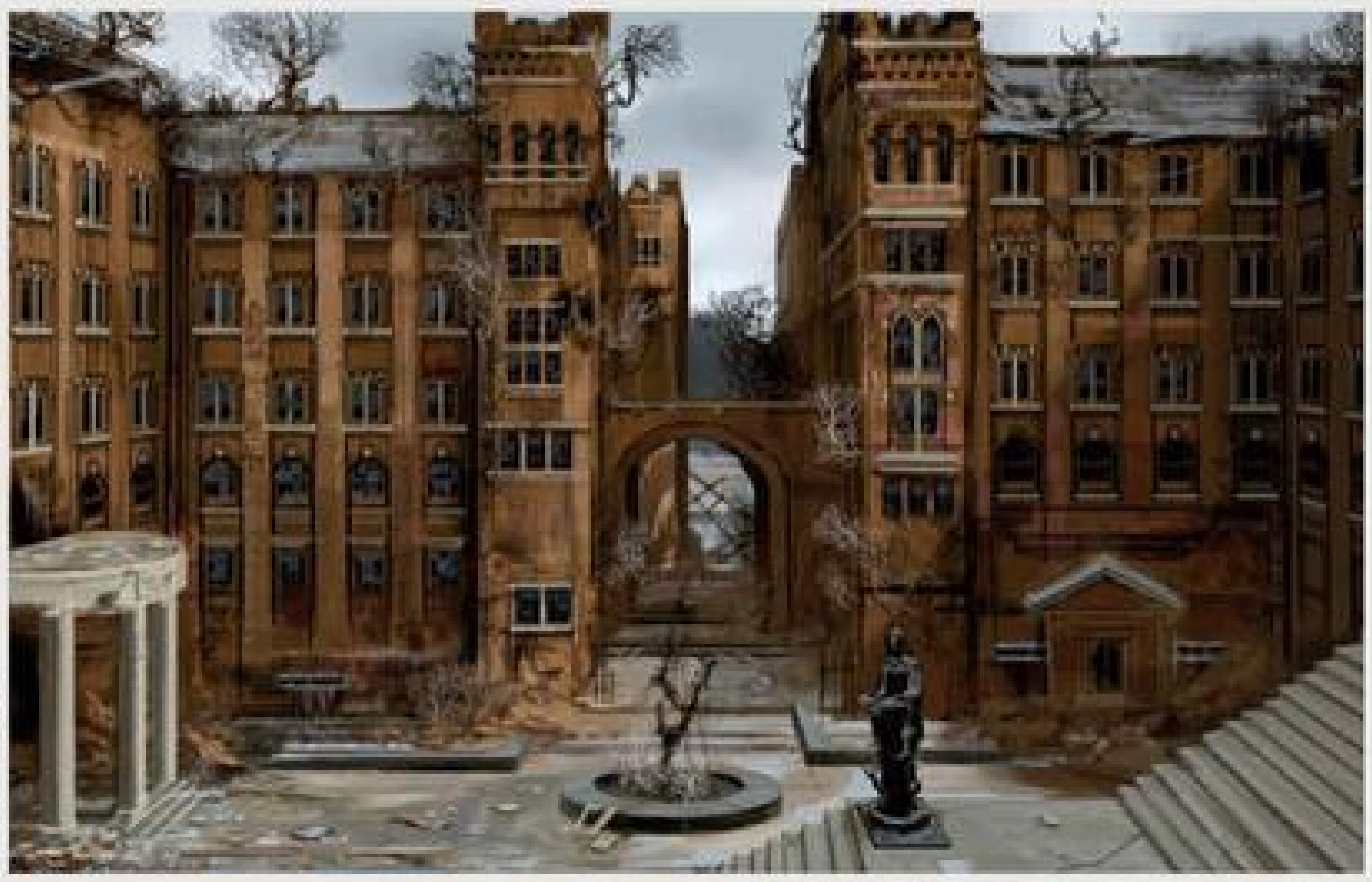
BRIDGE OVER CHARLES RIVER

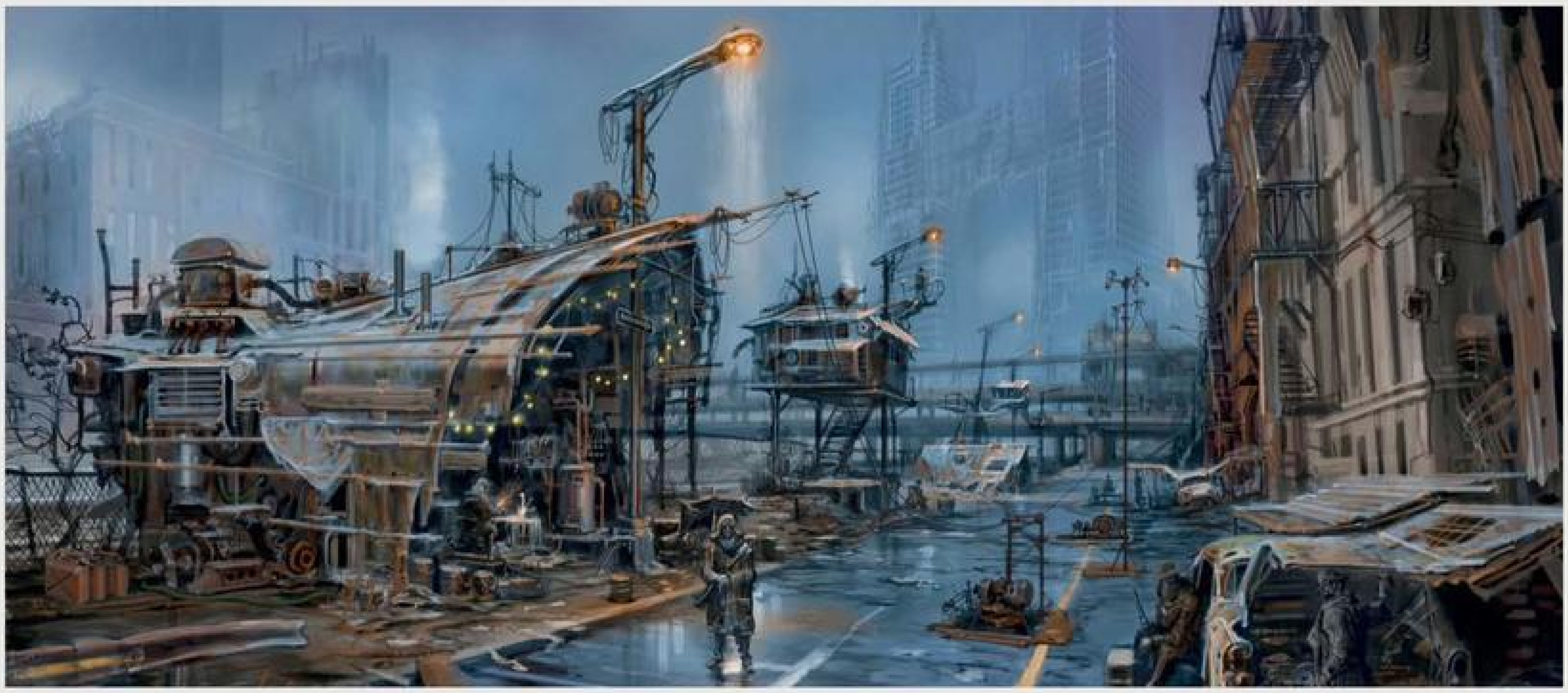


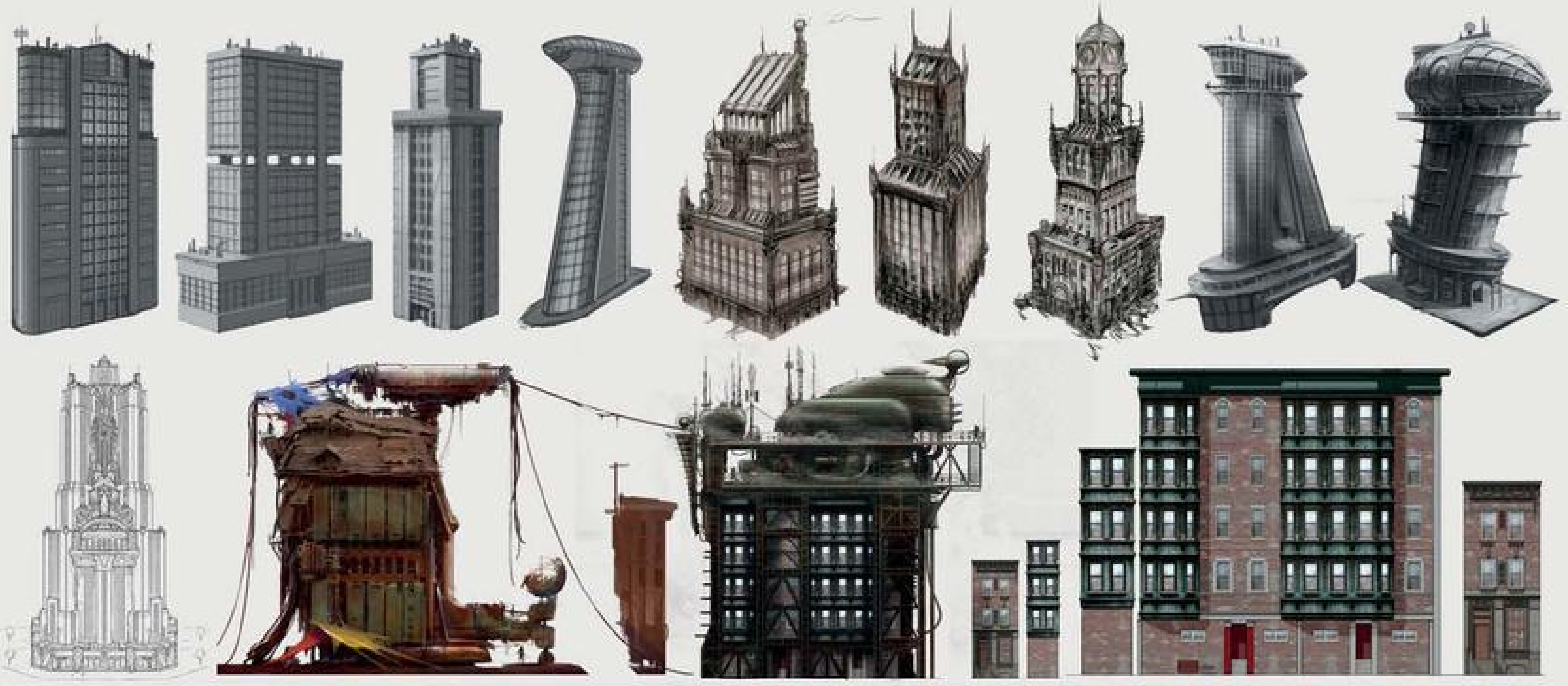
BEACON HILL

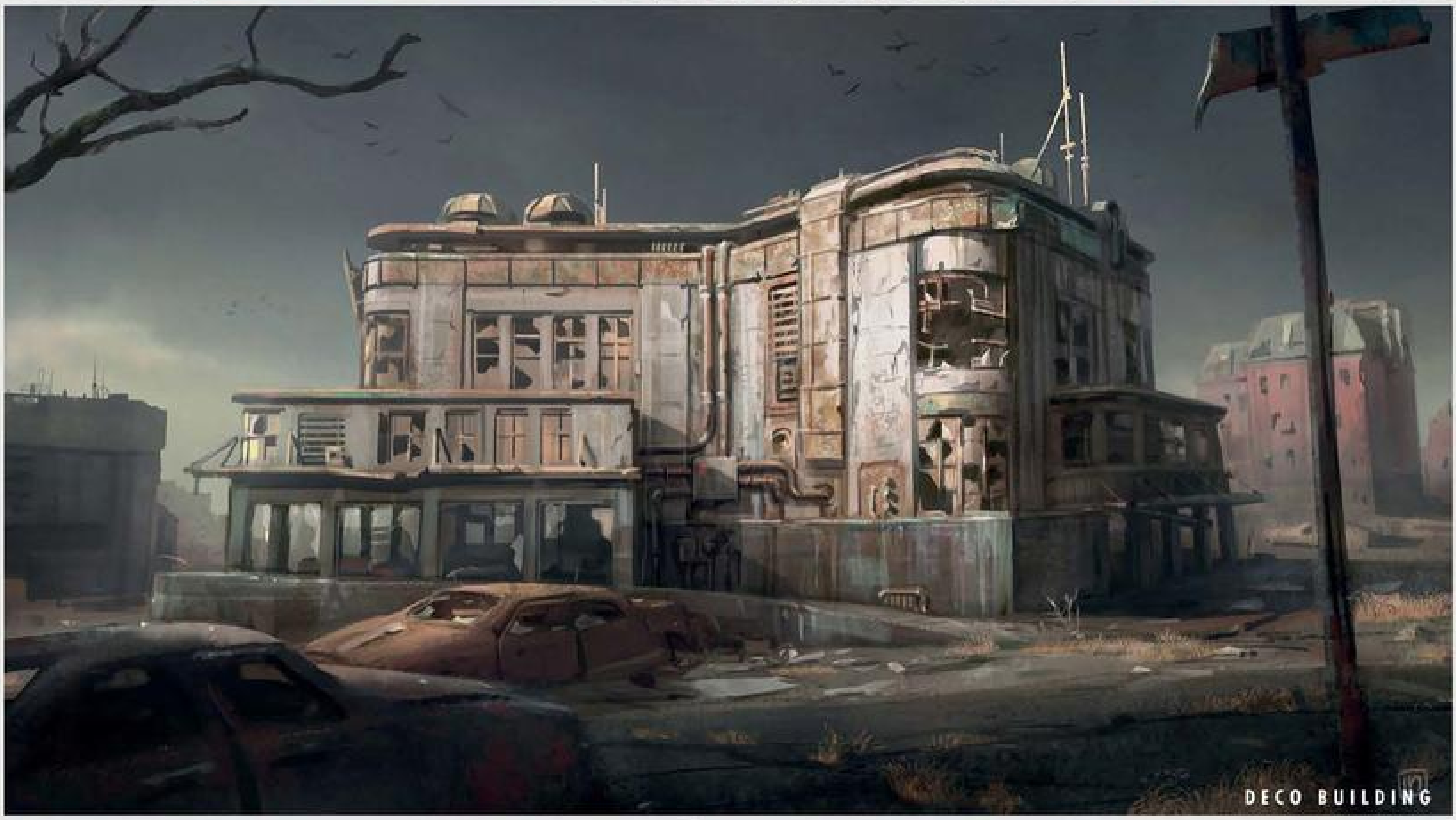


CIT CAMPUS

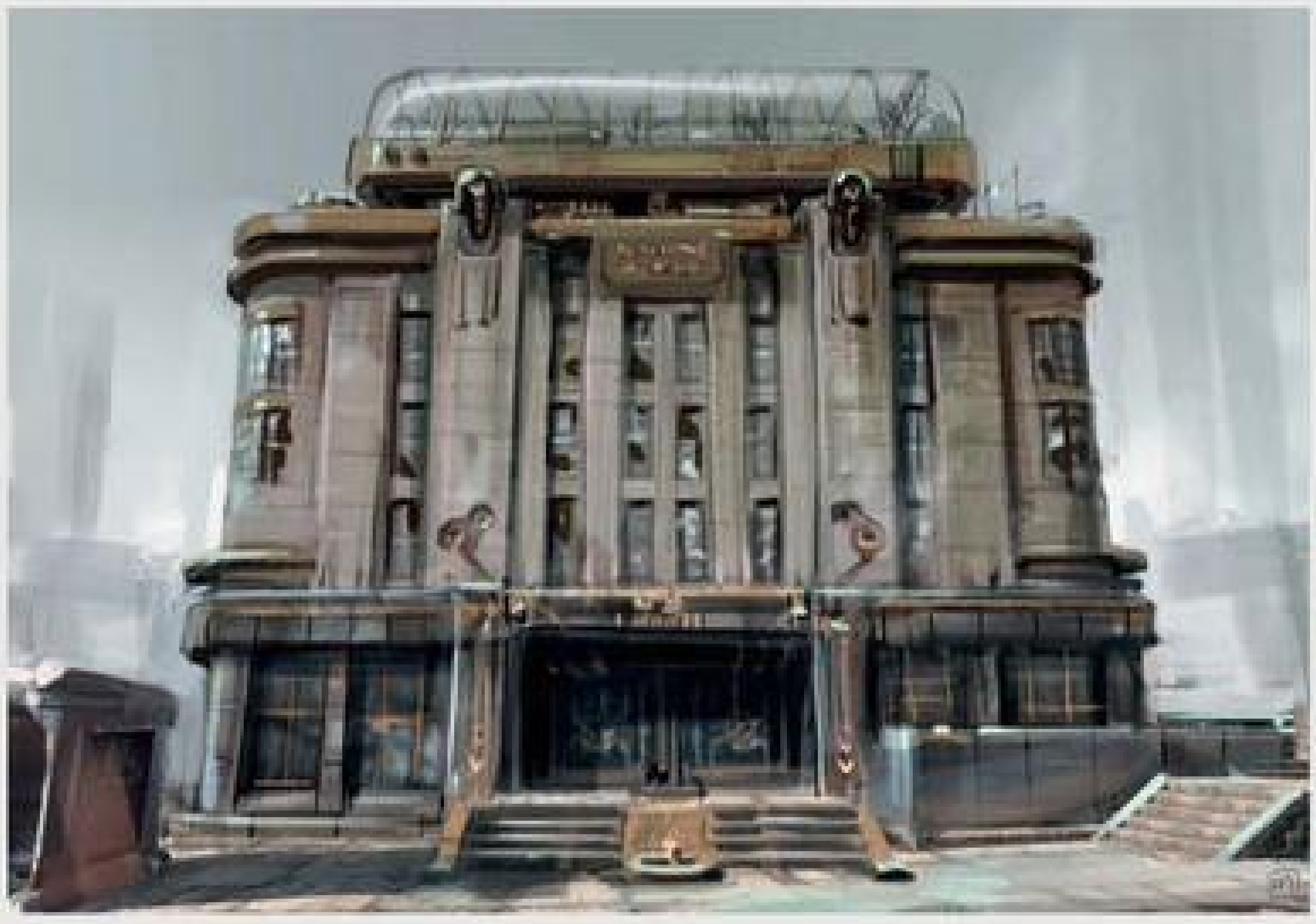


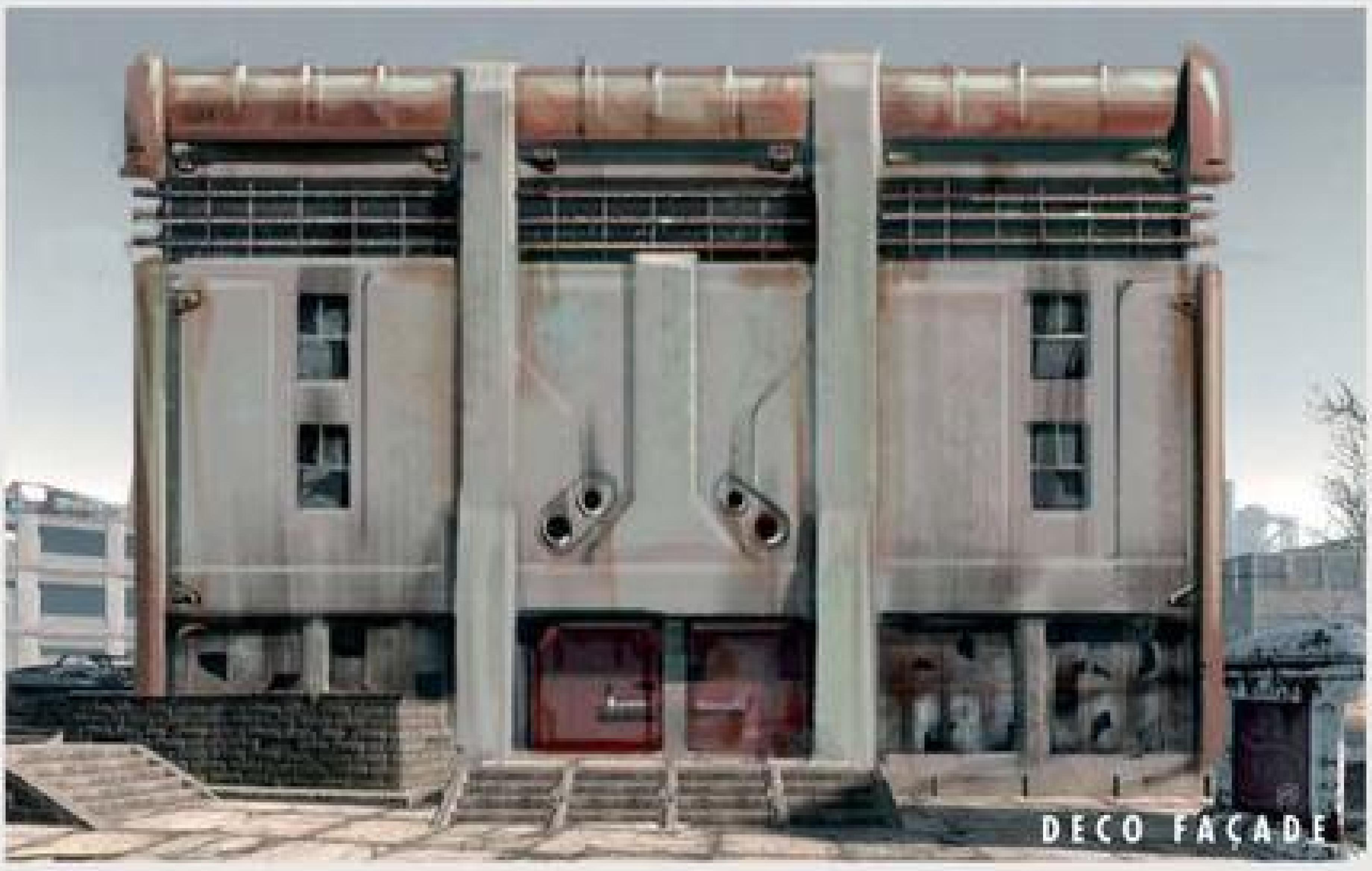




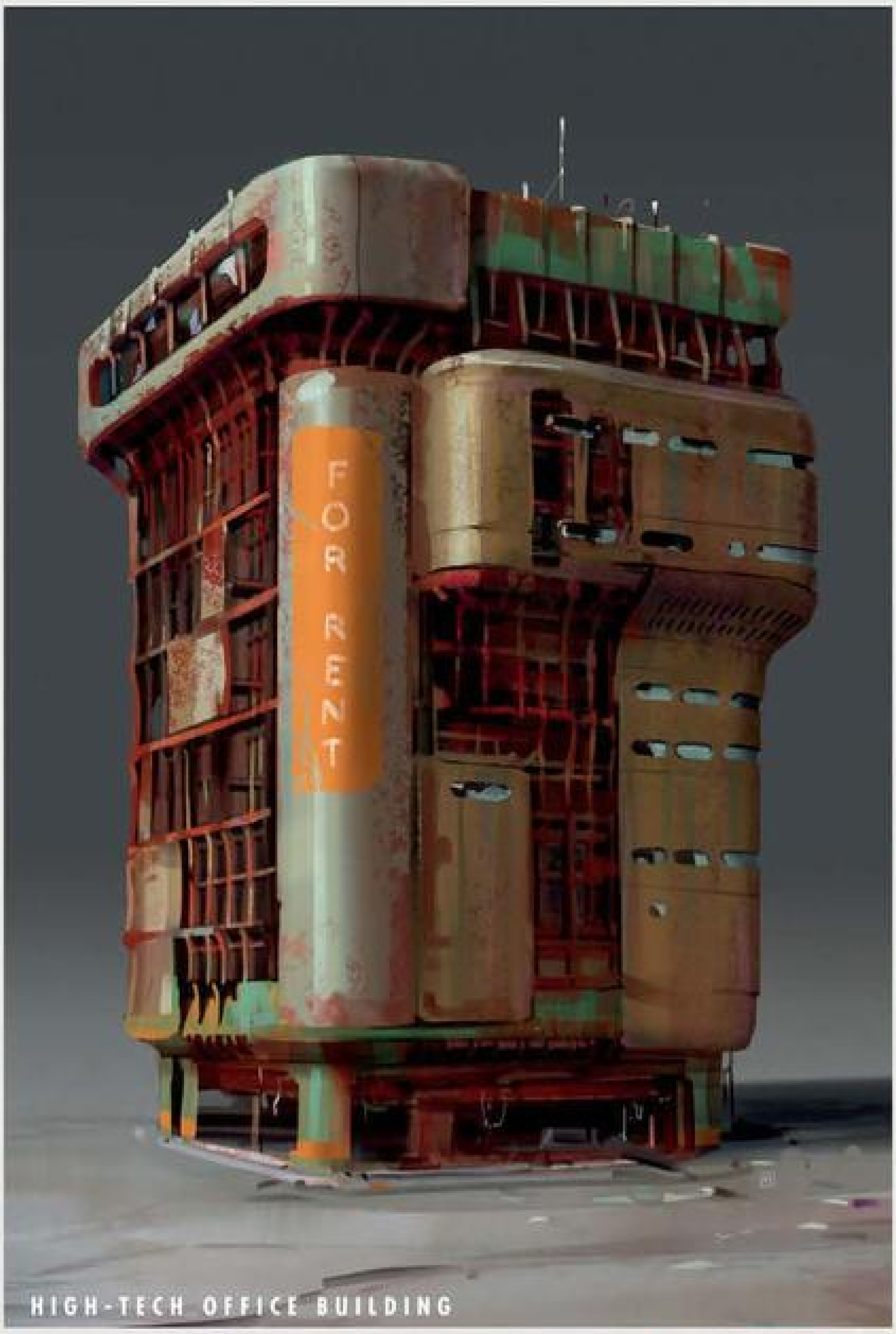


DECO BUILDING

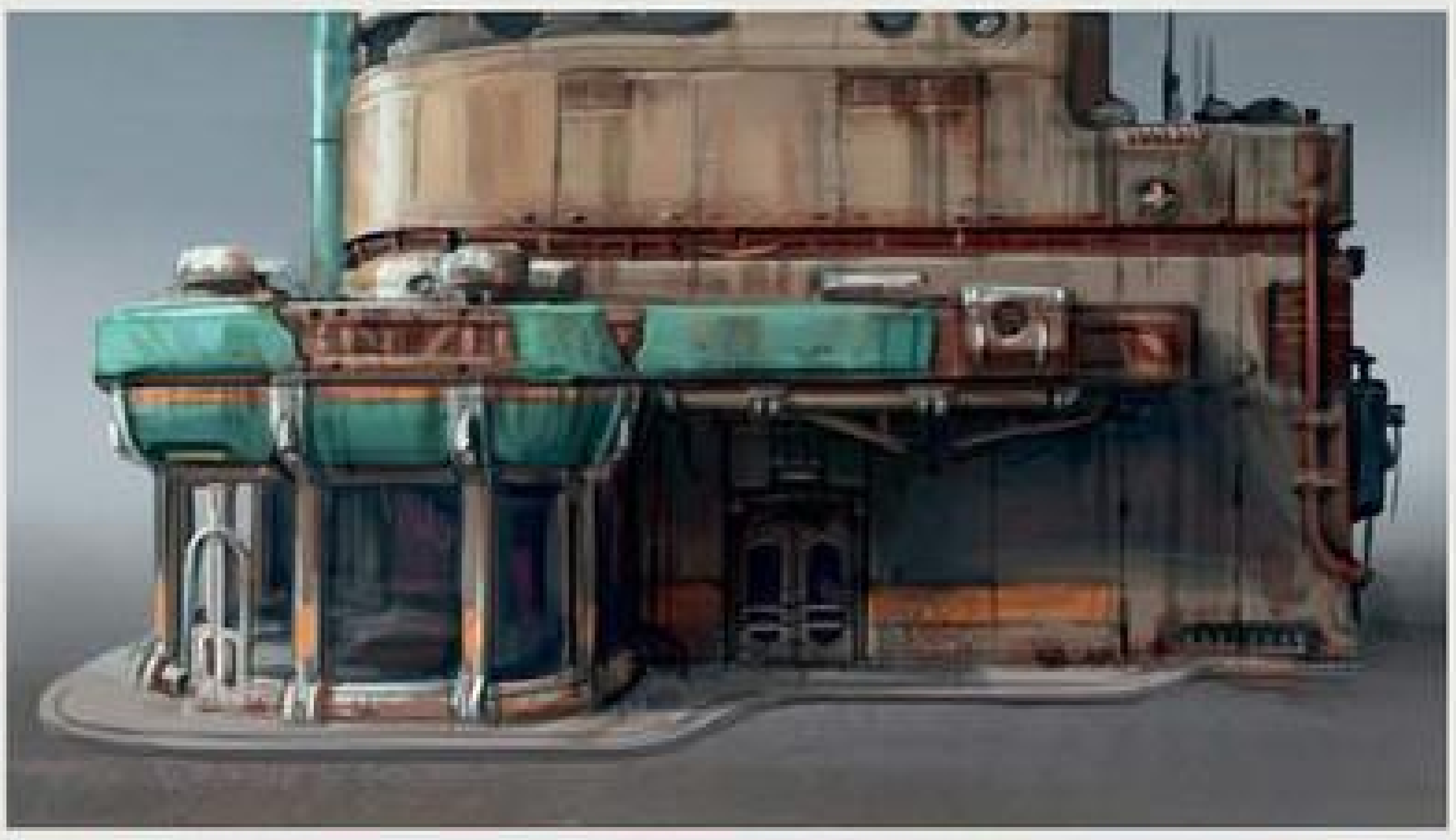


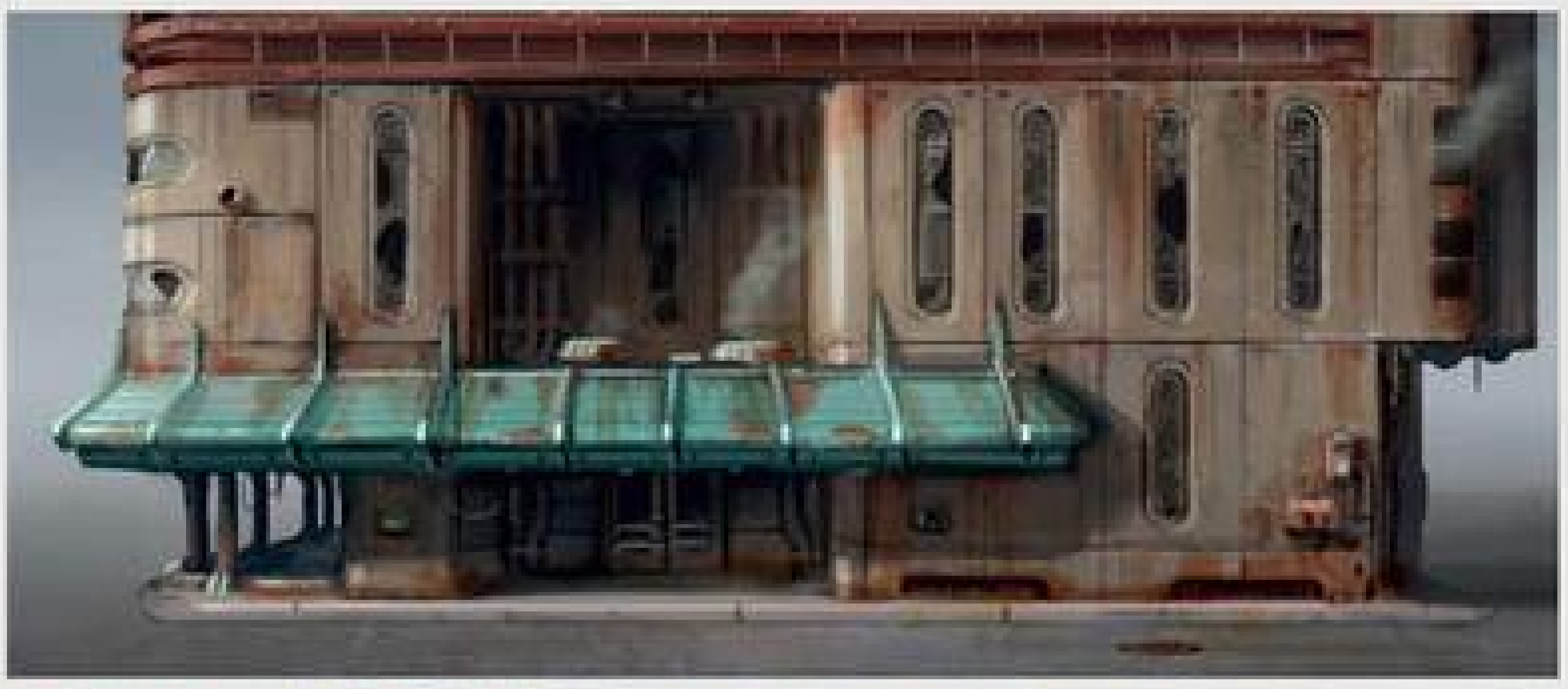


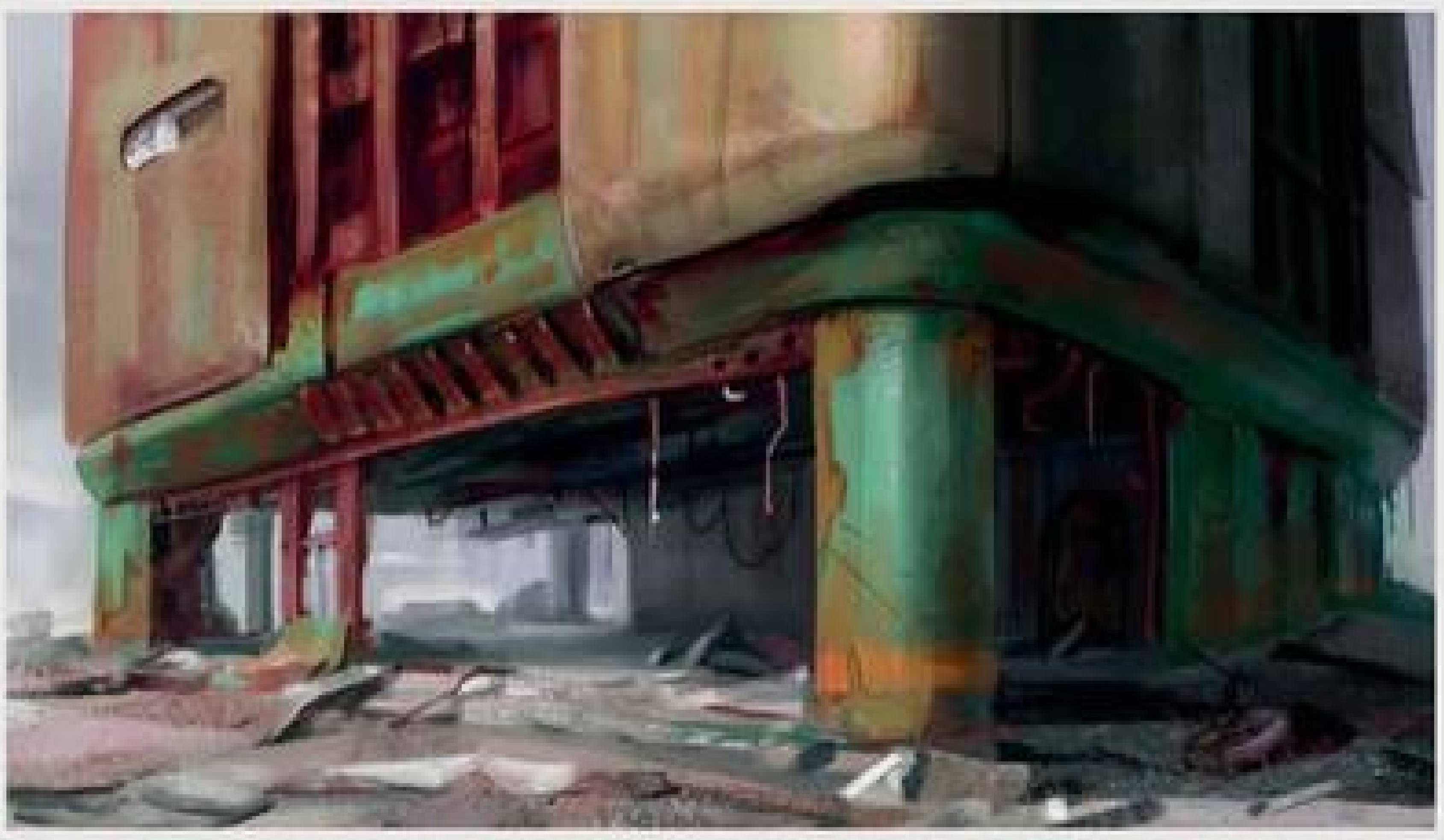
DECO FAÇADE

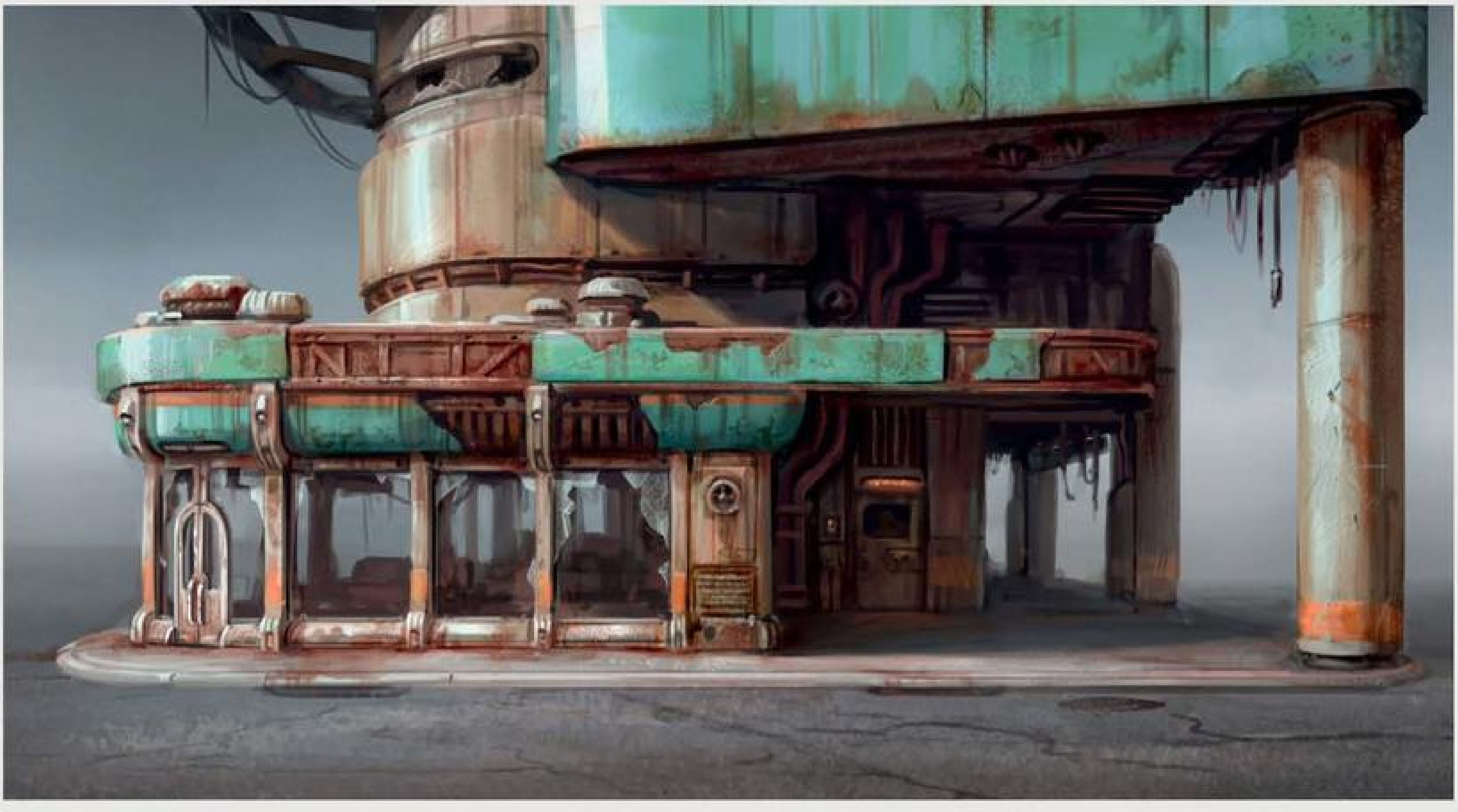


HIGH-TECH OFFICE BUILDING

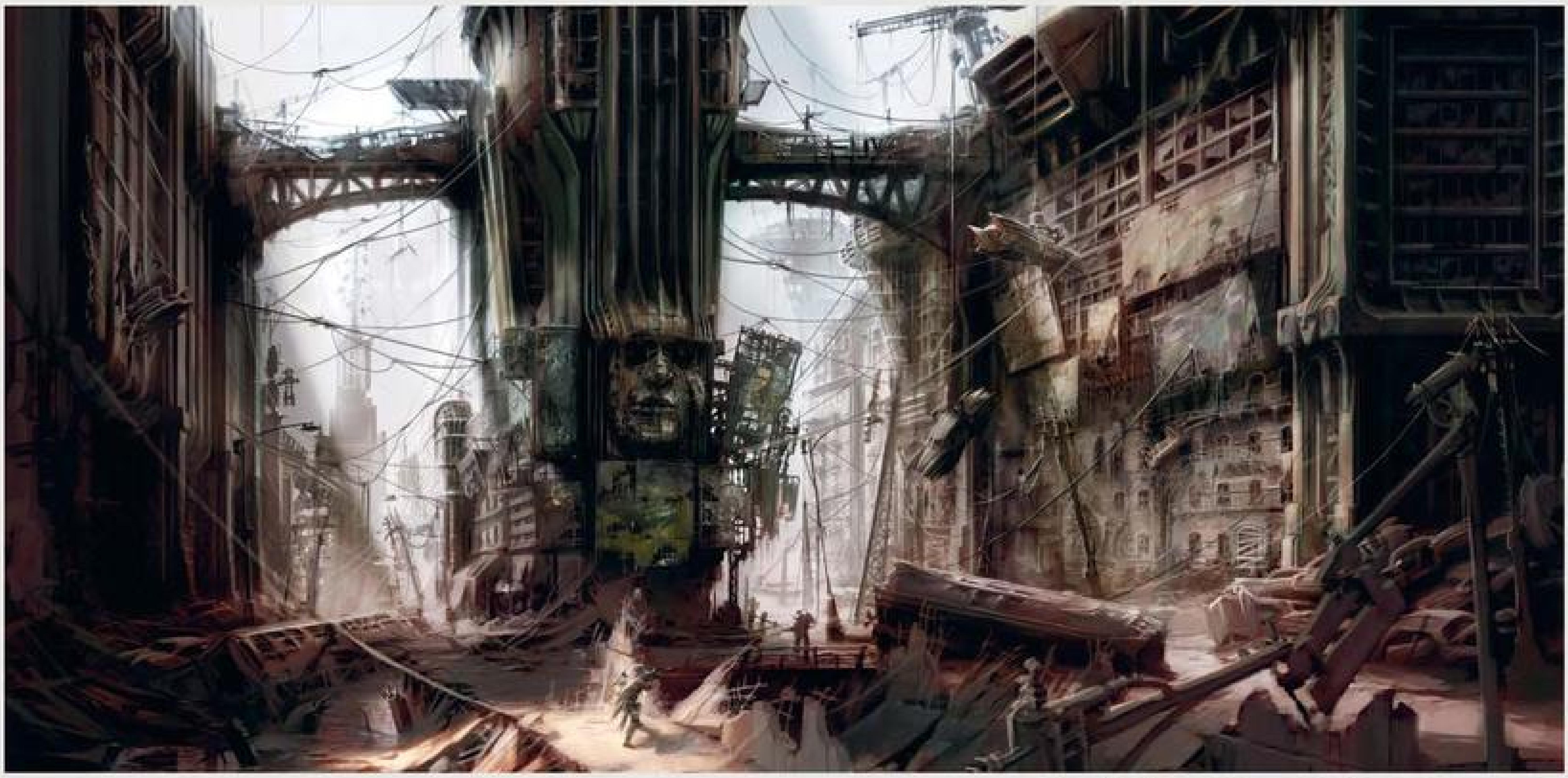


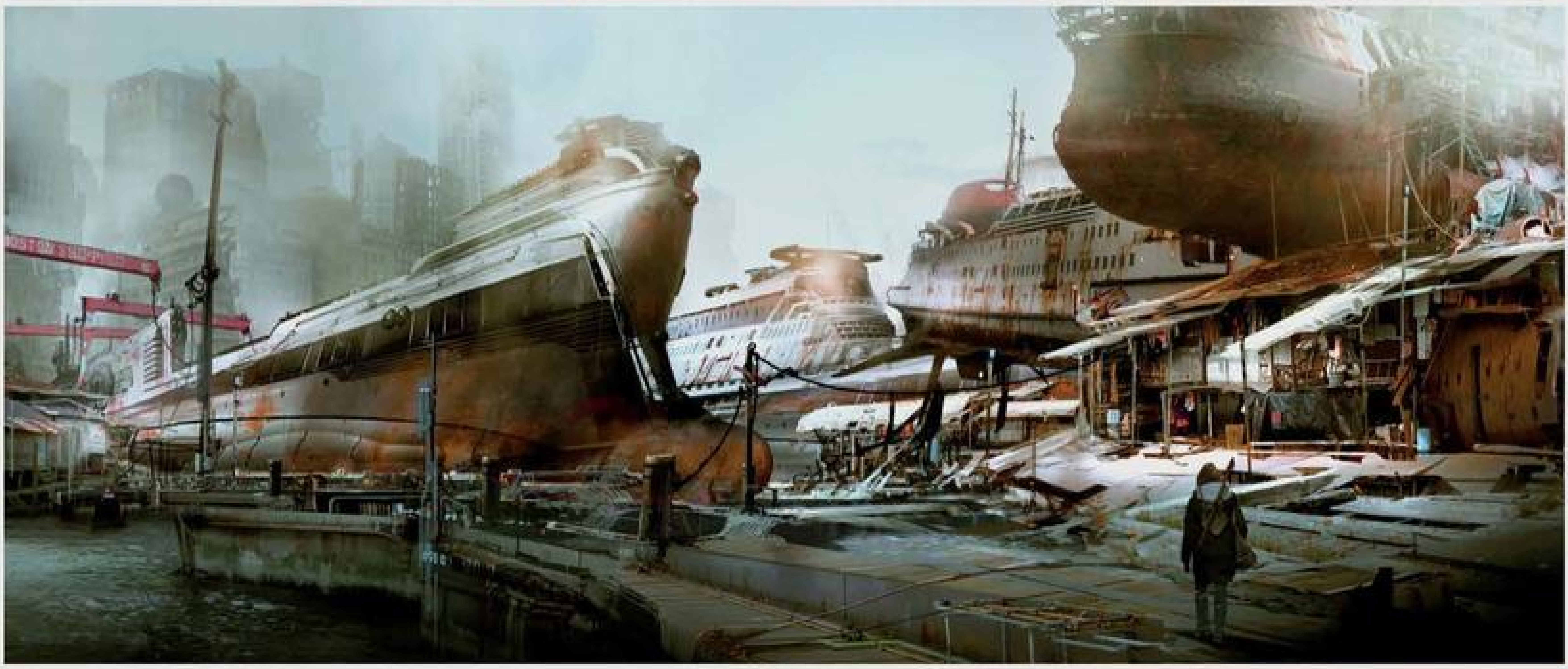


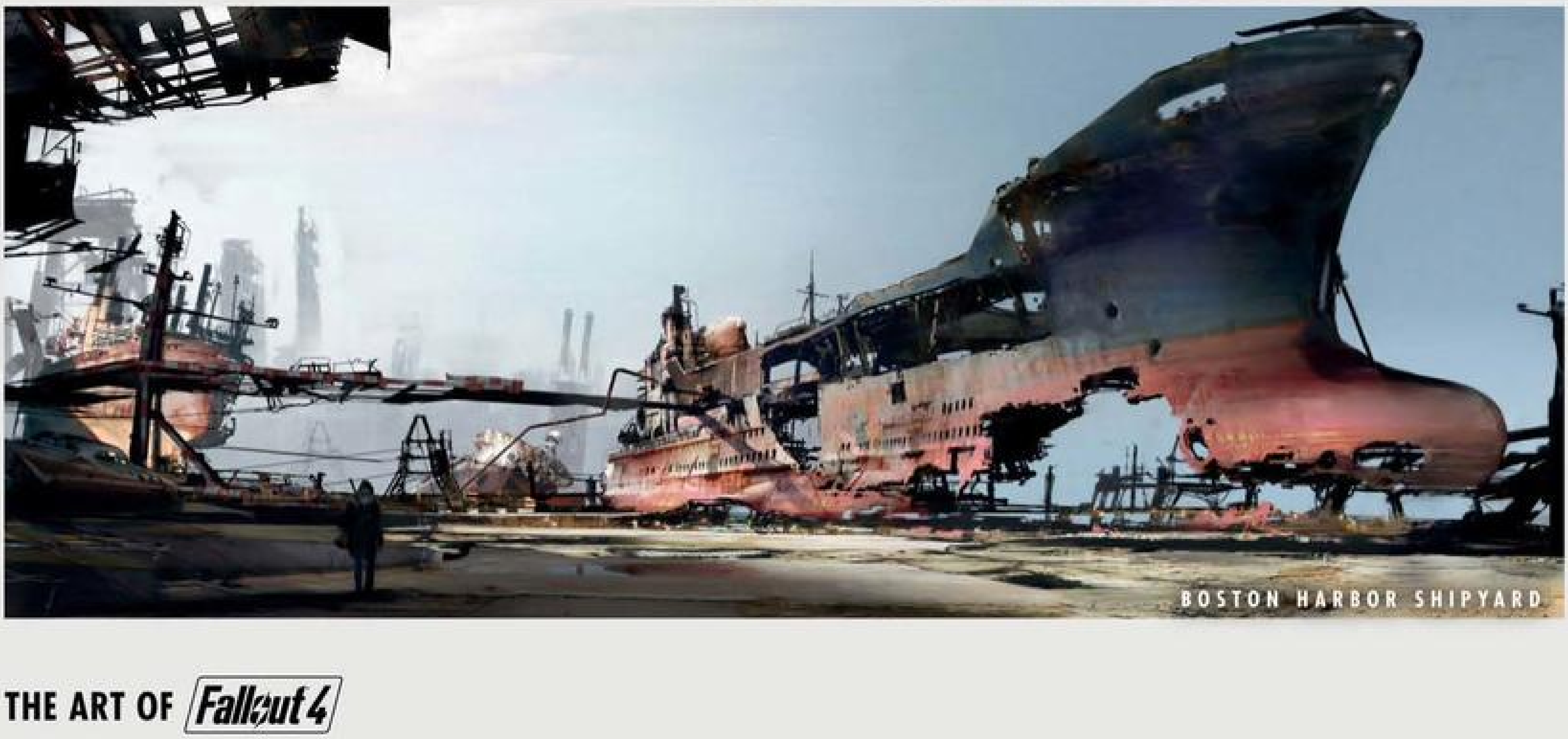




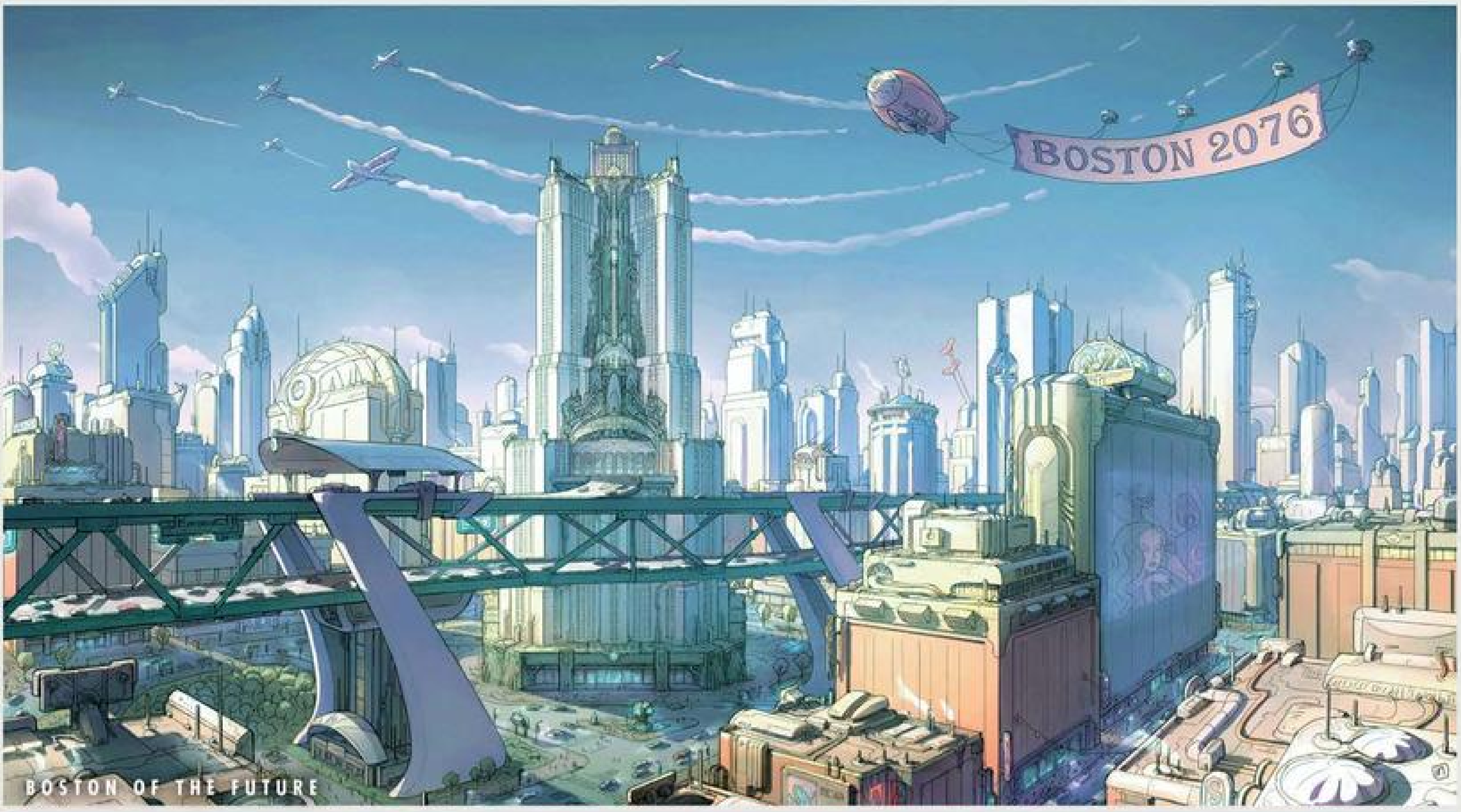
Fairlane
TONIGH



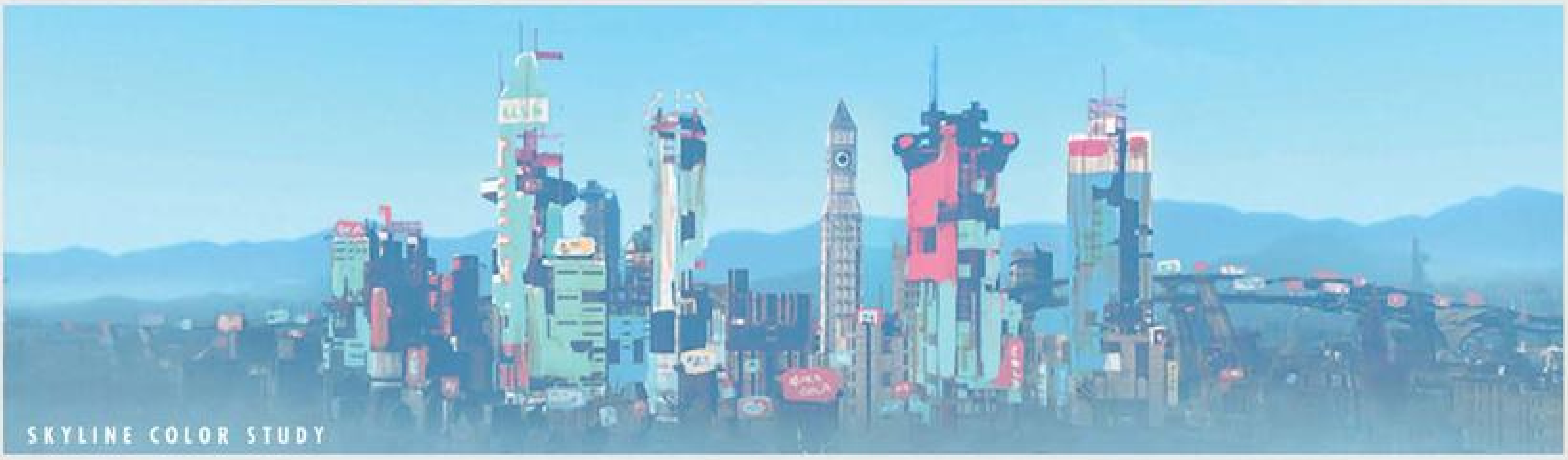




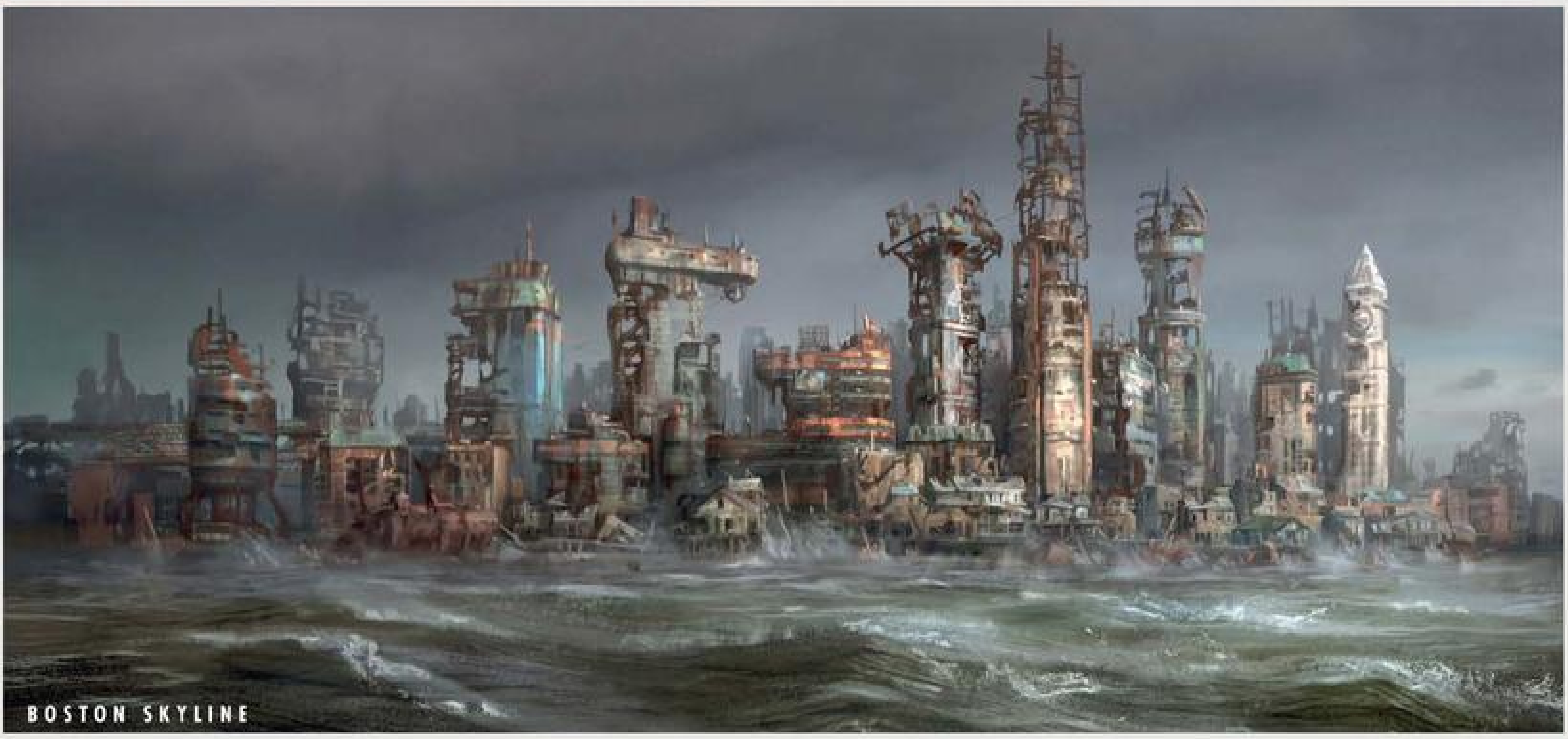
BOSTON HARBOR SHIPYARD


BOSTON 2076

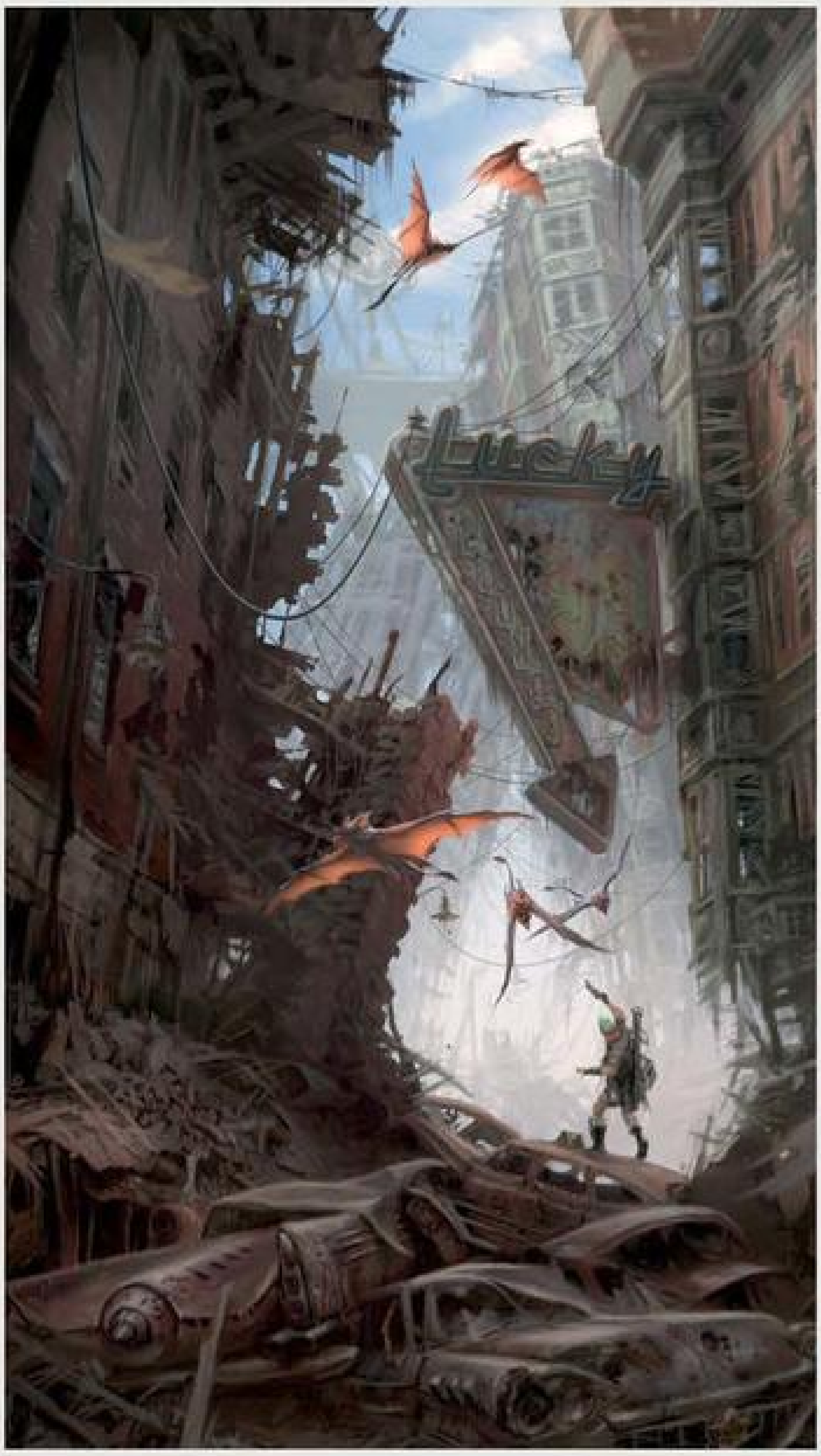
BOSTON OF THE FUTURE

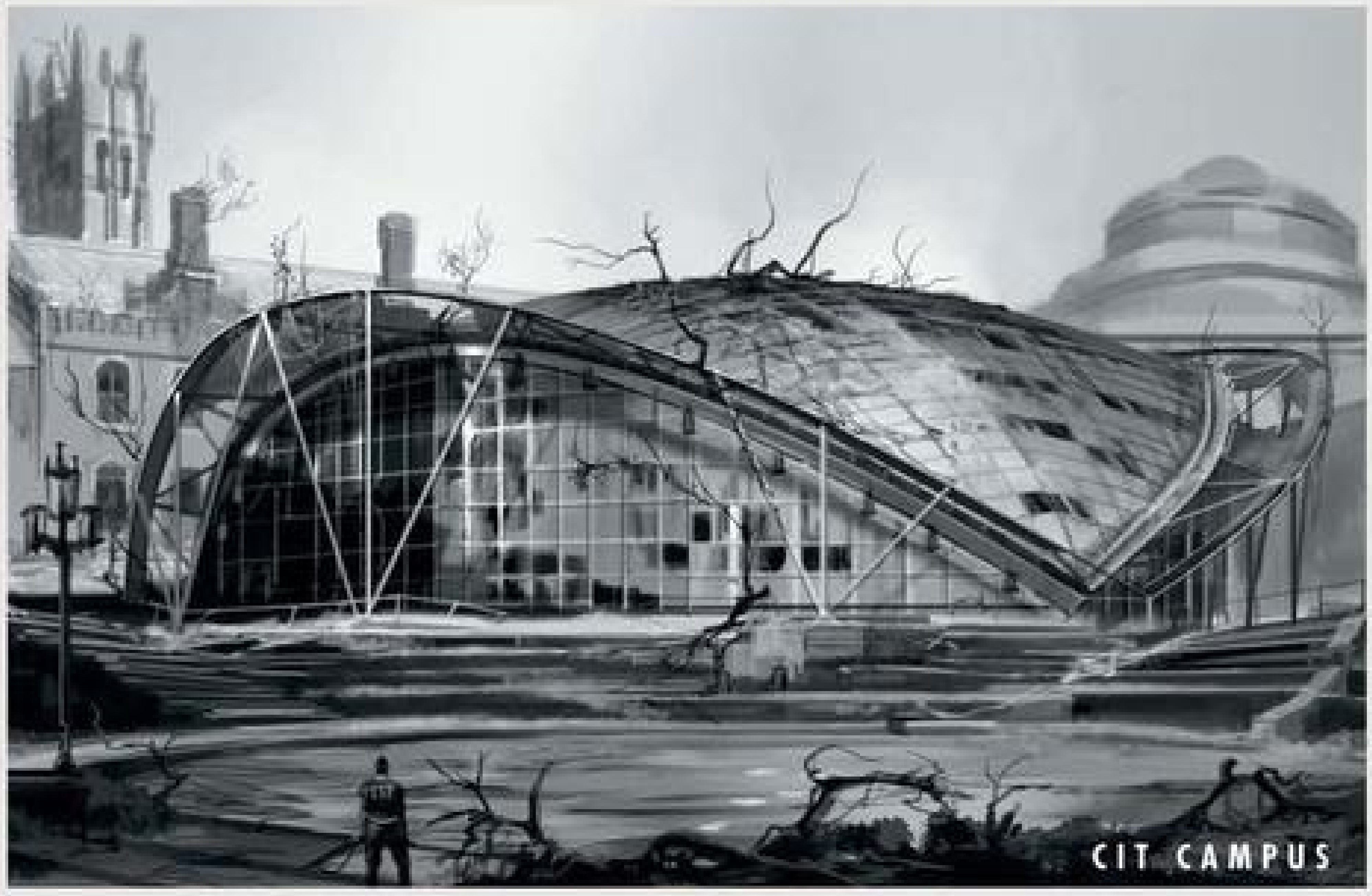


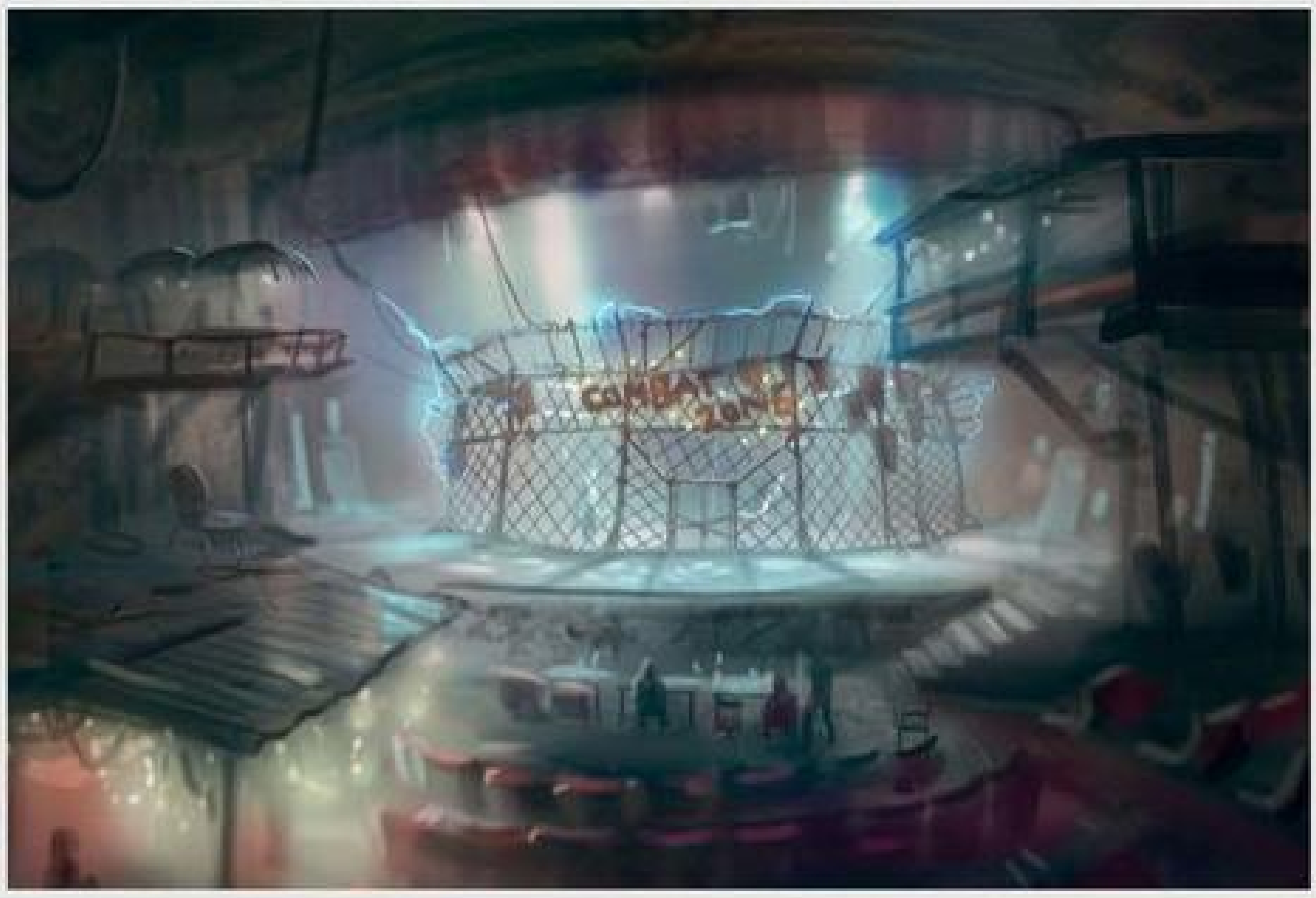
SKYLINE COLOR STUDY

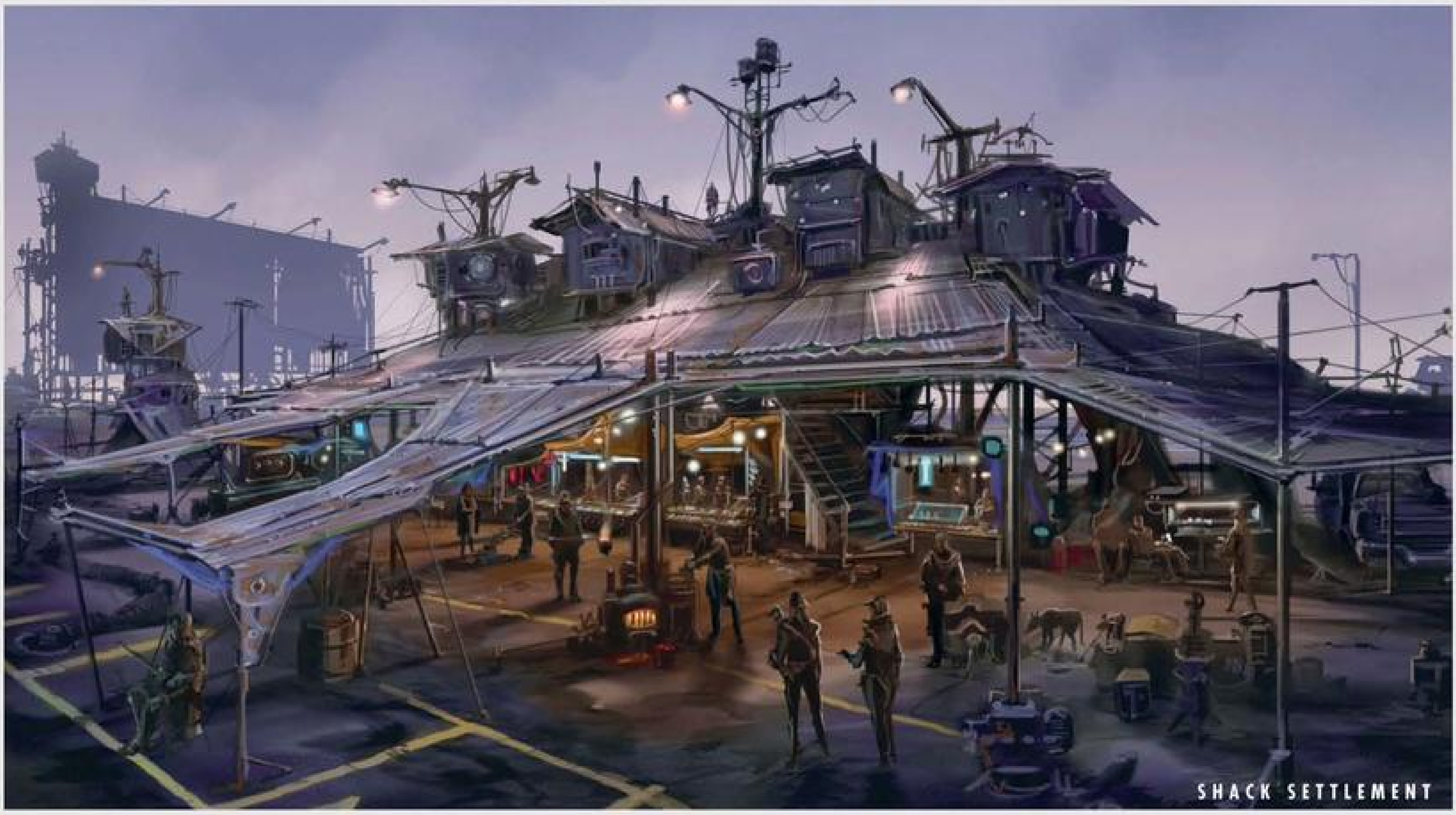


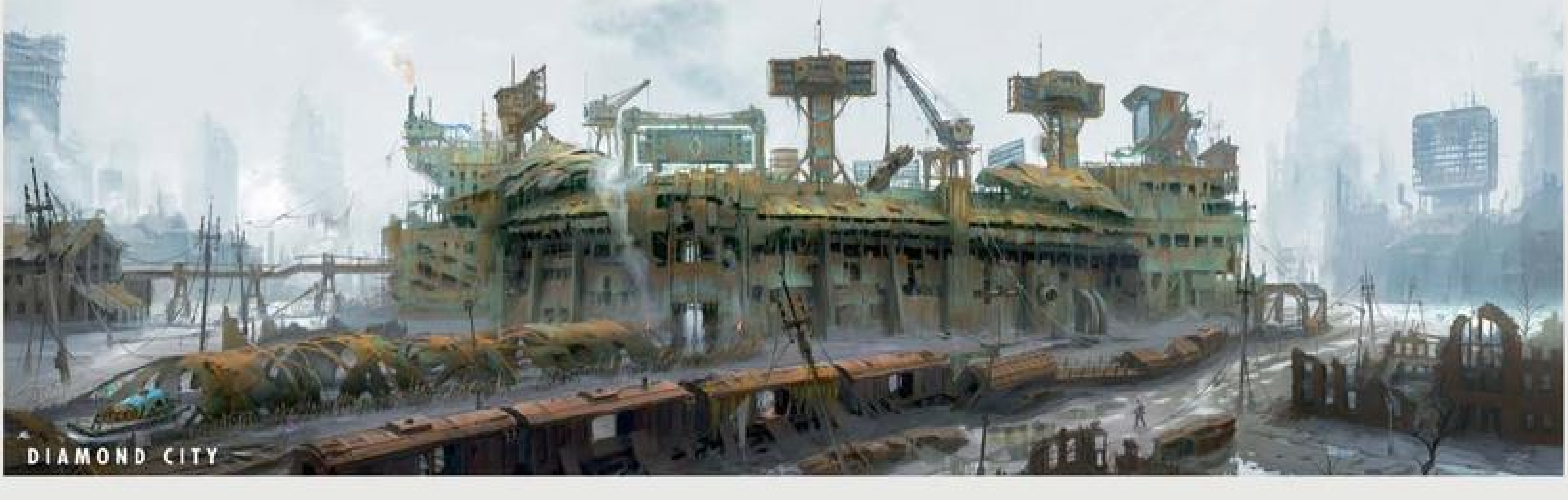
BOSTON SKYLINE



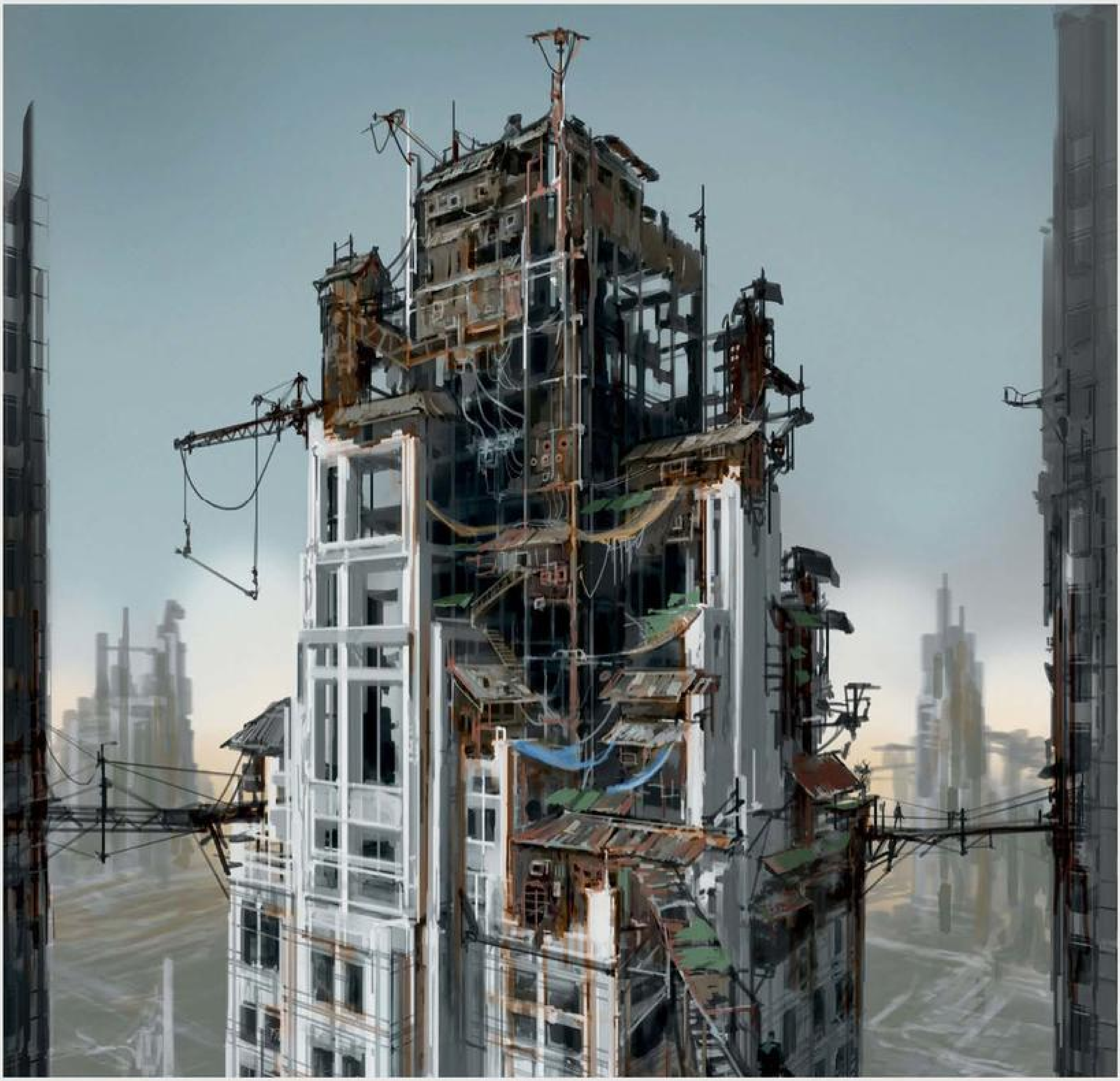

CIT CAMPUS

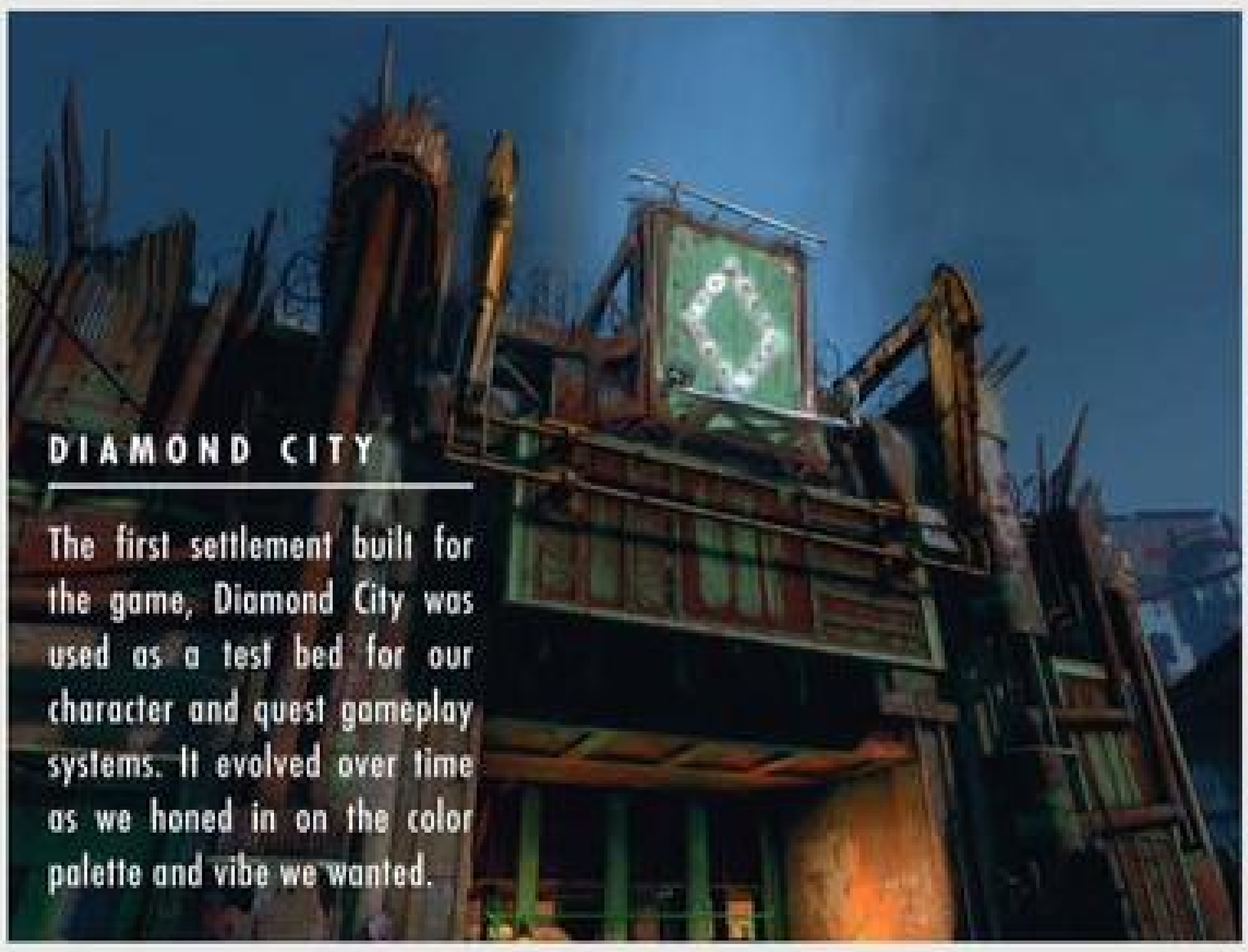

COMBAT ZONE


SHACK SETTLEMENT



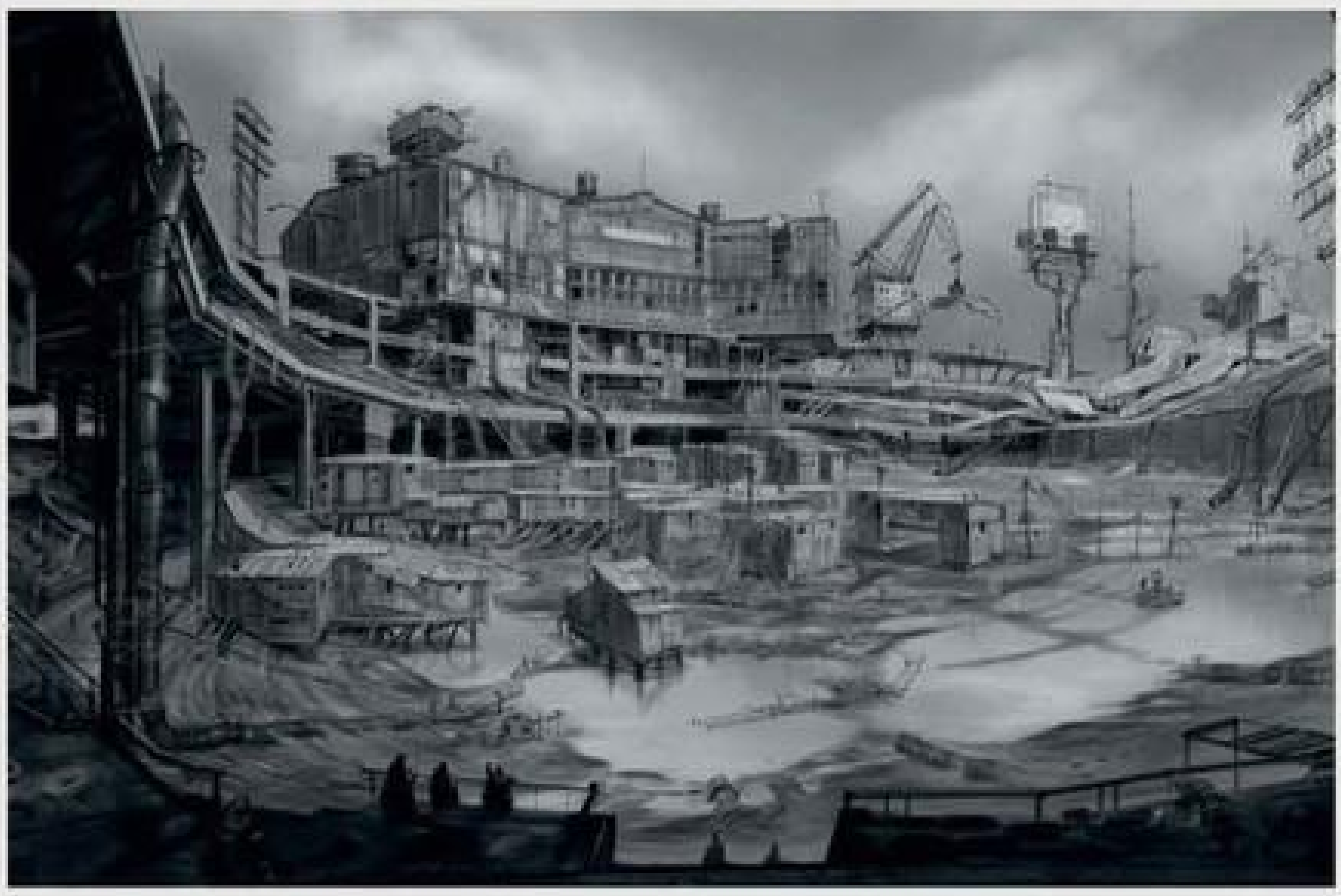
DIAMOND CITY

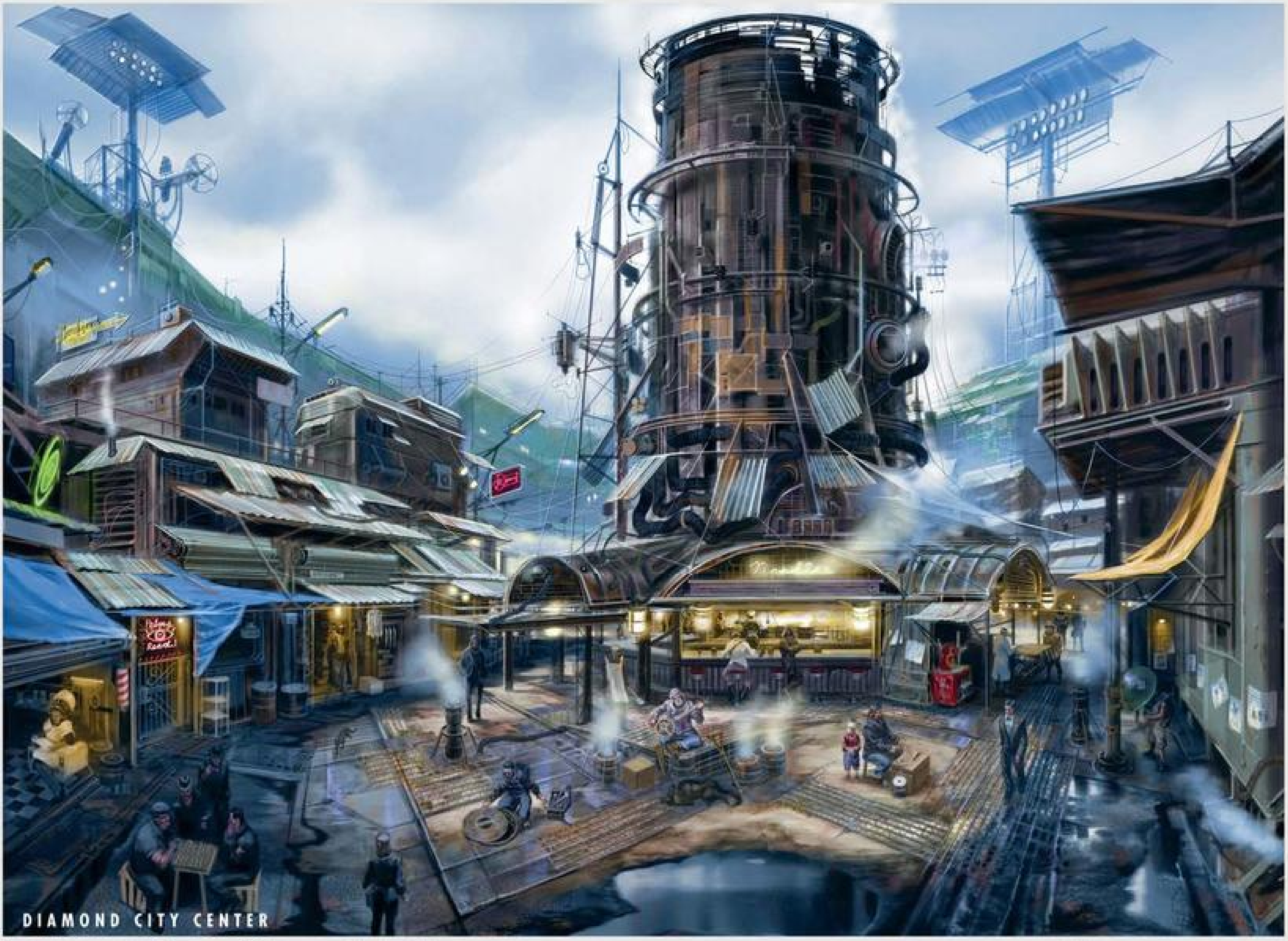




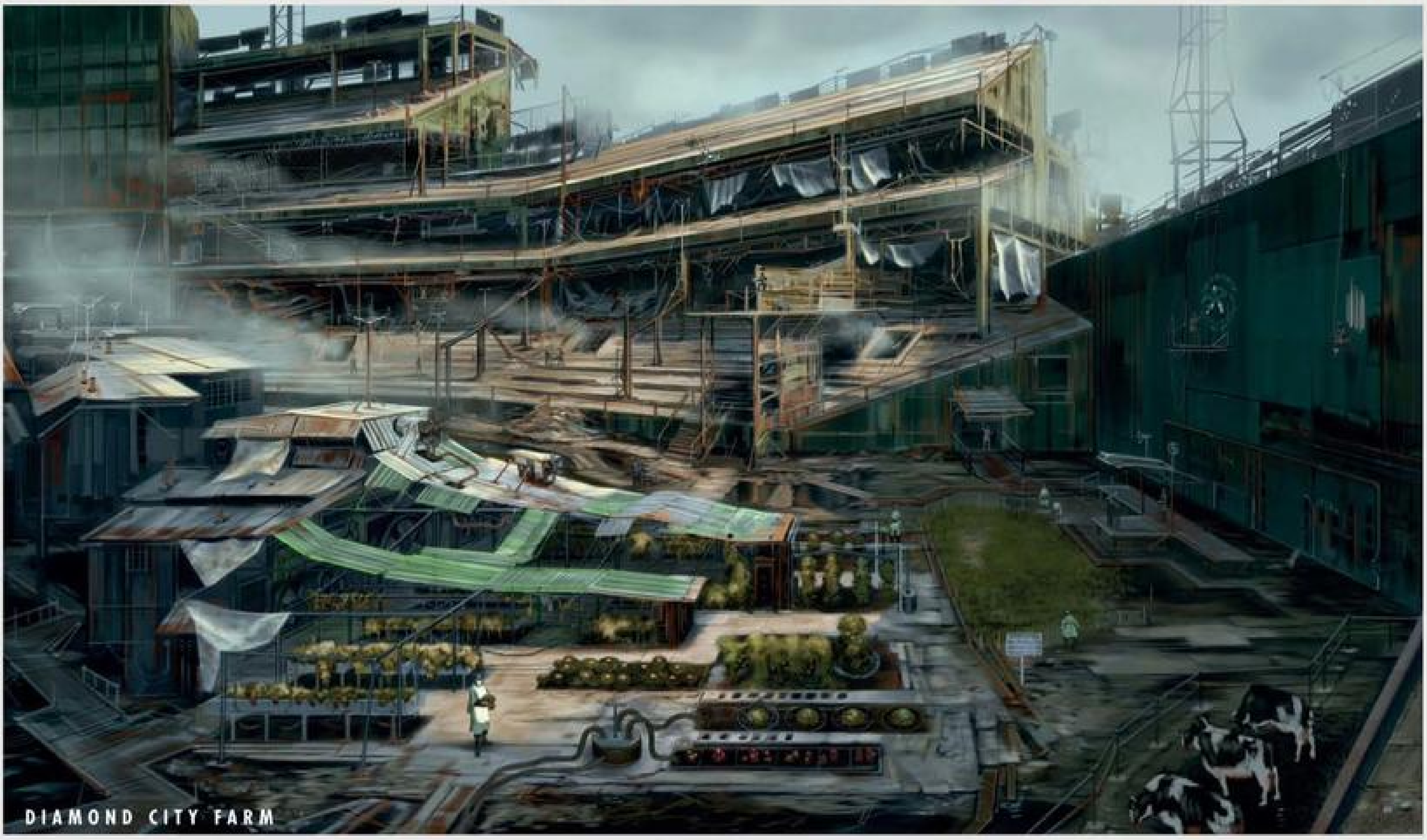
DIAMOND CITY

The first settlement built for the game, Diamond City was used as a test bed for our character and quest gameplay systems. It evolved over time as we honed in on the color palette and vibe we wanted.

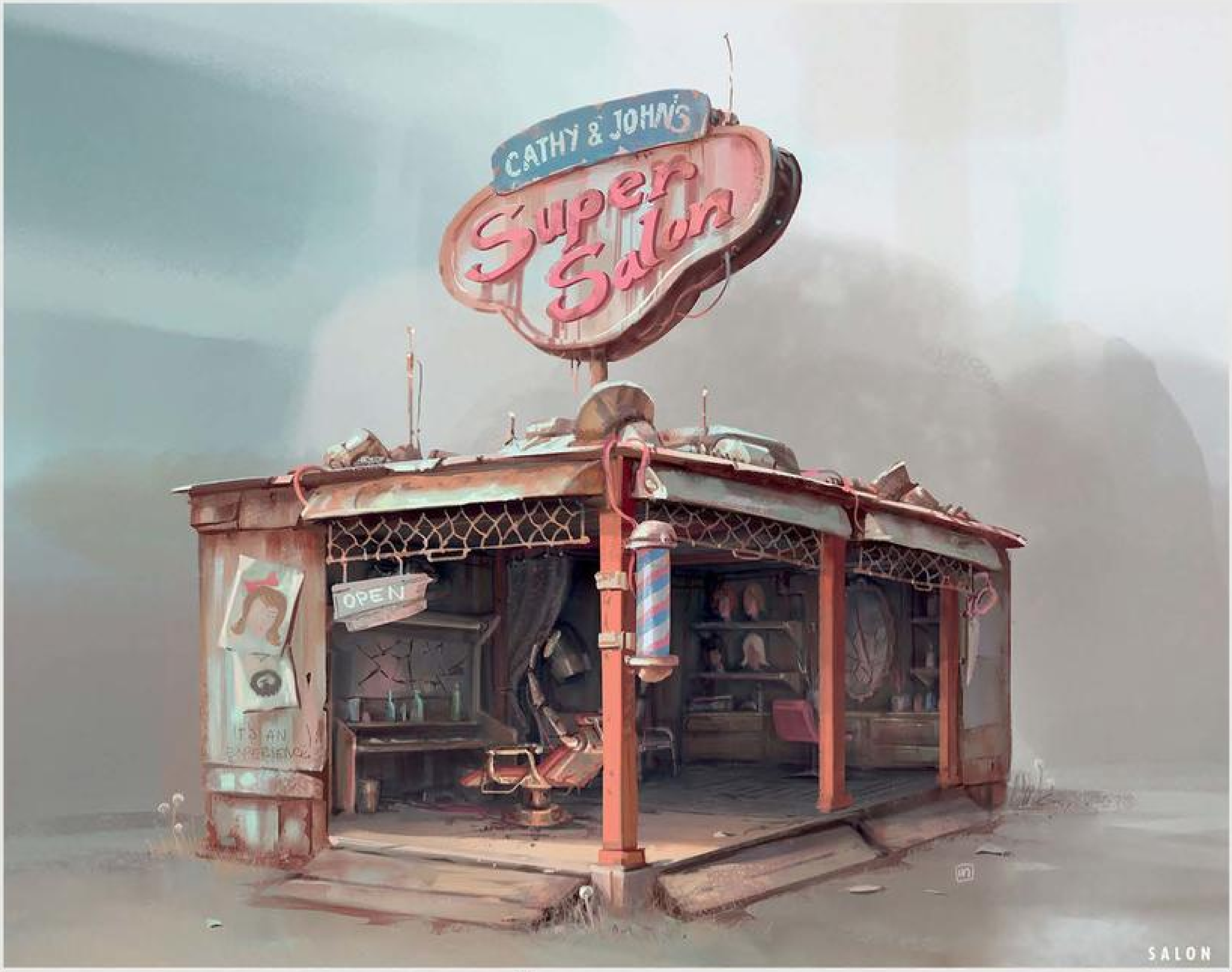




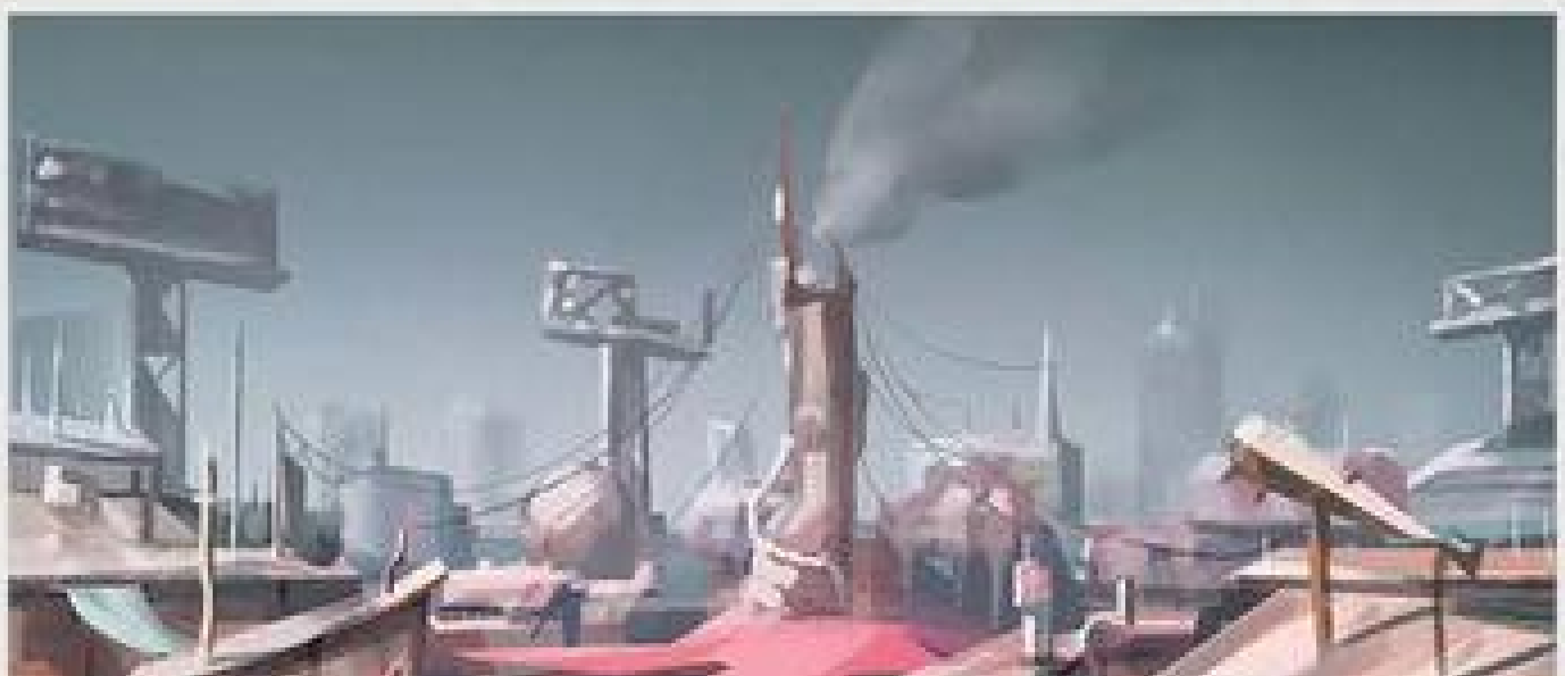
DIAMOND CITY CENTER

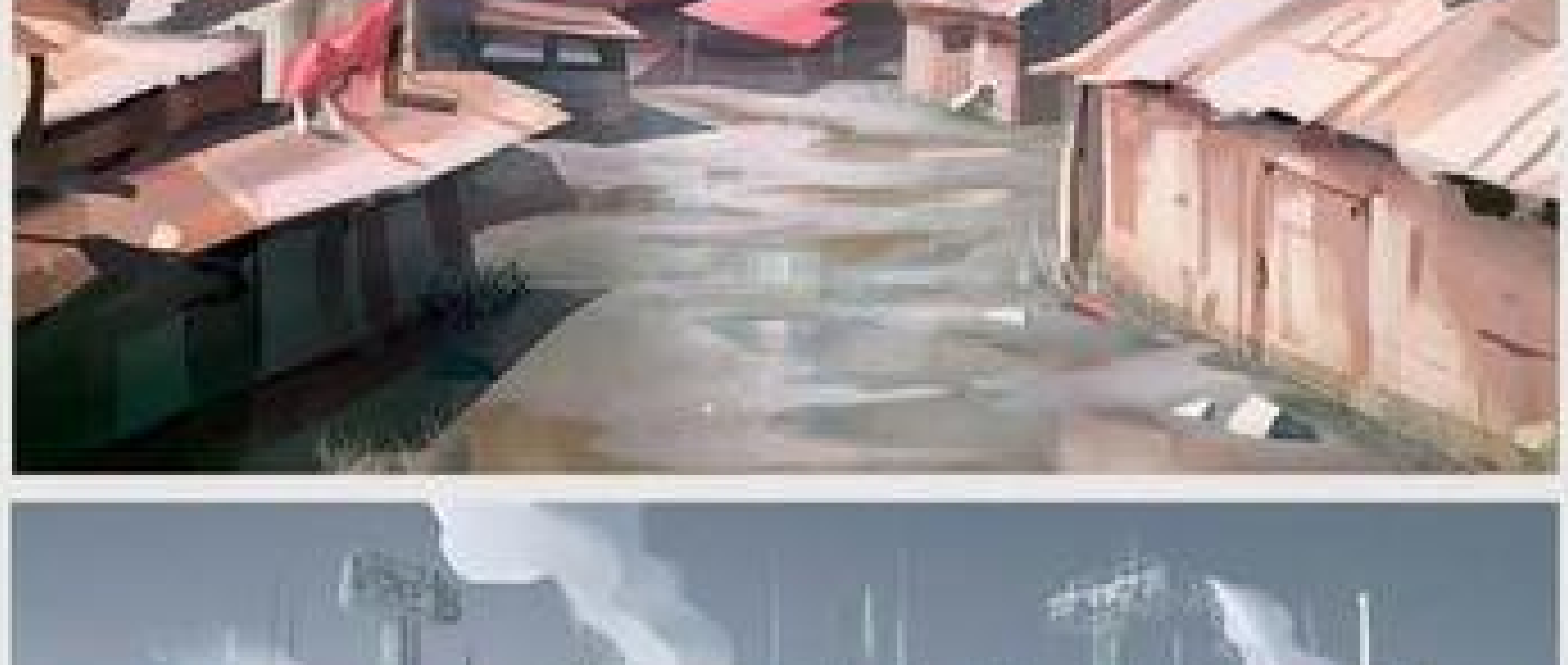


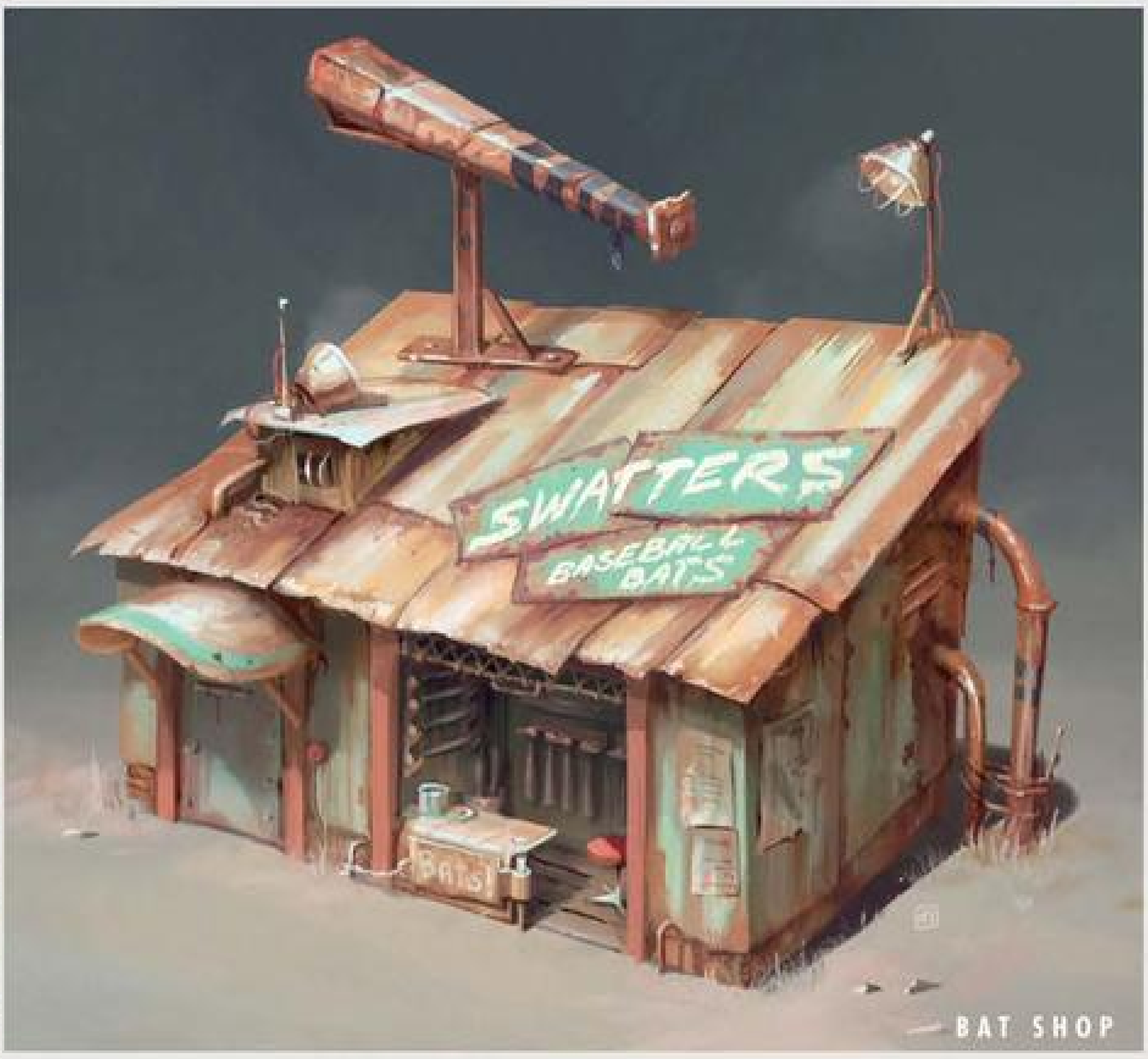
DIAMOND CITY FARM


CATHY & JOHN'S
Super Salon
OPEN
IT'S AN EXPERIENCE

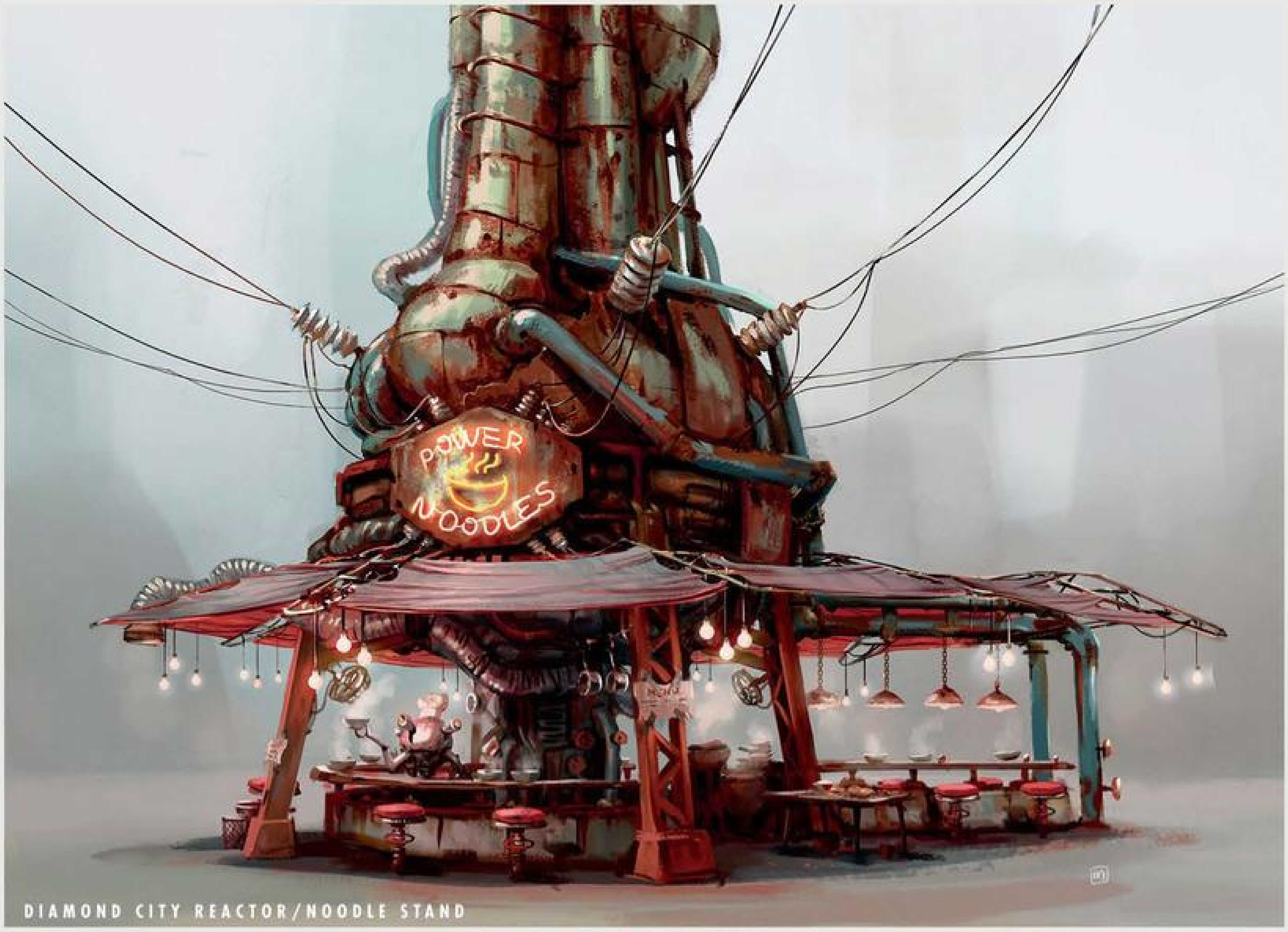
SALON



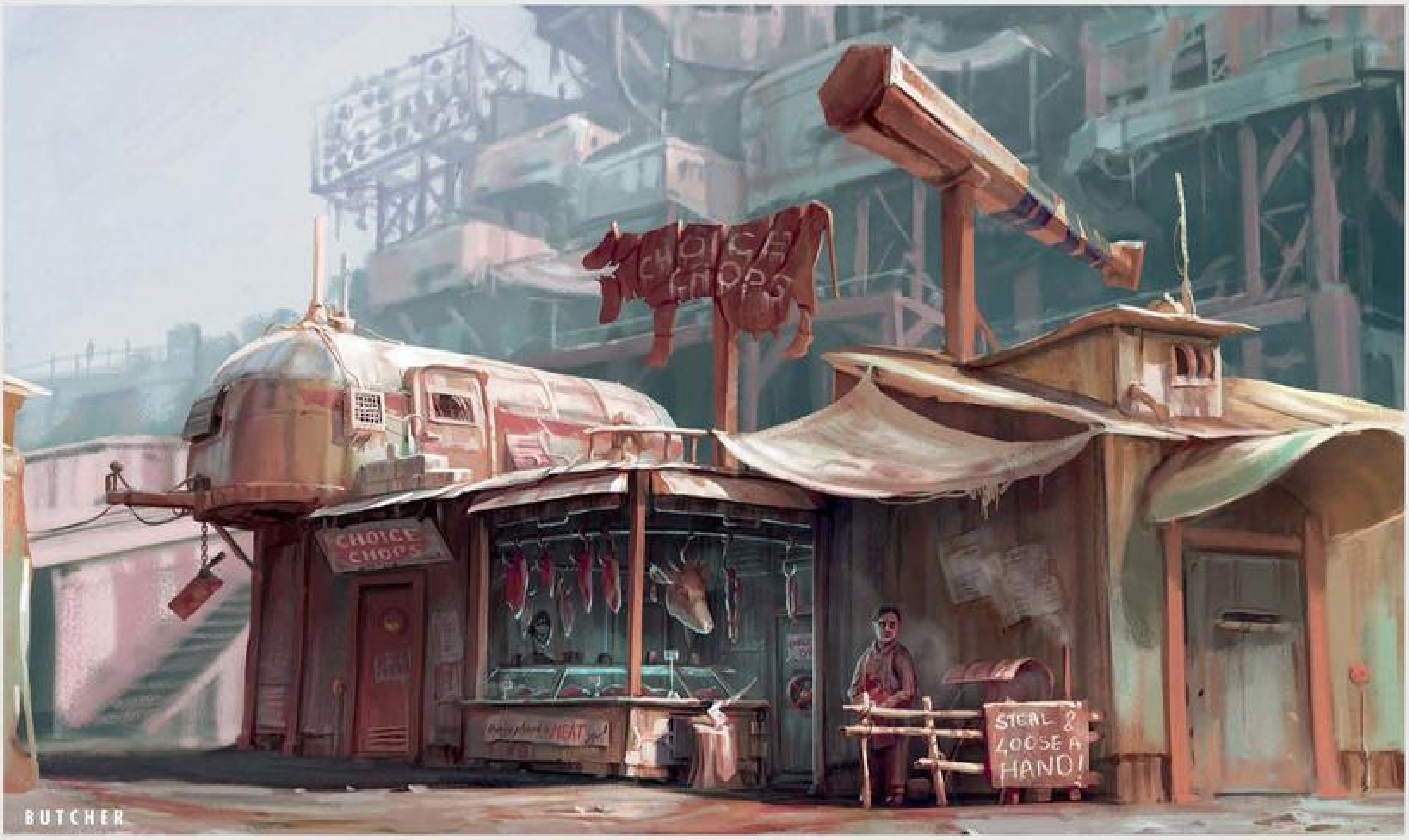



SWATTERS
BASEBALL BATS
BATS

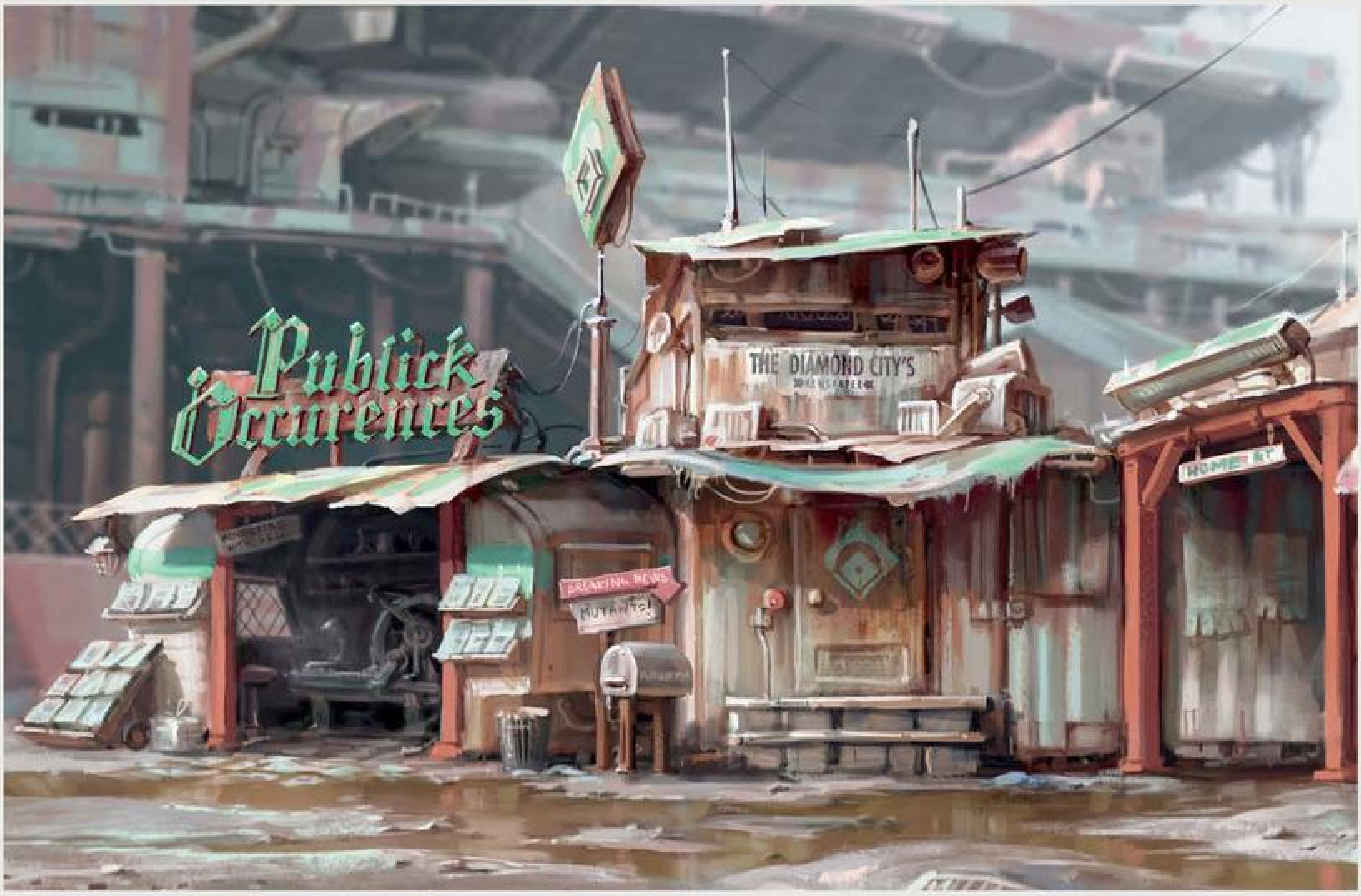
BAT SHOP

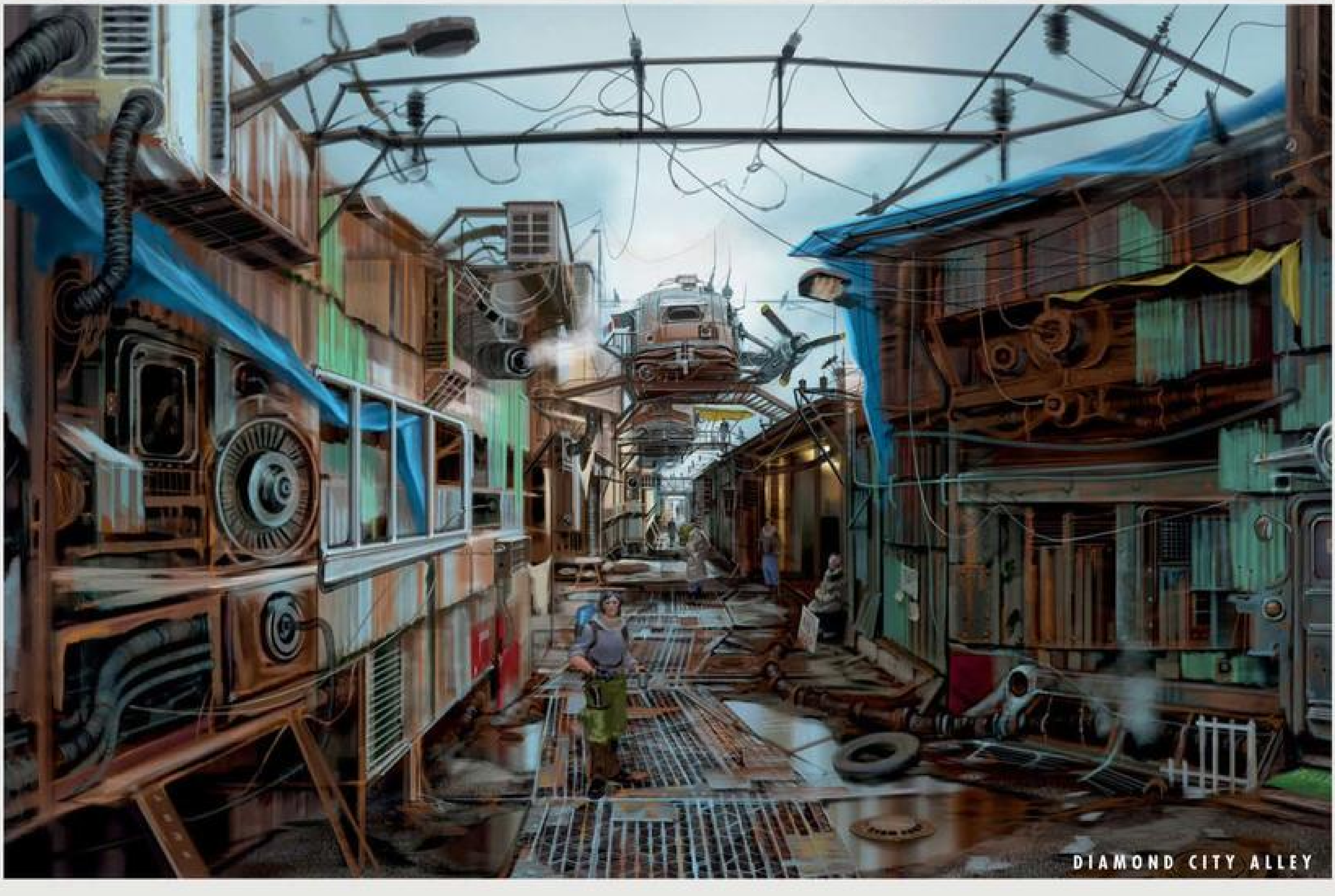

POWER NOODLES

DIAMOND CITY REACTOR/NOODLE STAND

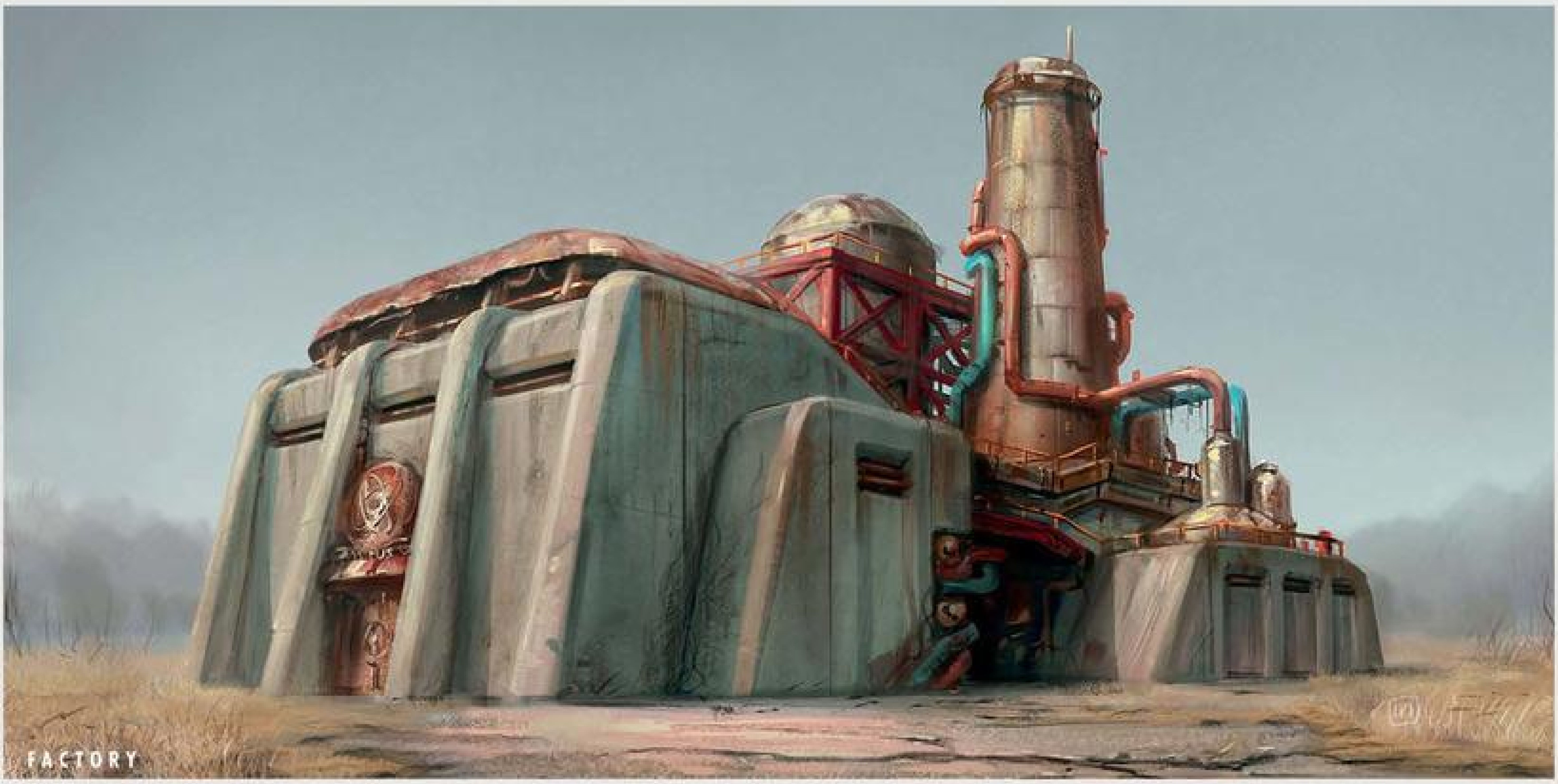

CHOICE CHOPS
CHOICE CHOPS
STEAL & LOOSE A HAND!

BUTCHER

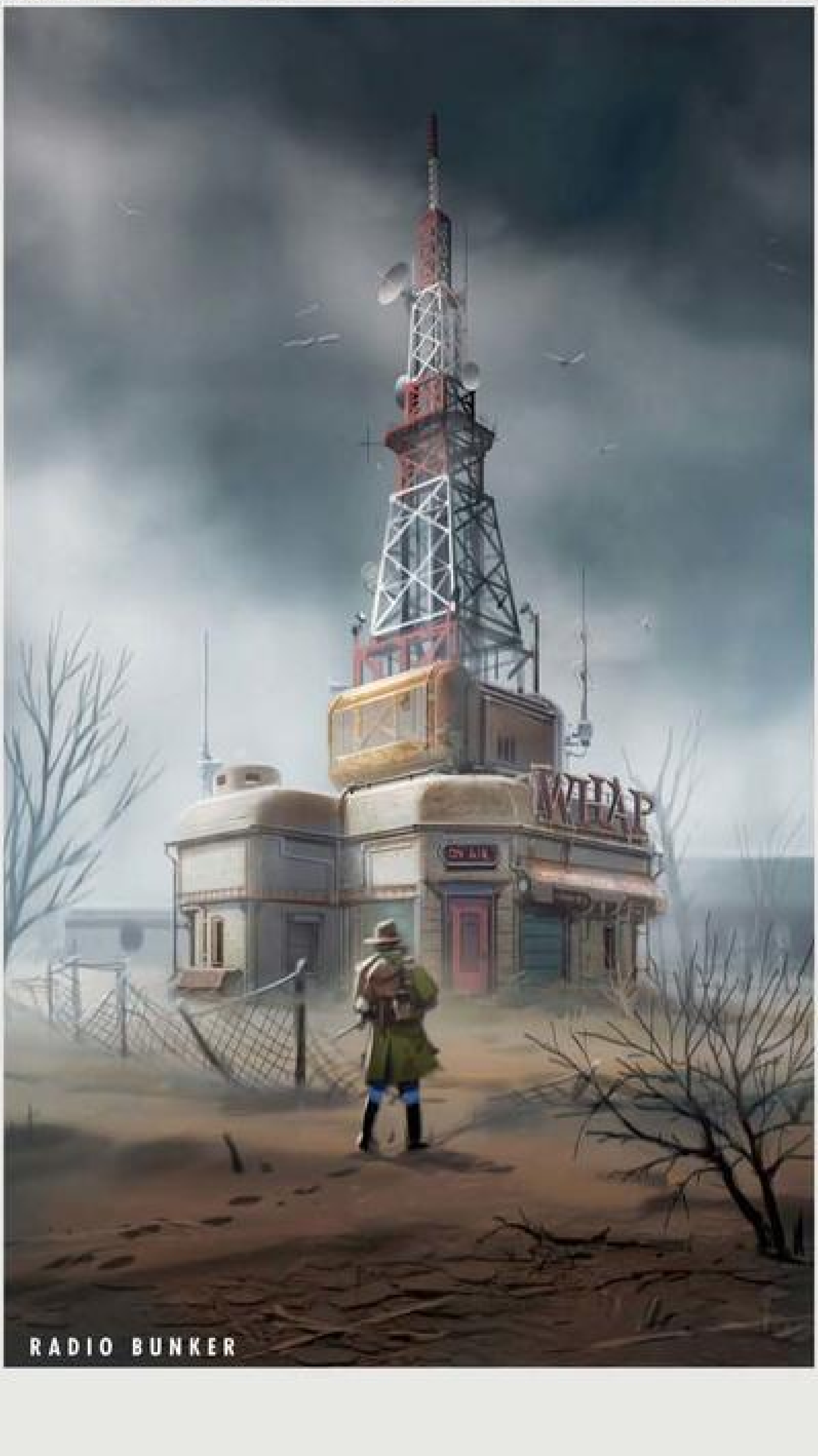

Publick Occurences
THE DIAMOND CITY'S
NEWSPAPER
BREAKING NEWS
MUTANTS!
HOME RT



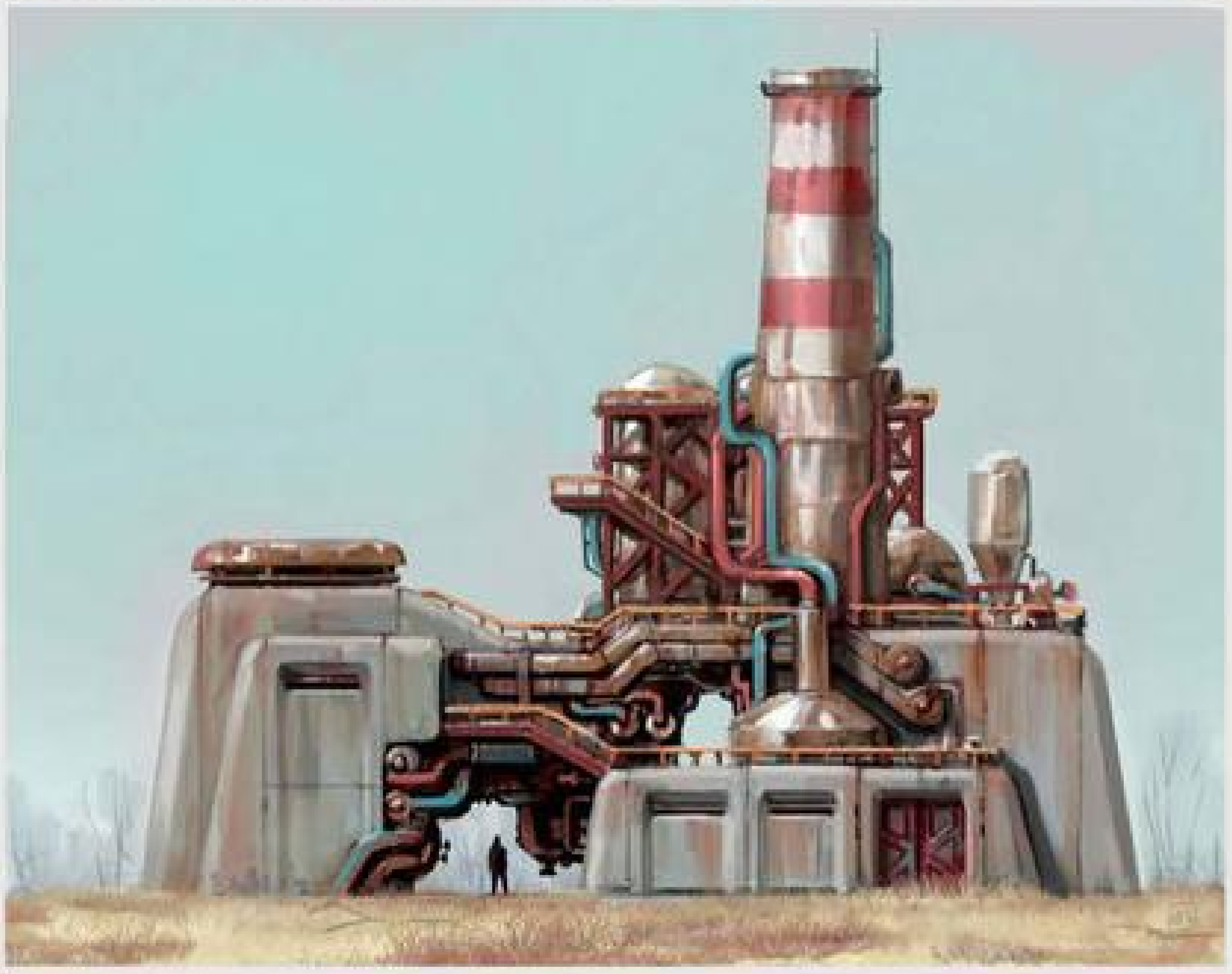
DIAMOND CITY ALLEY

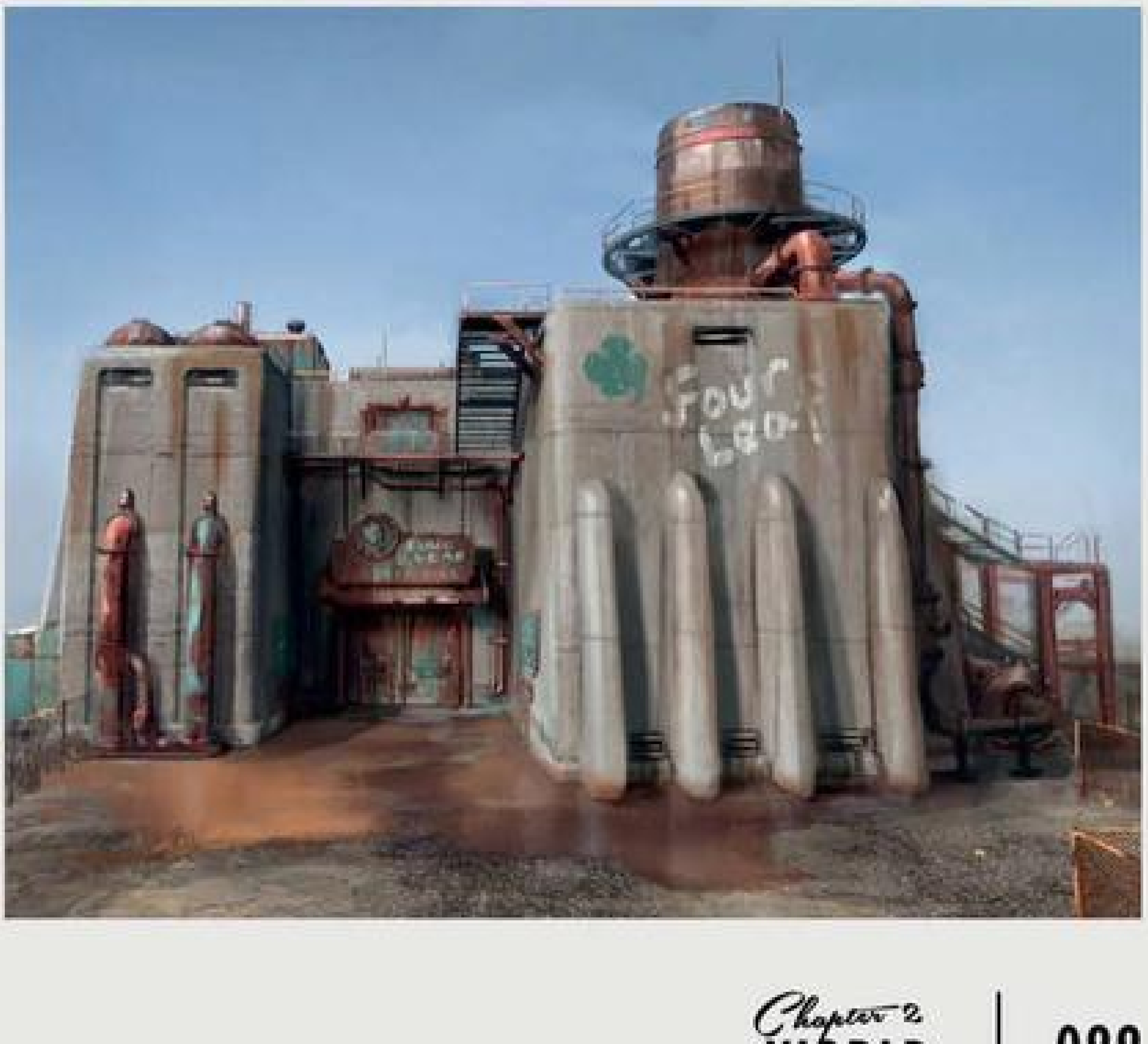


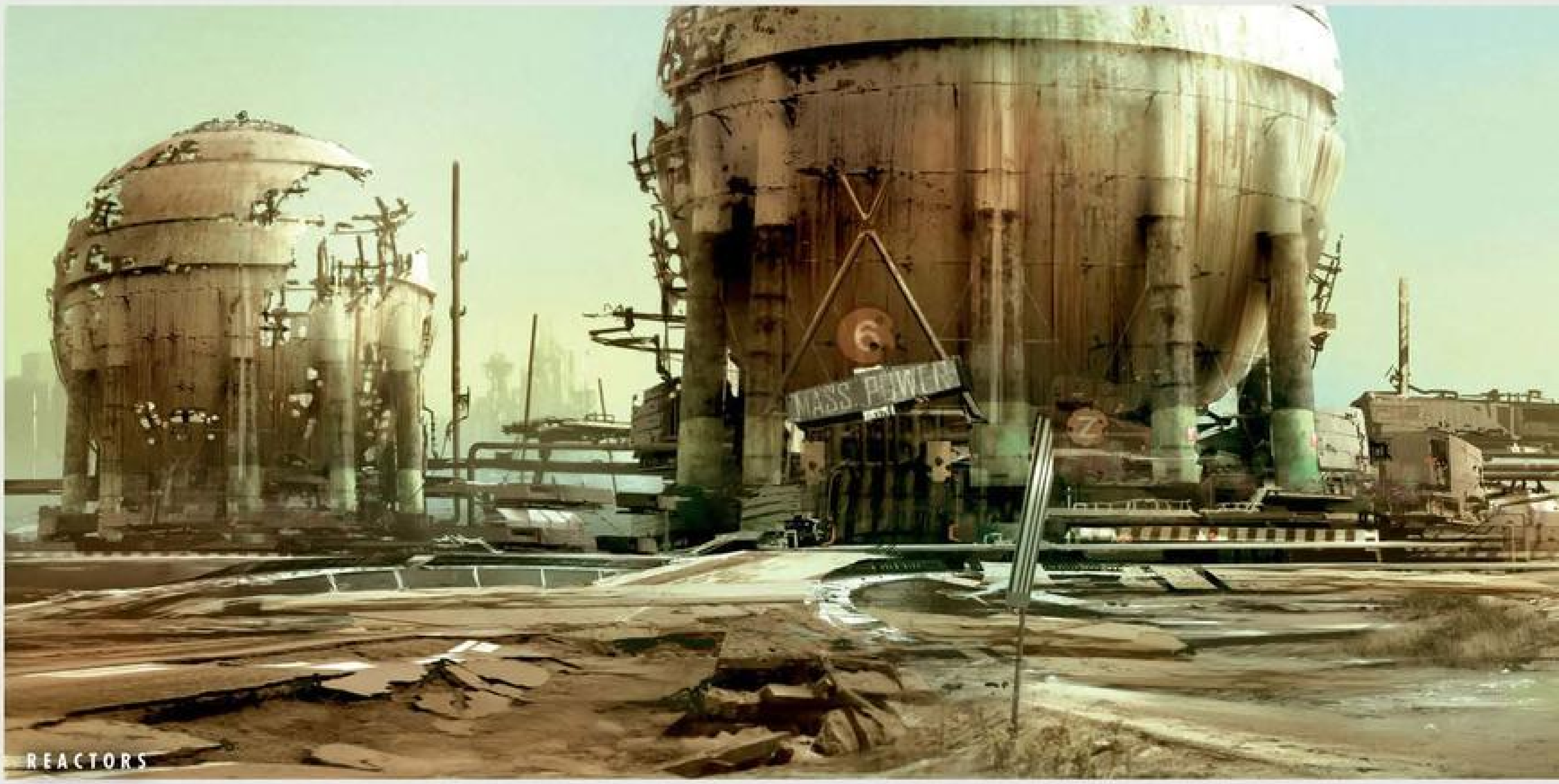
FACTORY



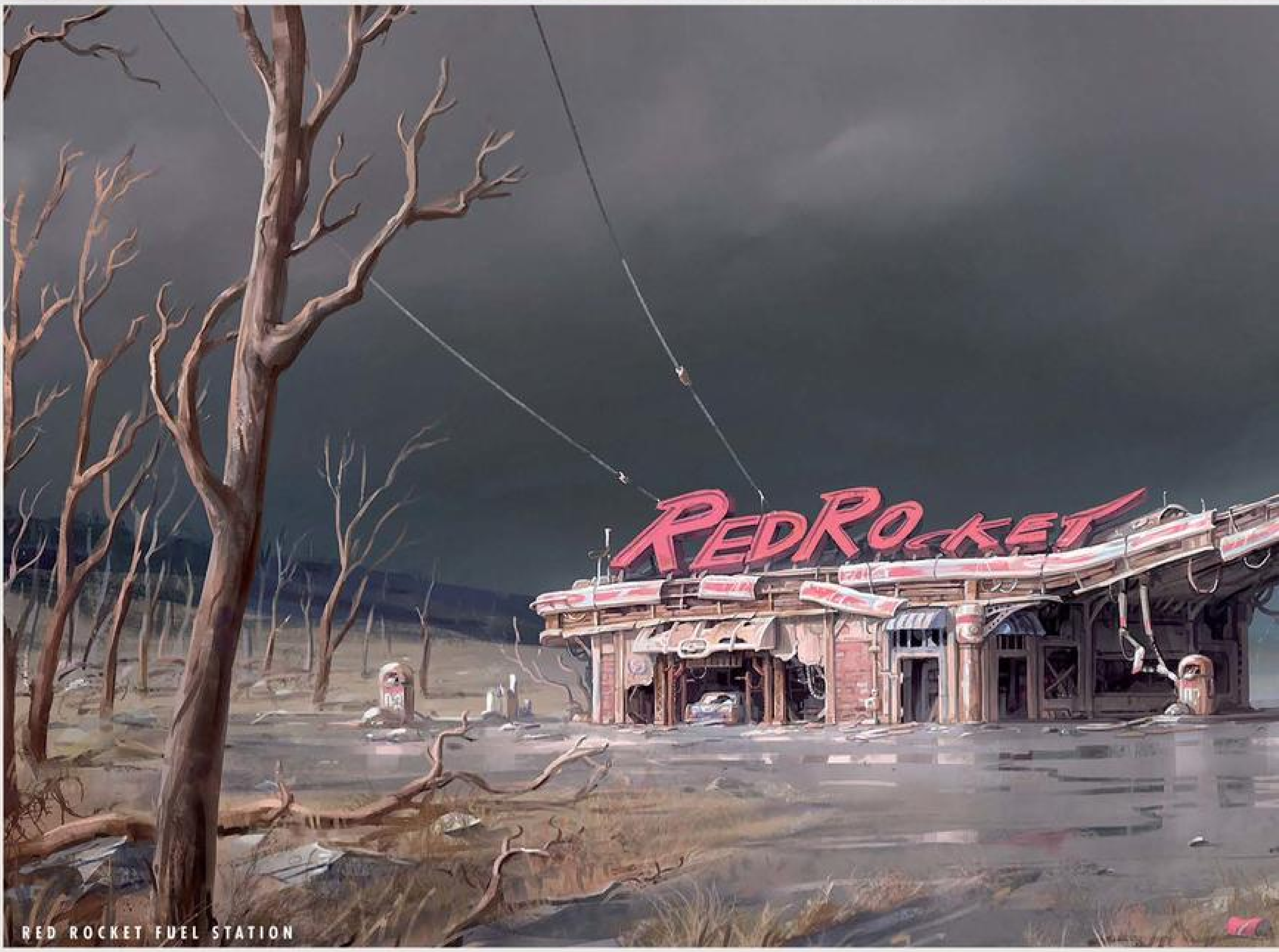
RADIO BUNKER



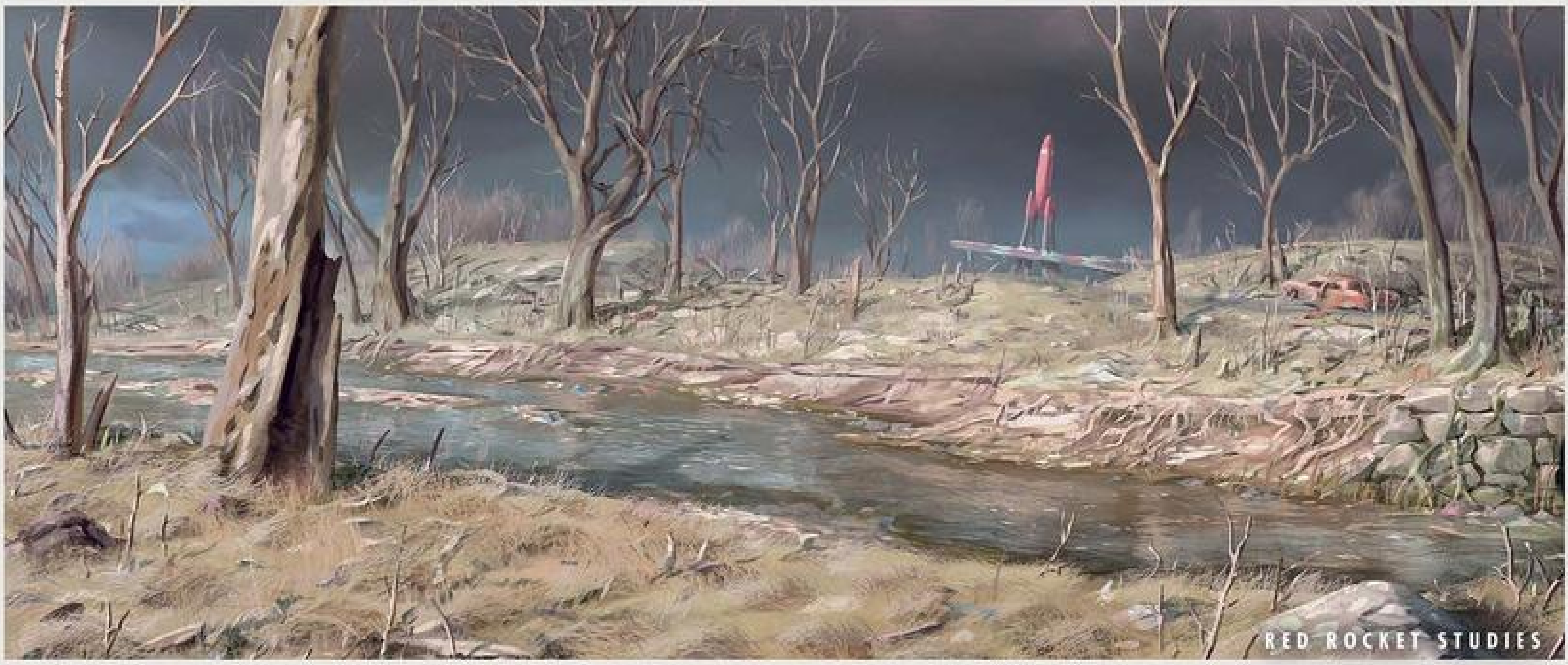



6
MASS POWER
7

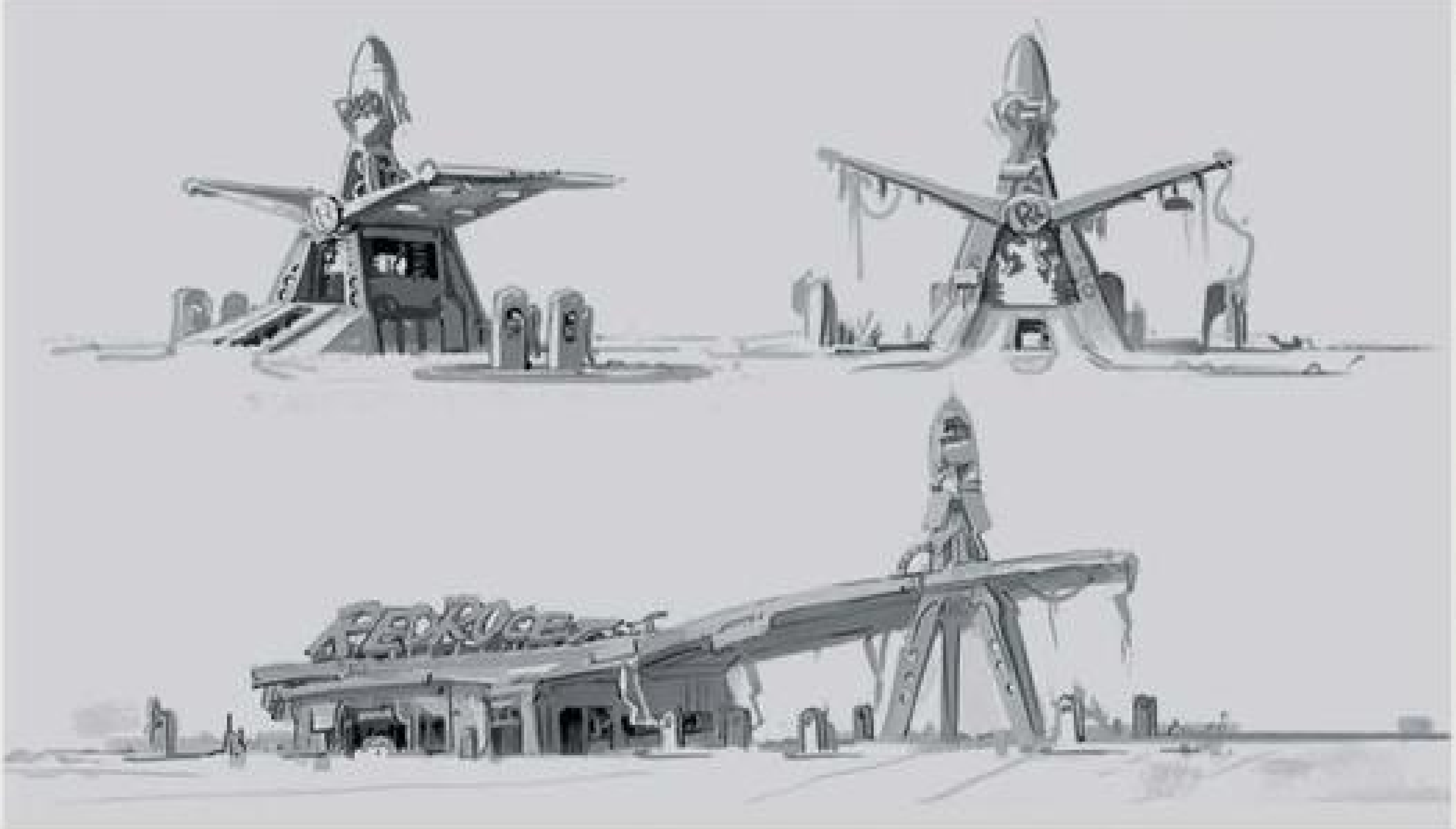
REACTORS

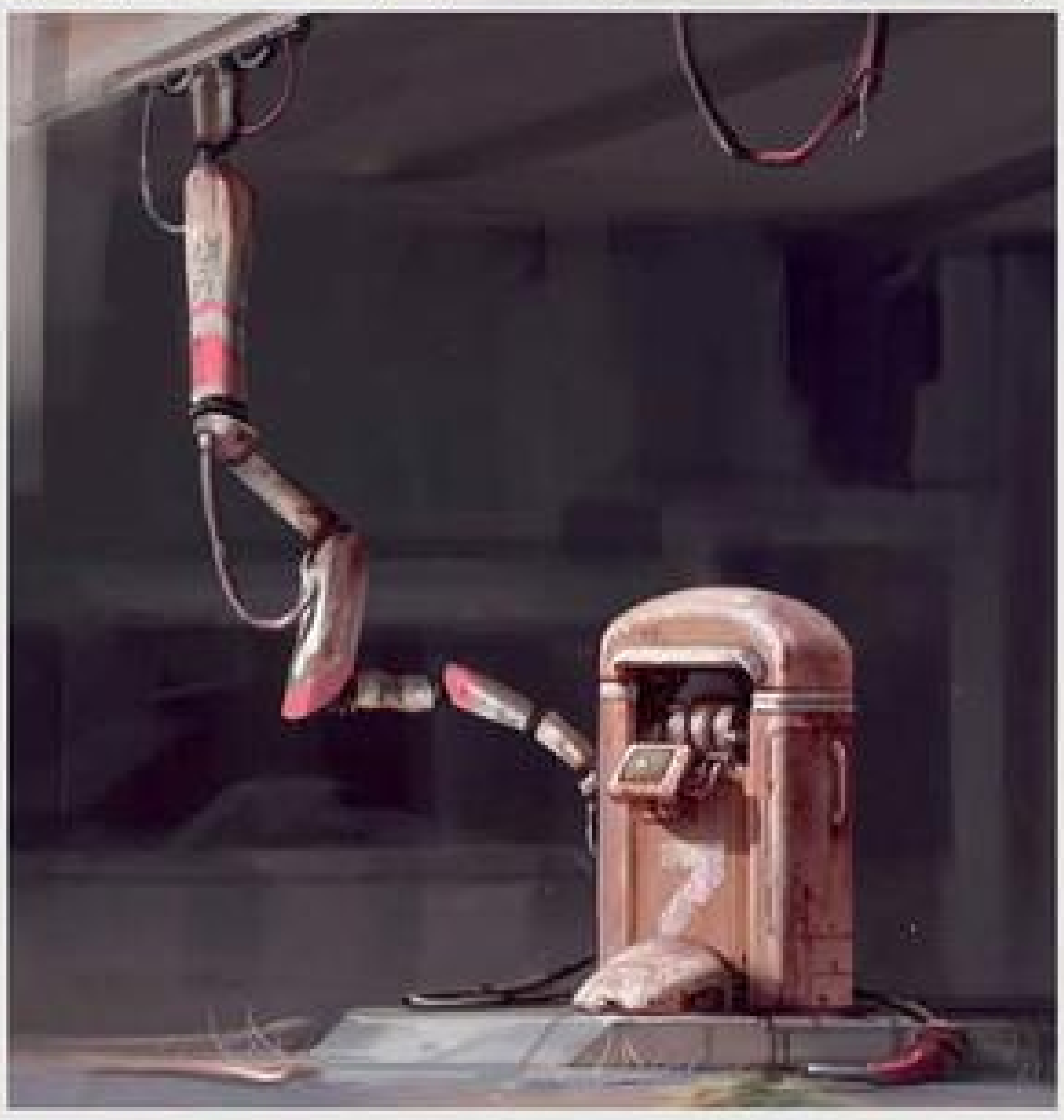


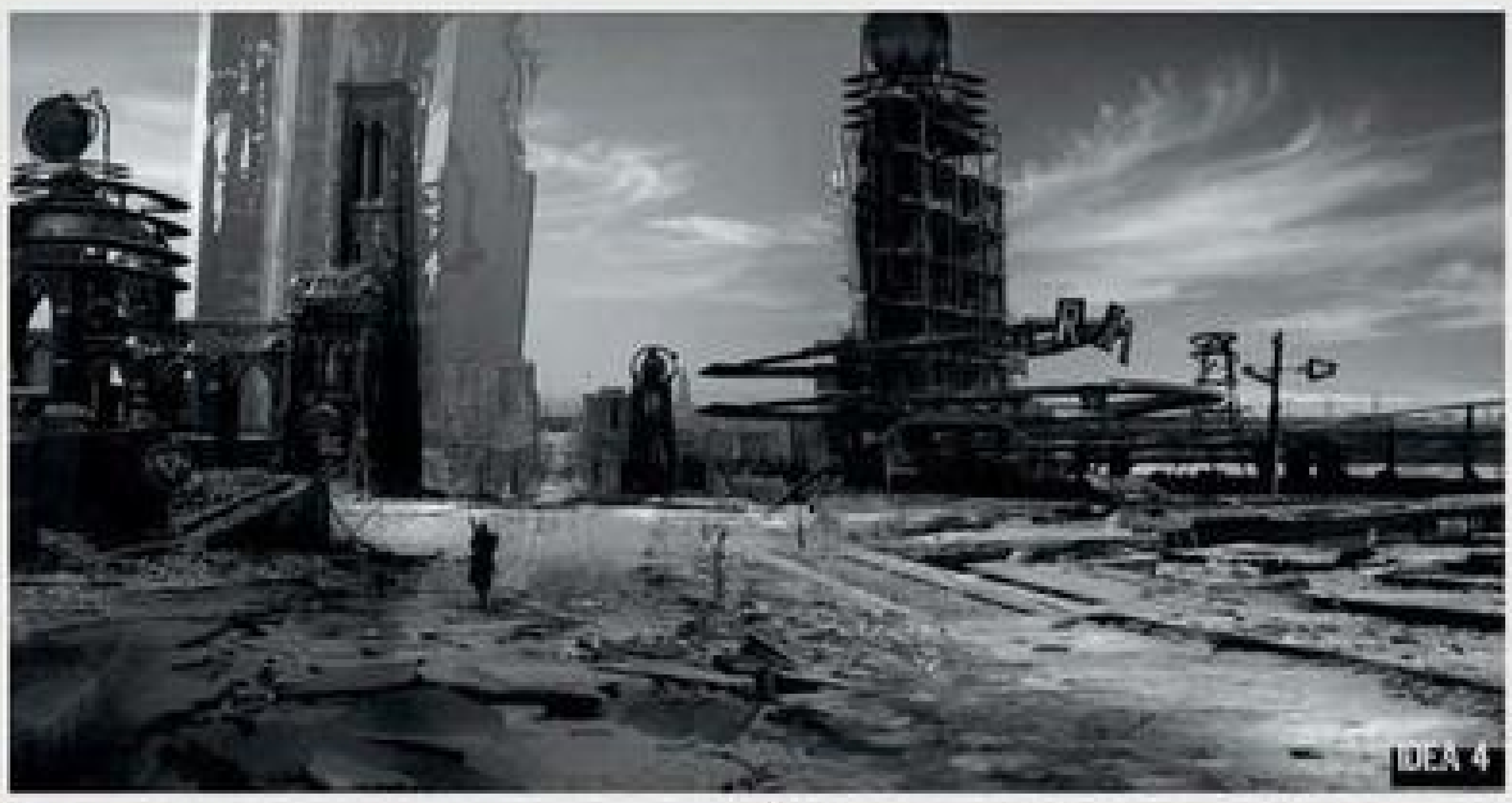
RED ROCKET FUEL STATION



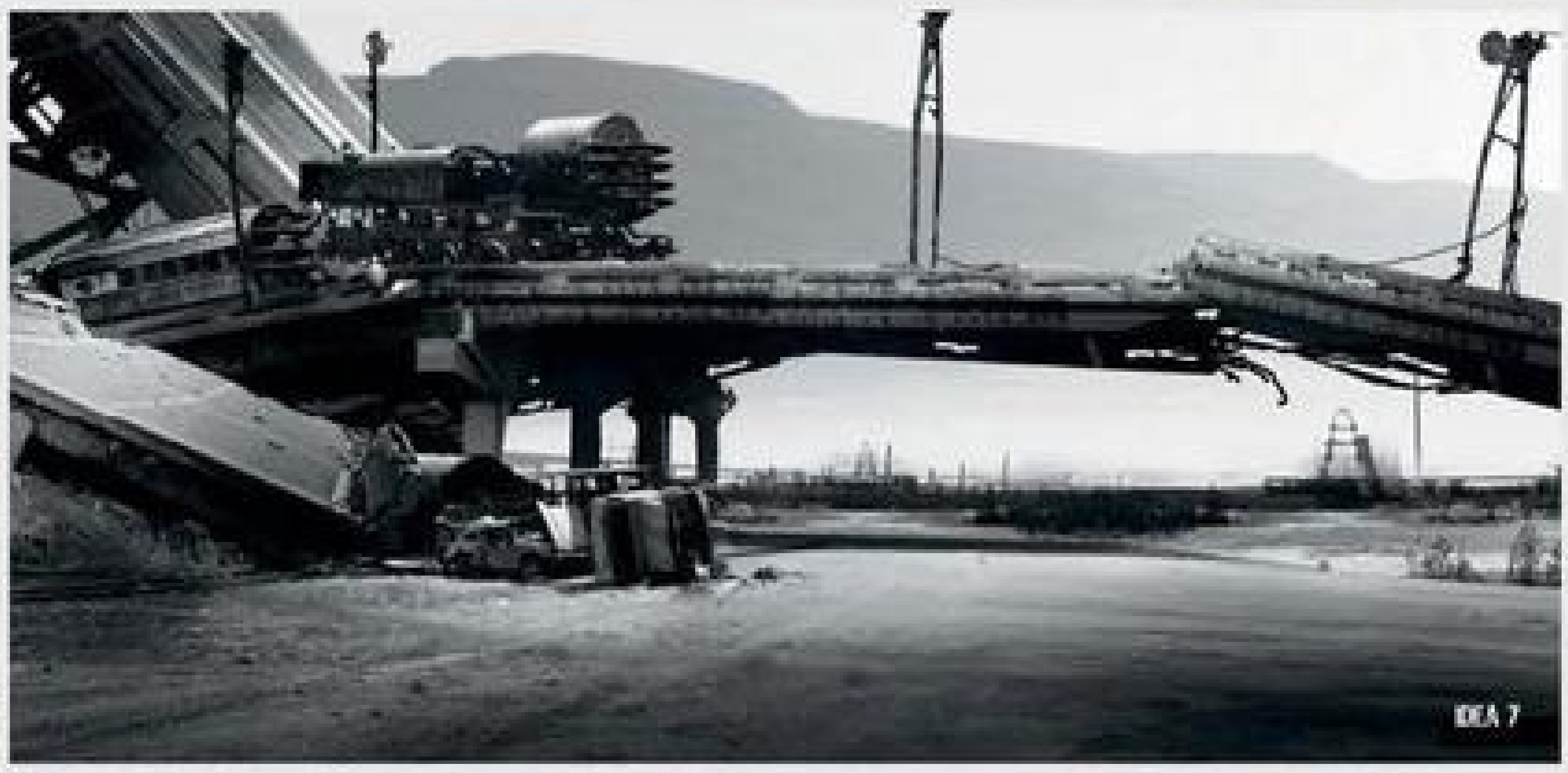
RED ROCKET STUDIES



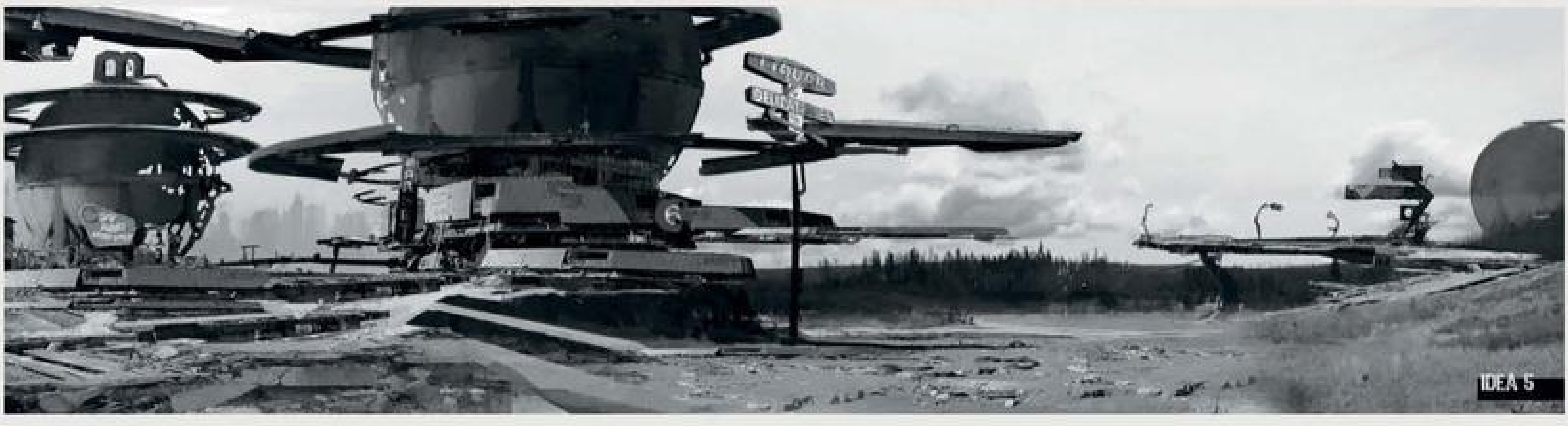




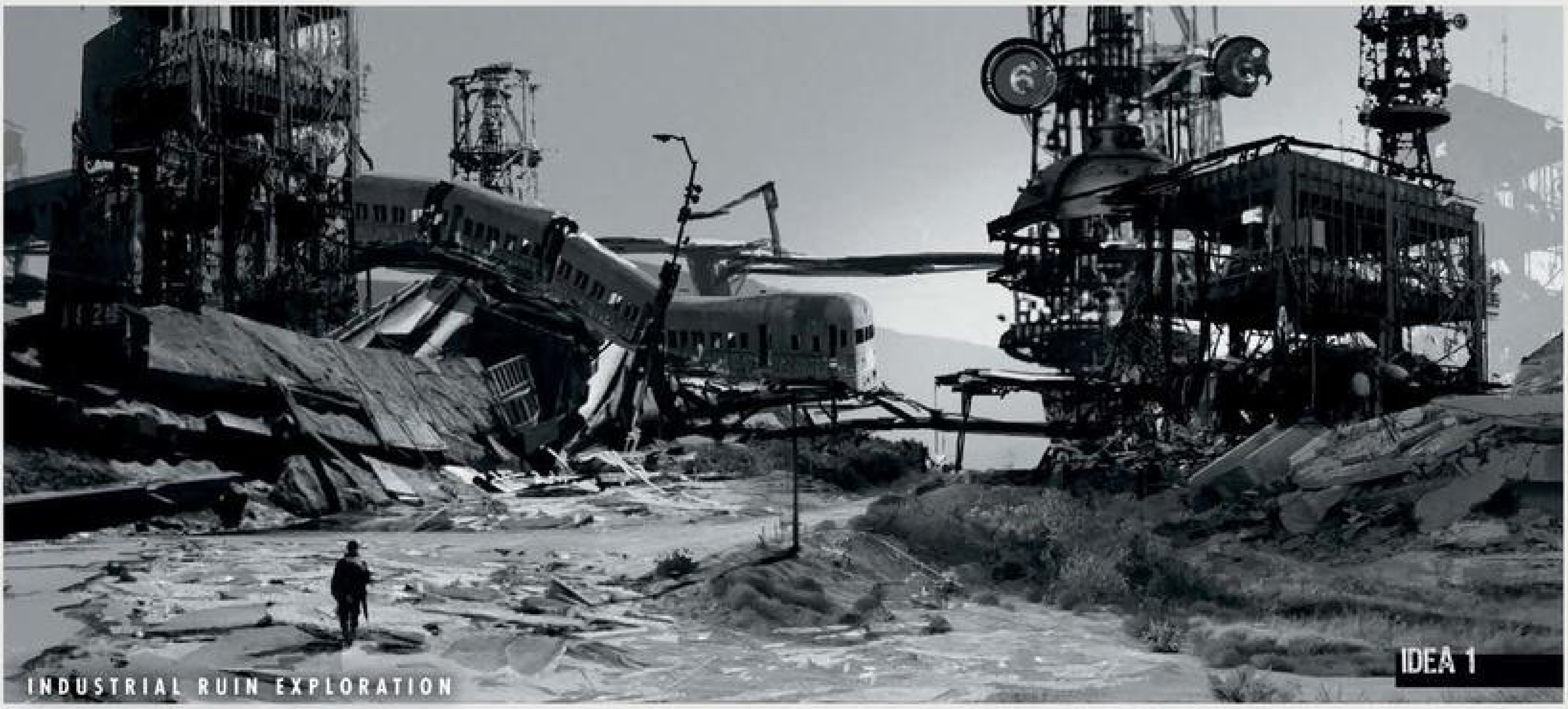
IDEA 4



IDEA 7

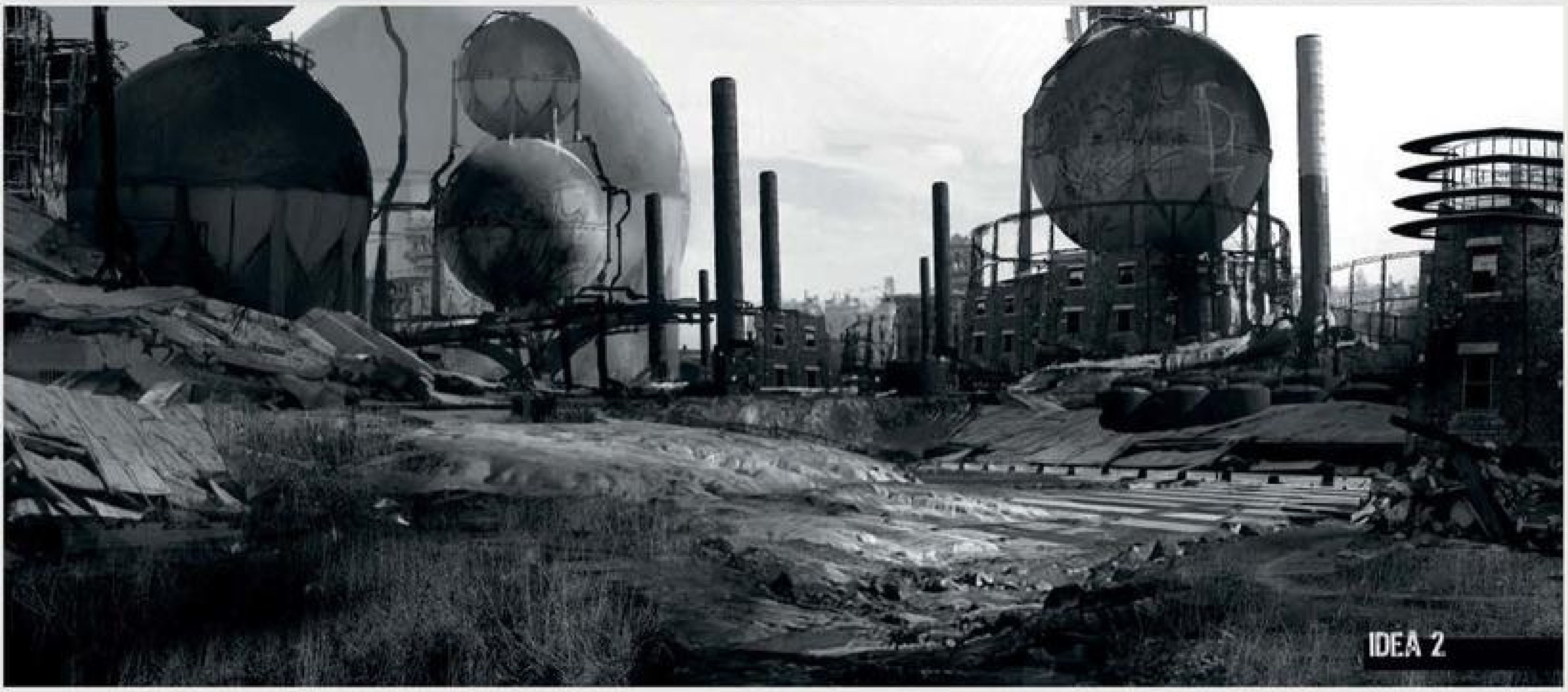


IDEA 5

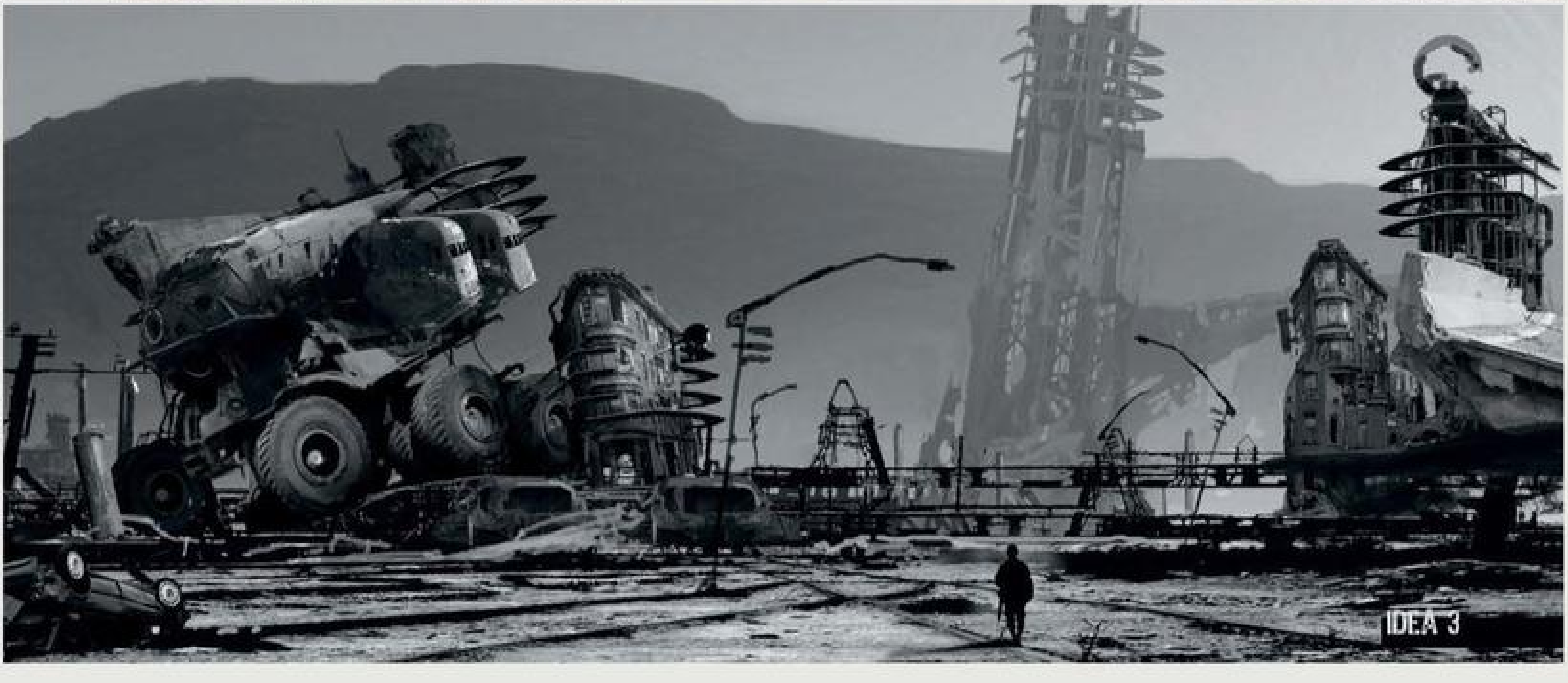


INDUSTRIAL RUIN EXPLORATION

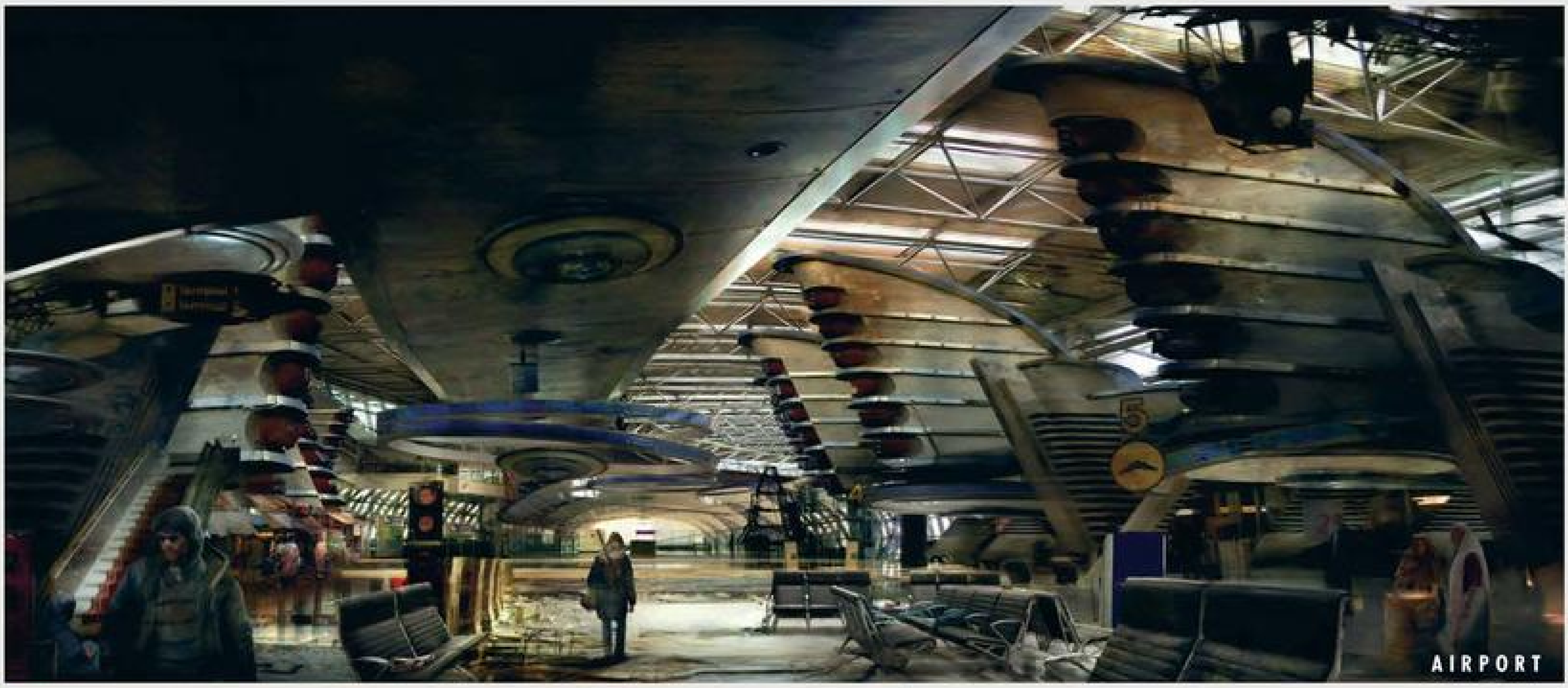
IDEA 1



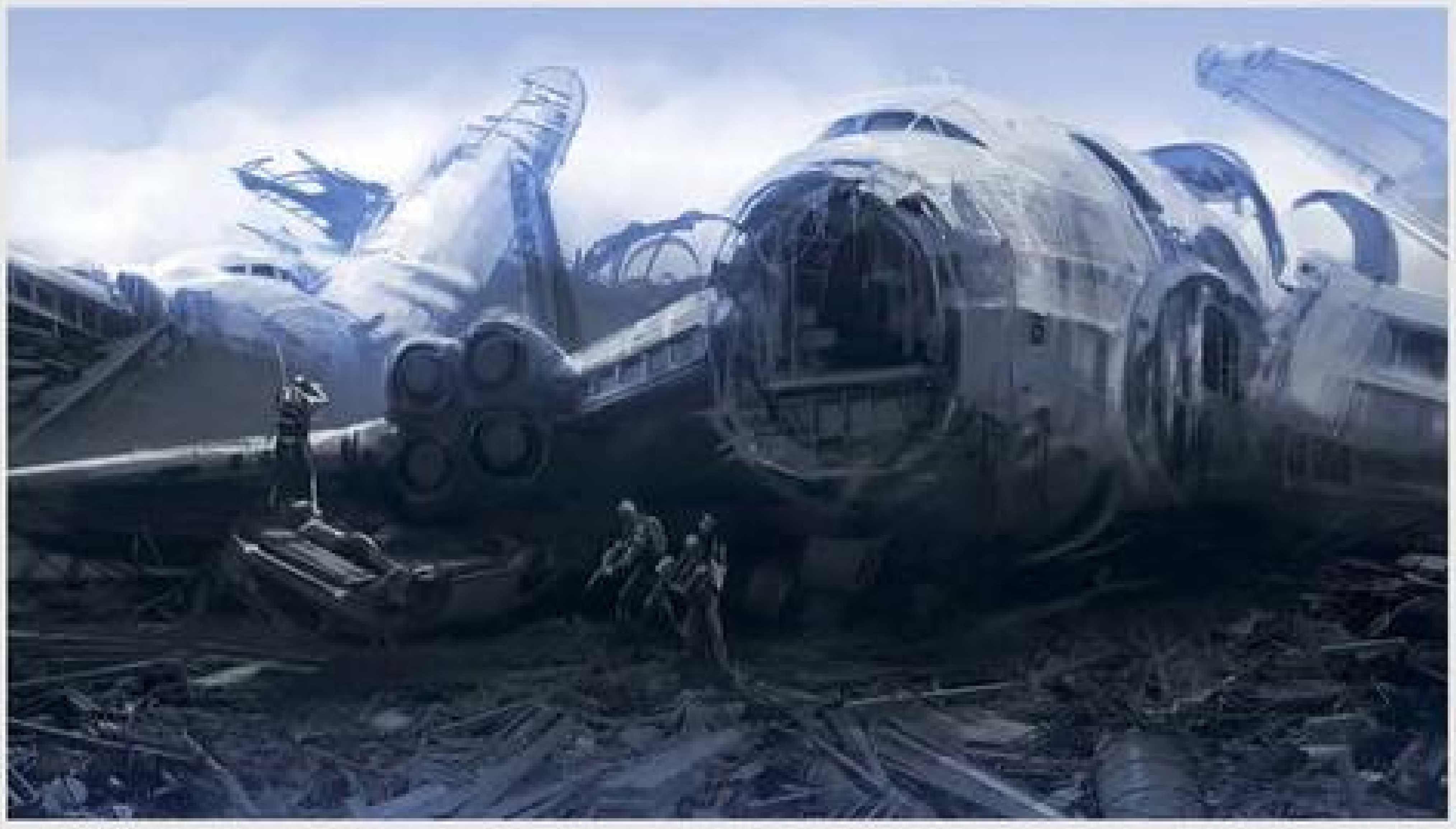
IDEA 2

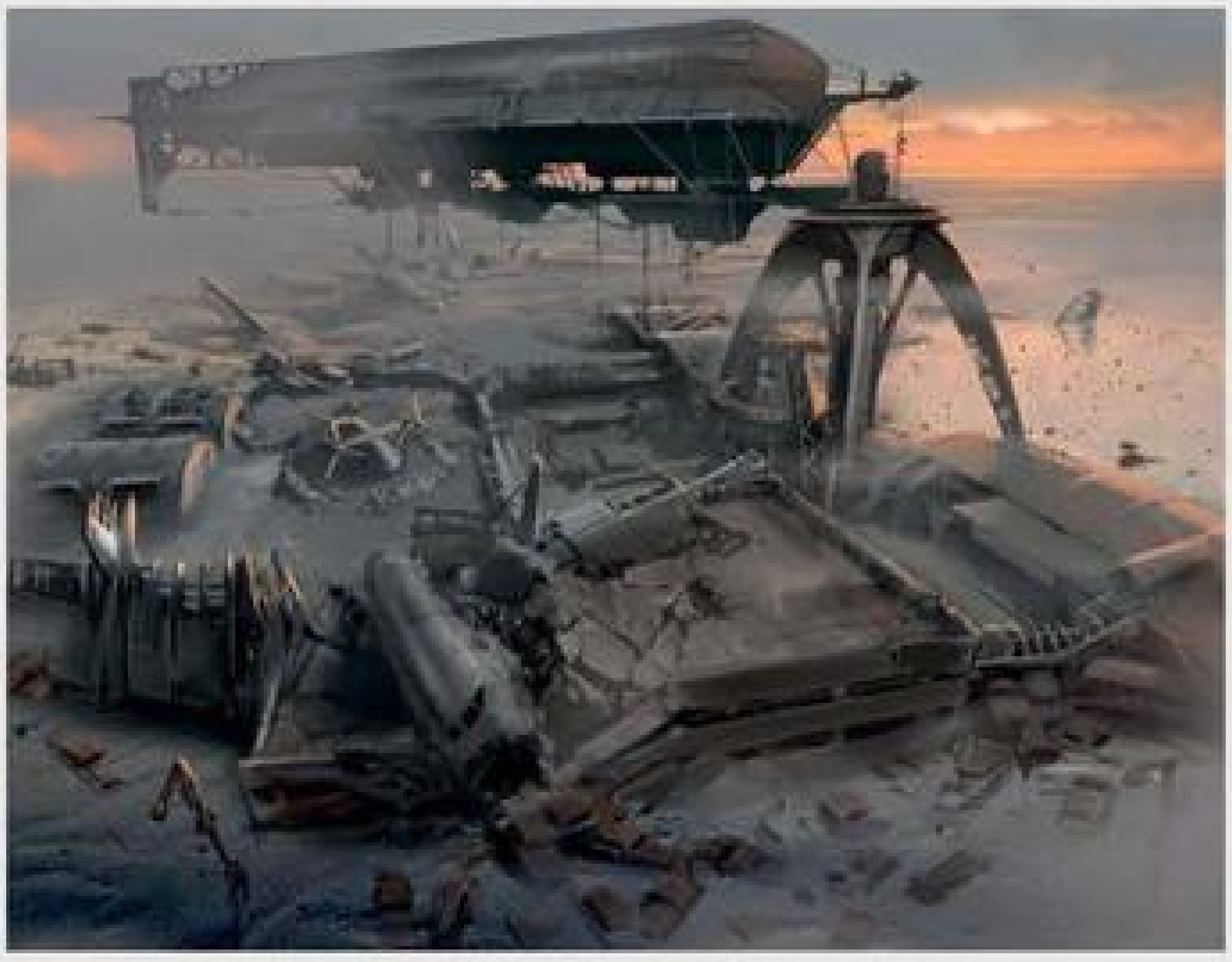


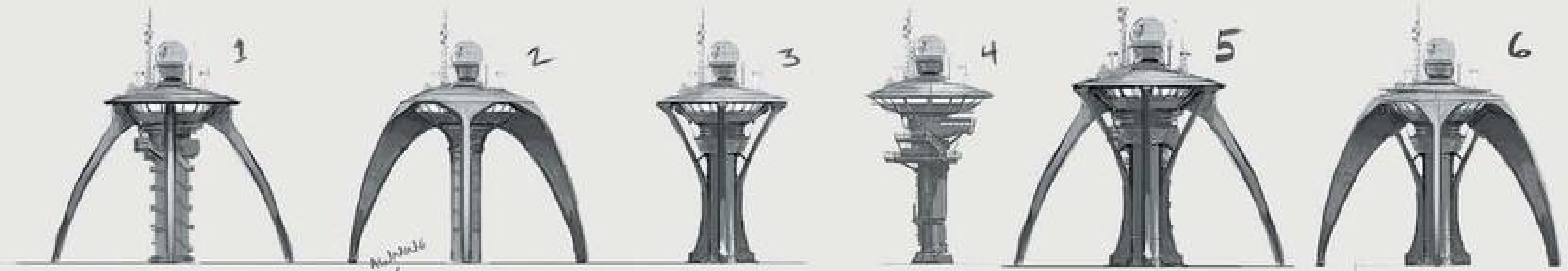
IDEA 3



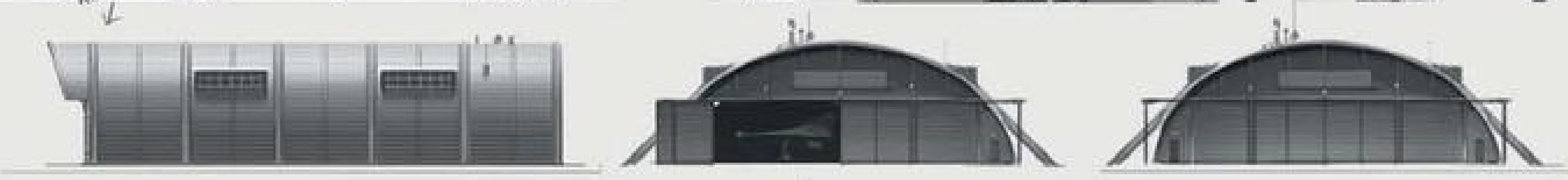
AIRPORT

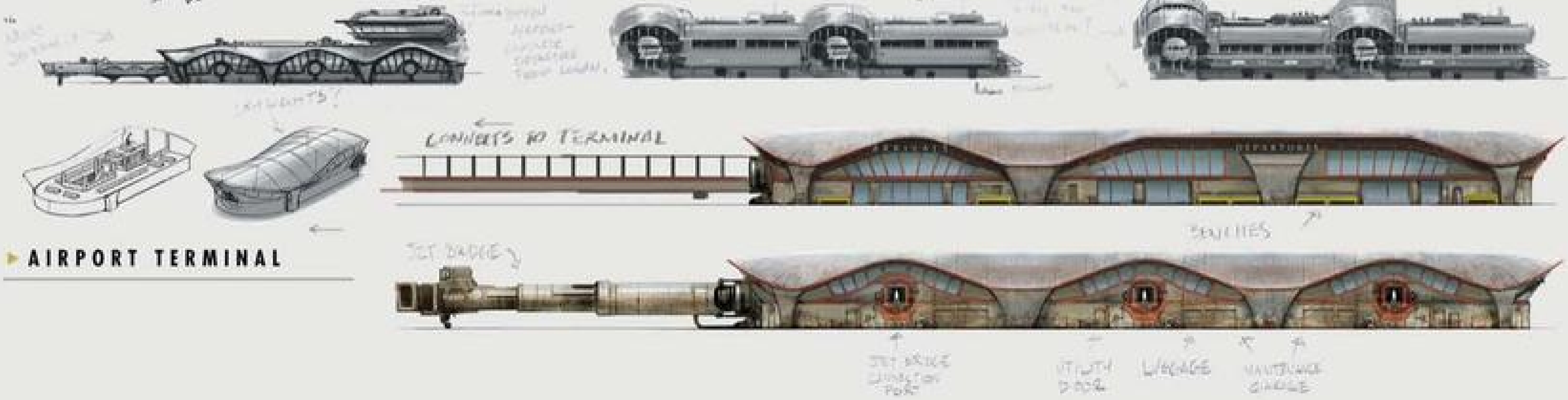




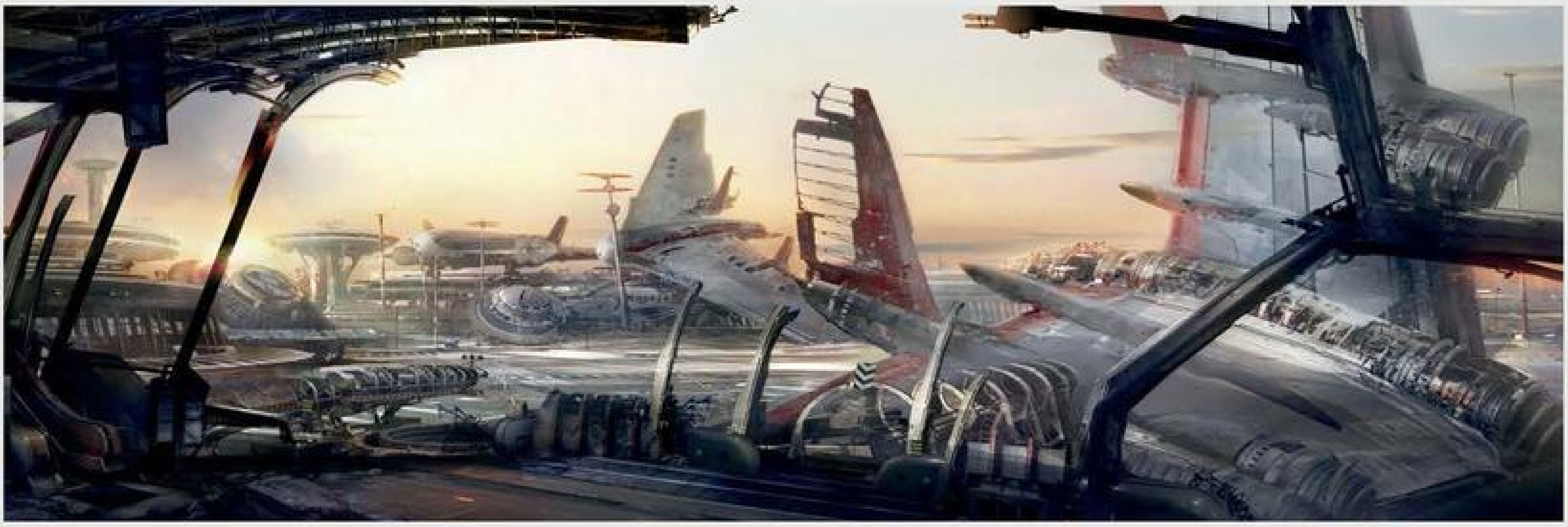

1
2
3
4
5
6
AWNING

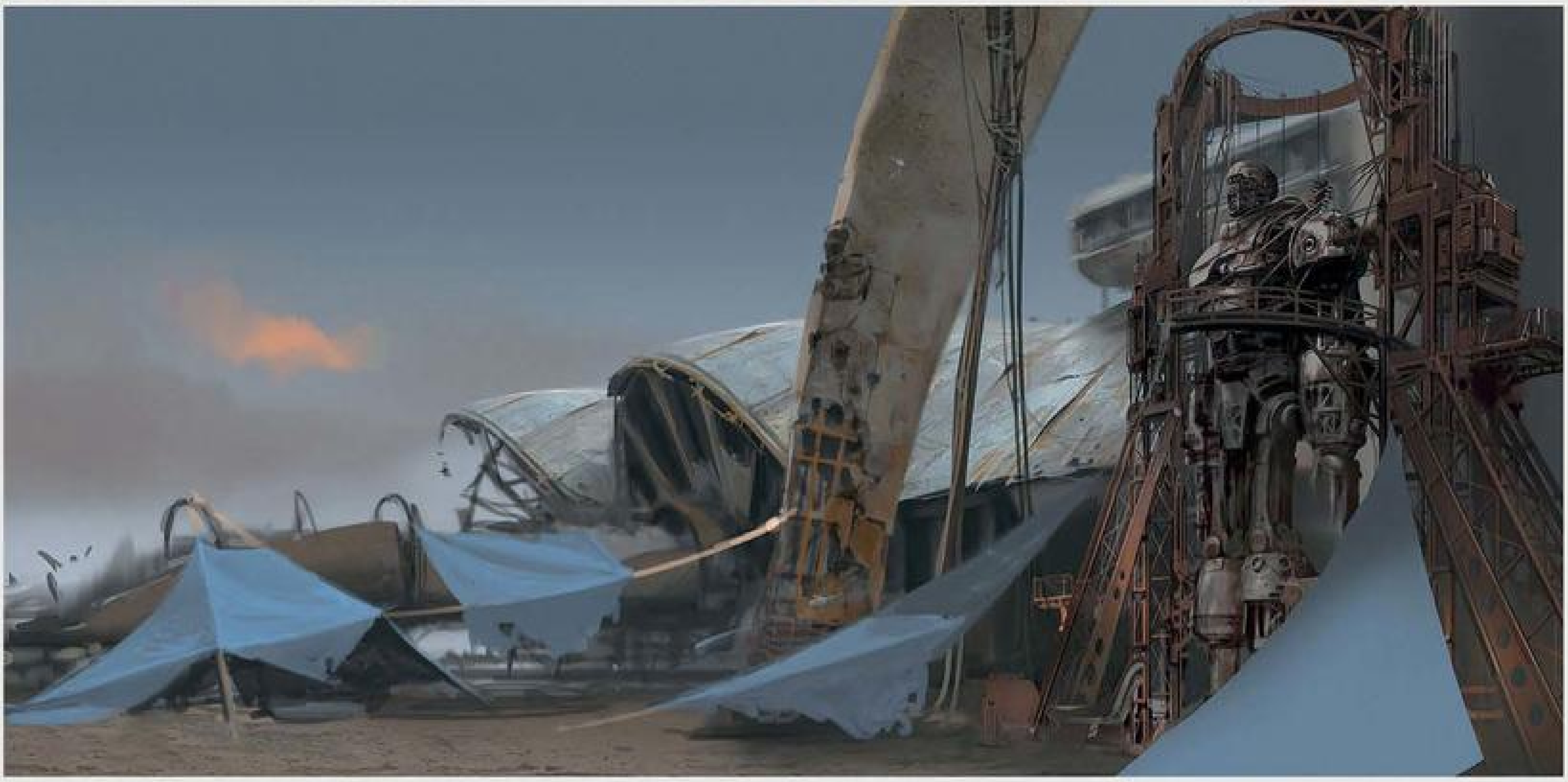
▲ AIRPORT TOWER

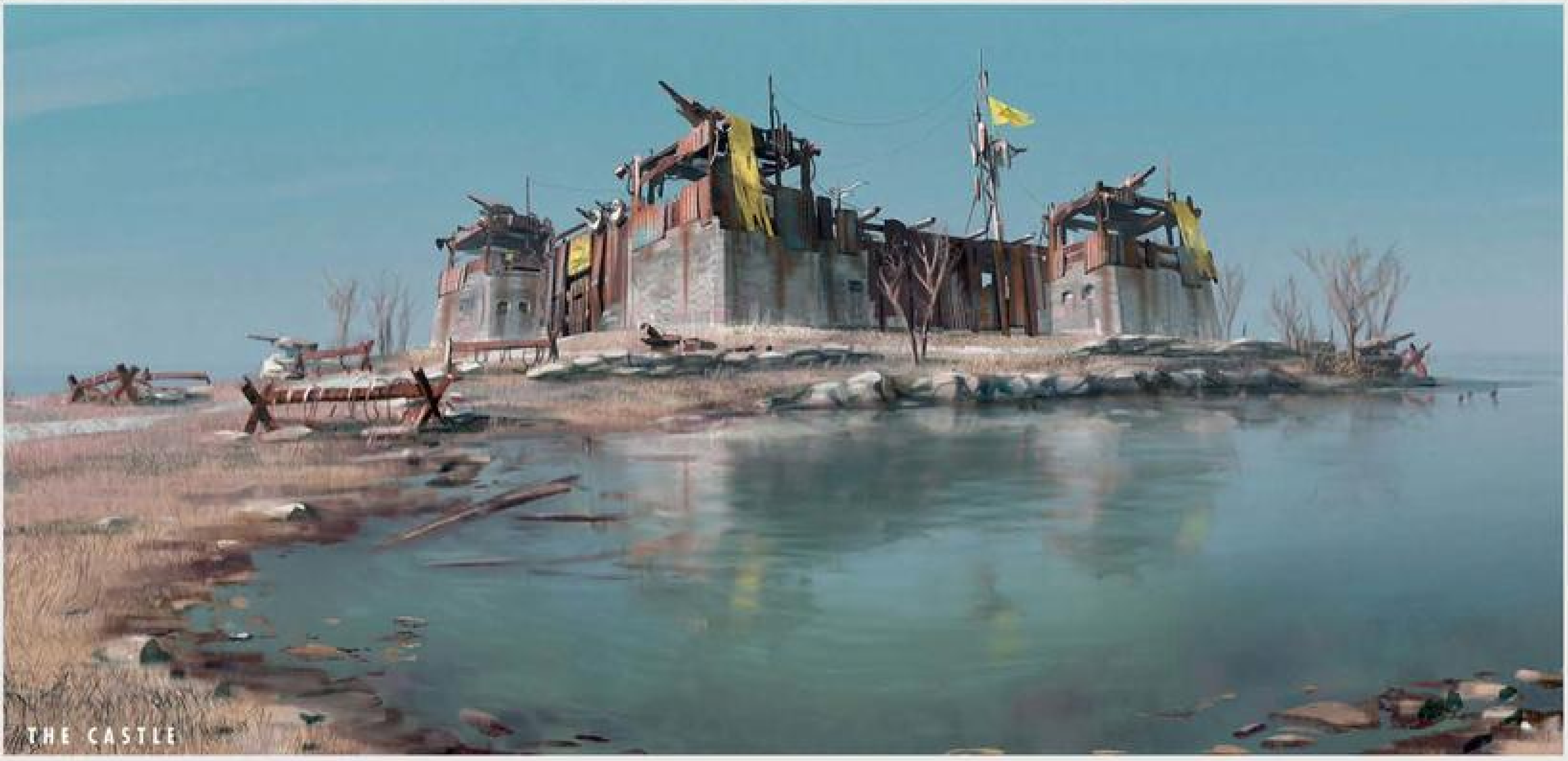

BASIC HANGER DESIGN.
TOO SMALL FOR AIRLINER
GOOD FOR SMALL PLANES


SKYLIGHTS?
CONNECTS TO TERMINAL
ARRIVALS
DEPARTURES
BENCHES
JET BRIDGE
JET BRIDGE CONNECTION PORT
UTILITY DOOR
LUGGAGE
MAINTENANCE GARAGE

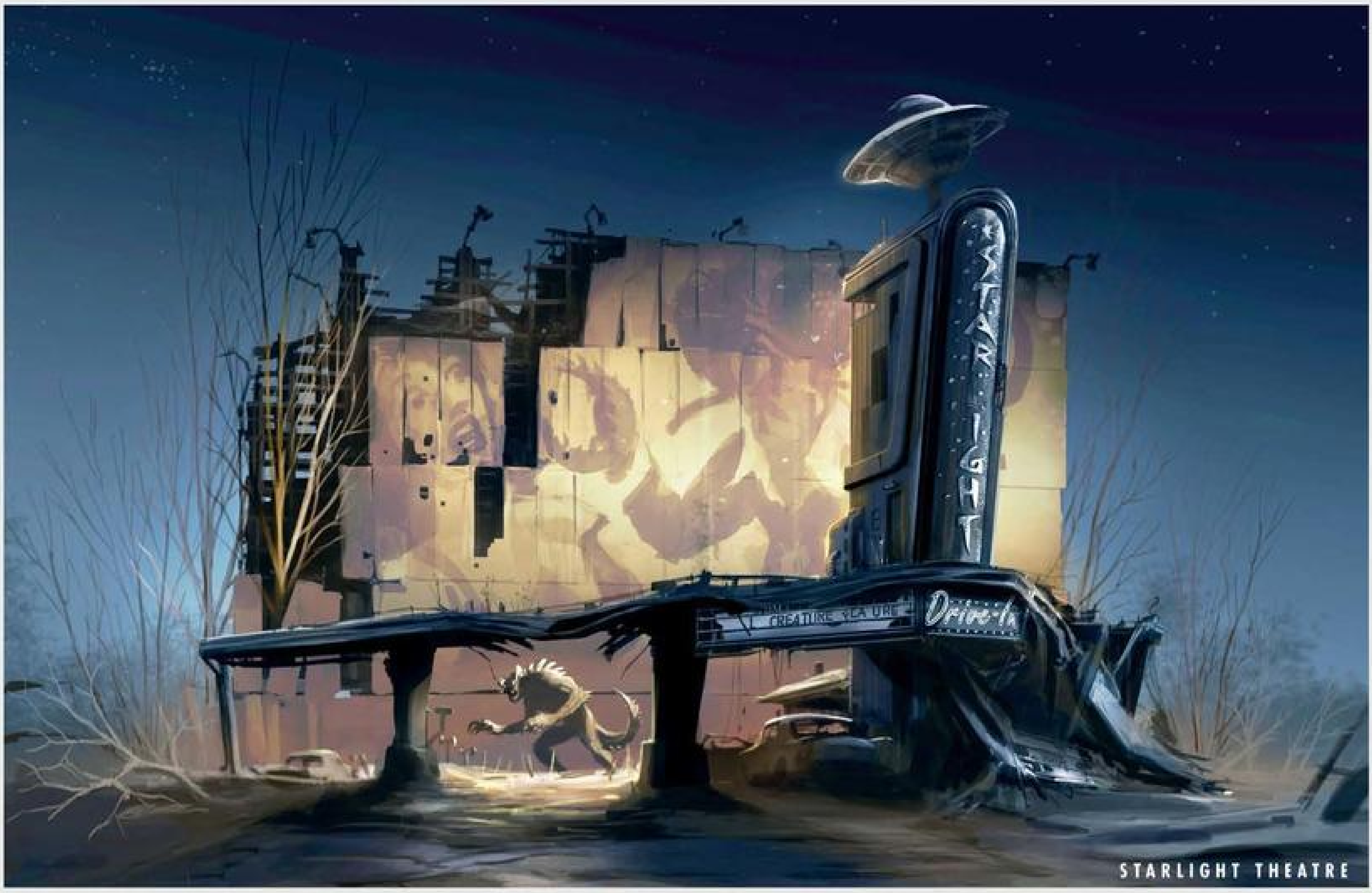
▶ AIRPORT TERMINAL



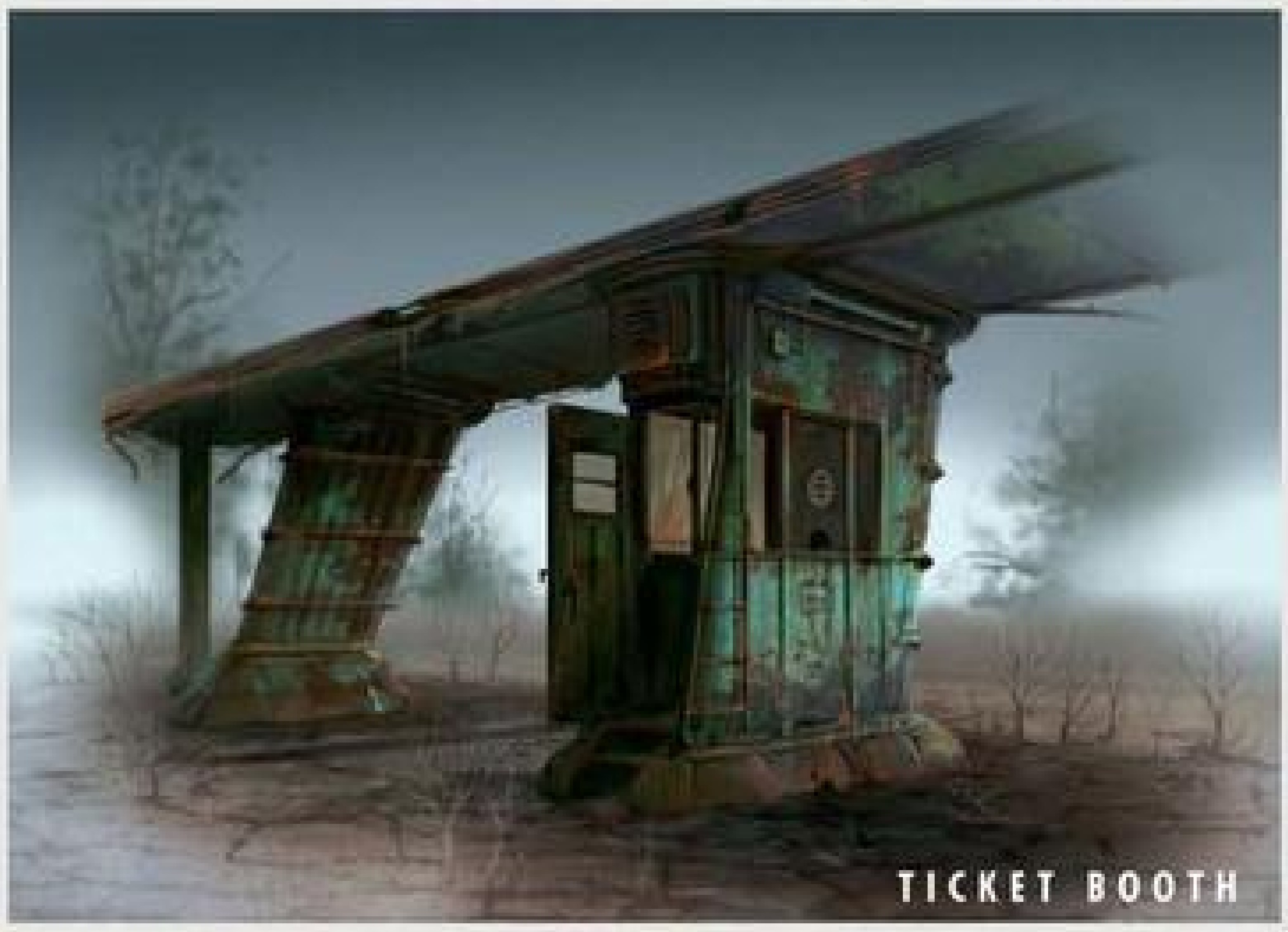




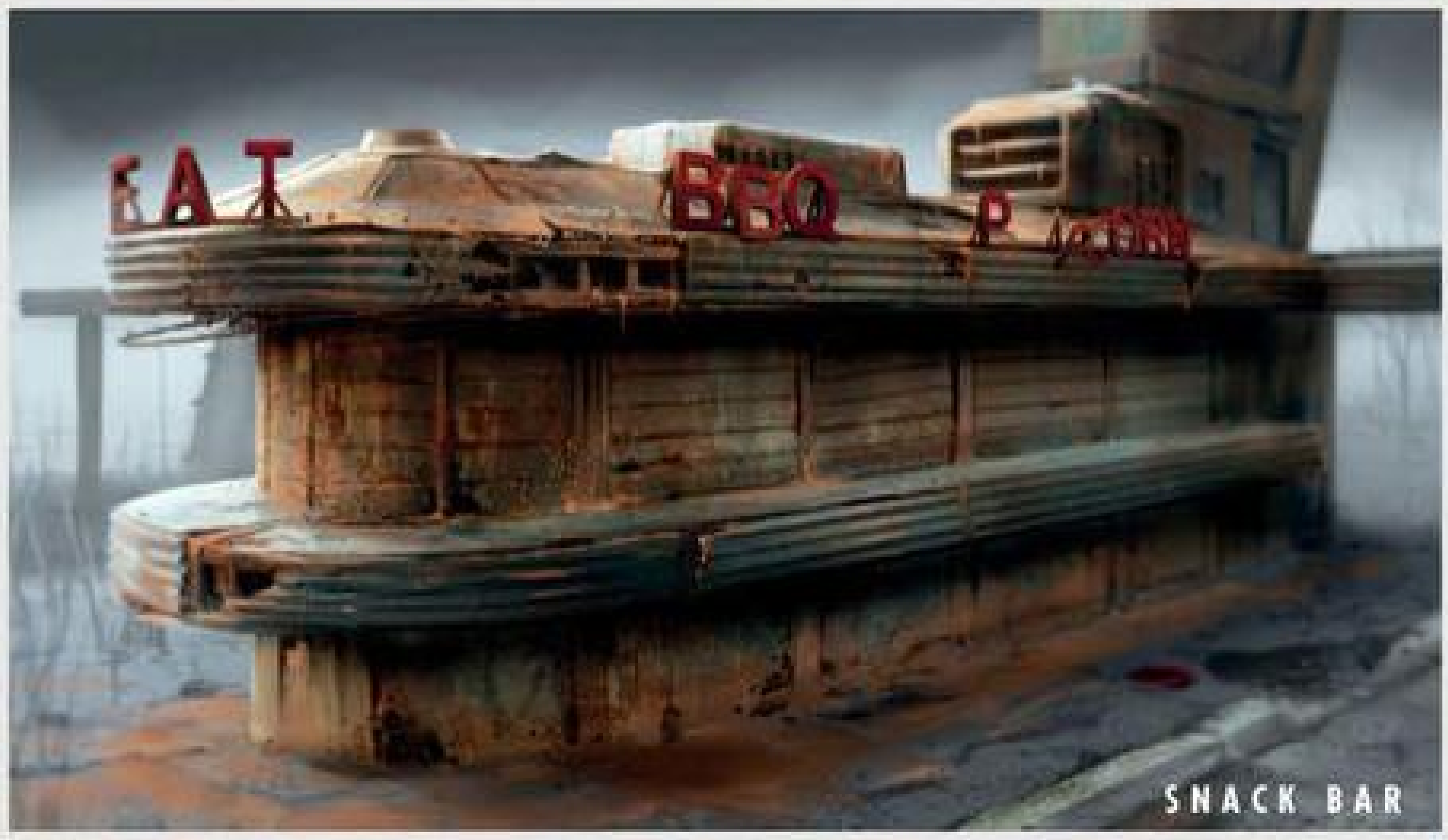
THE CASTLE


STARLIGHT
CREATURE FEATURE
Drive-In

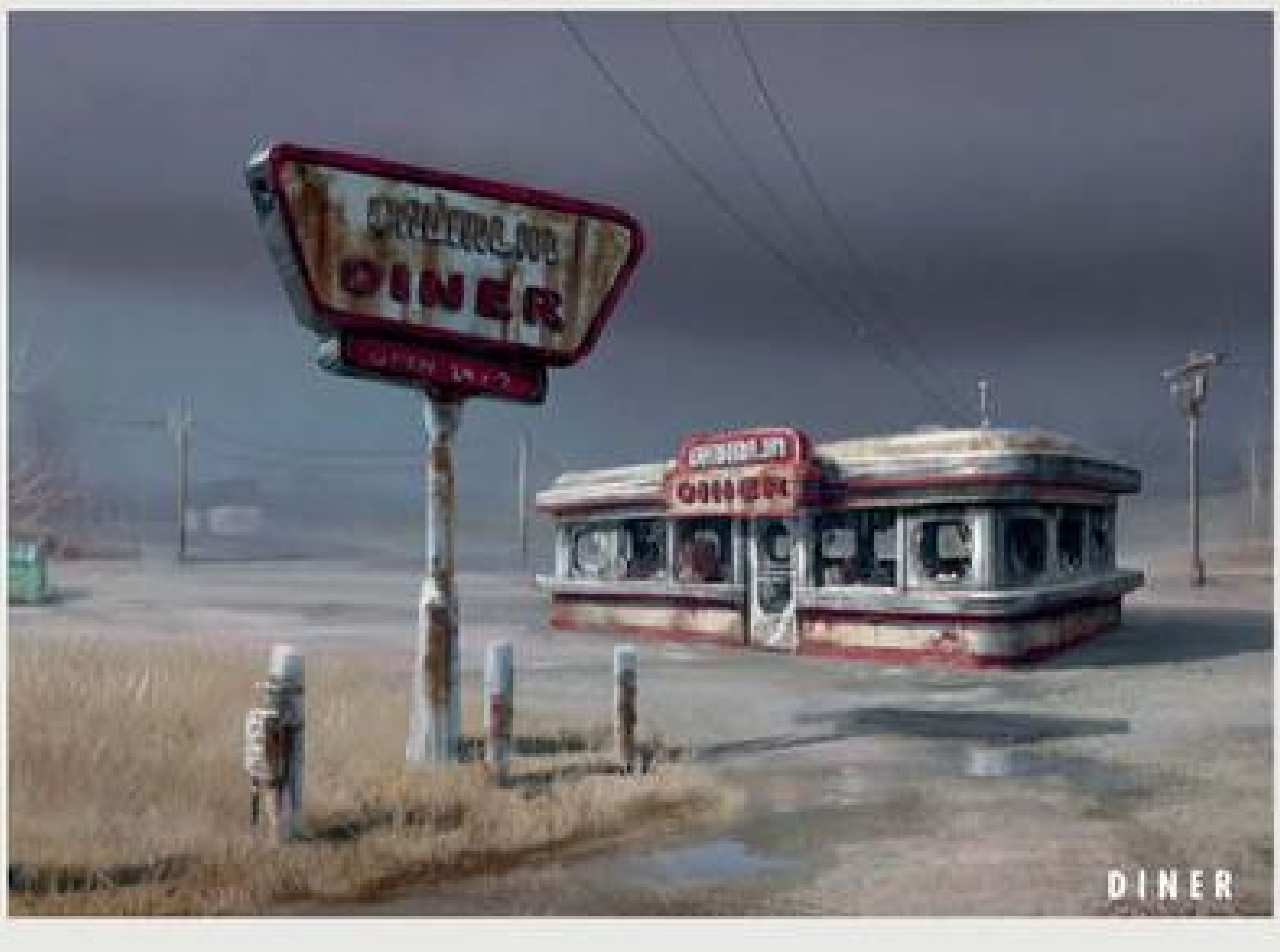
STARLIGHT THEATRE



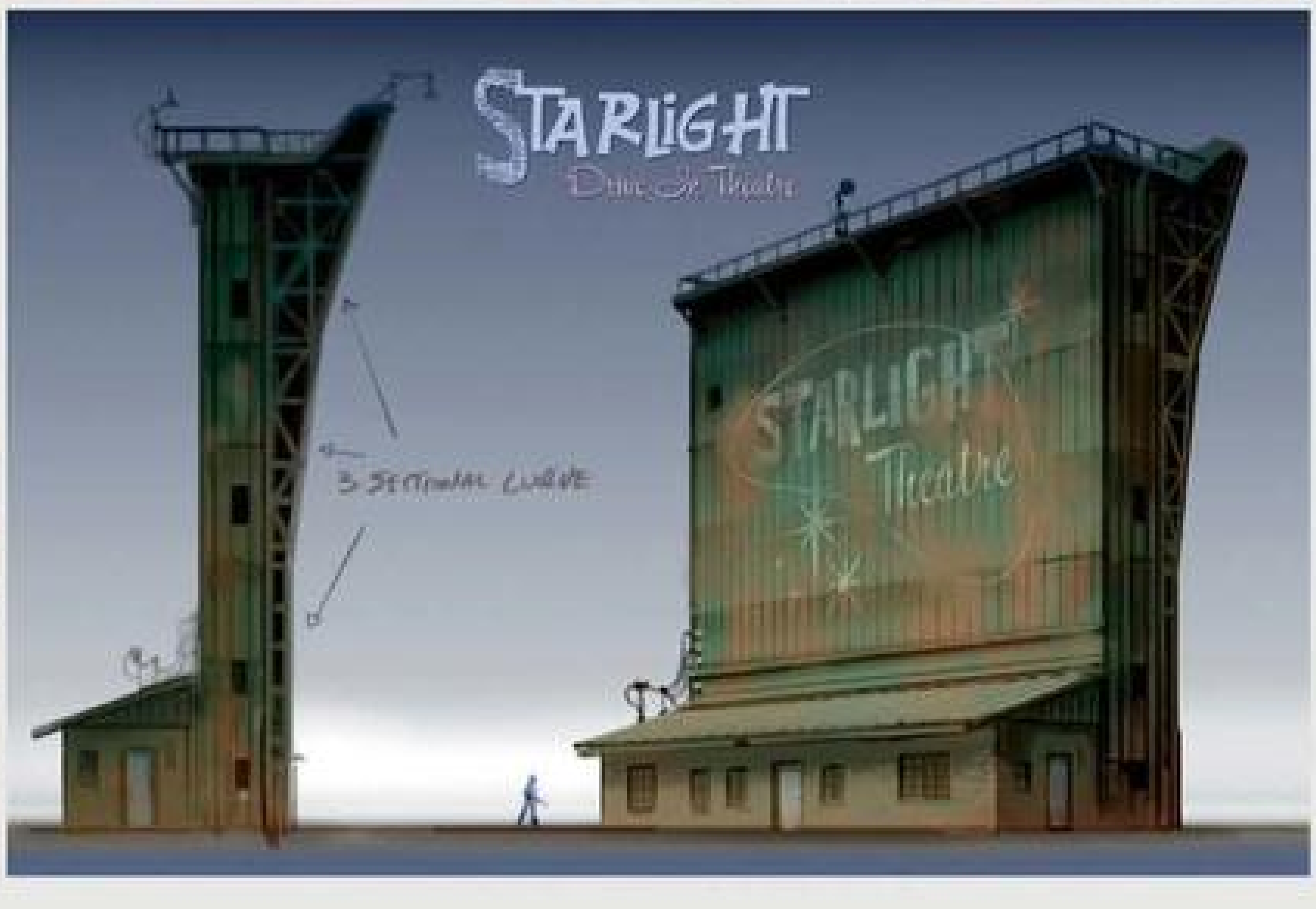
TICKET BOOTH

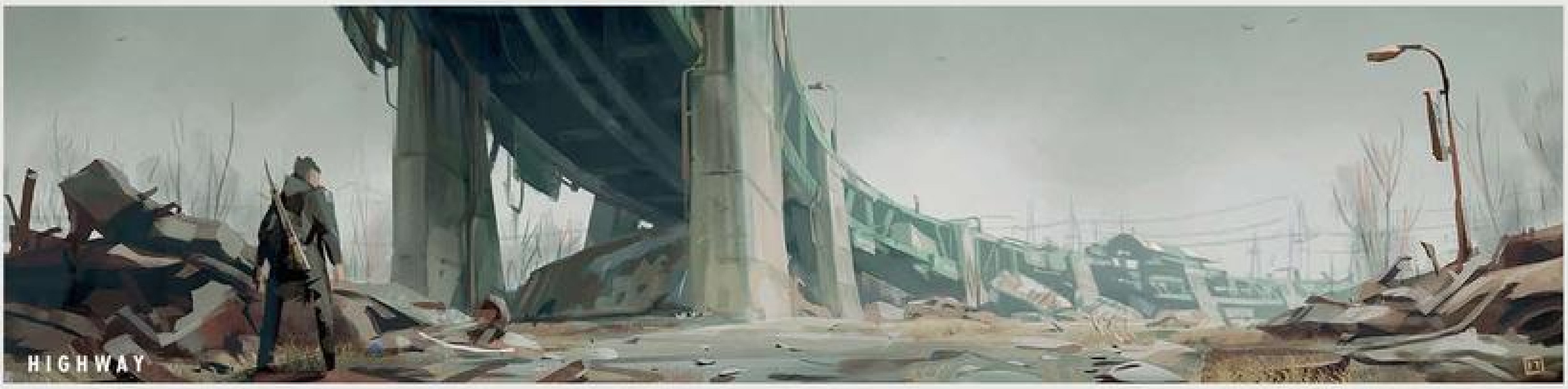


SNACK BAR


DINER
DINER

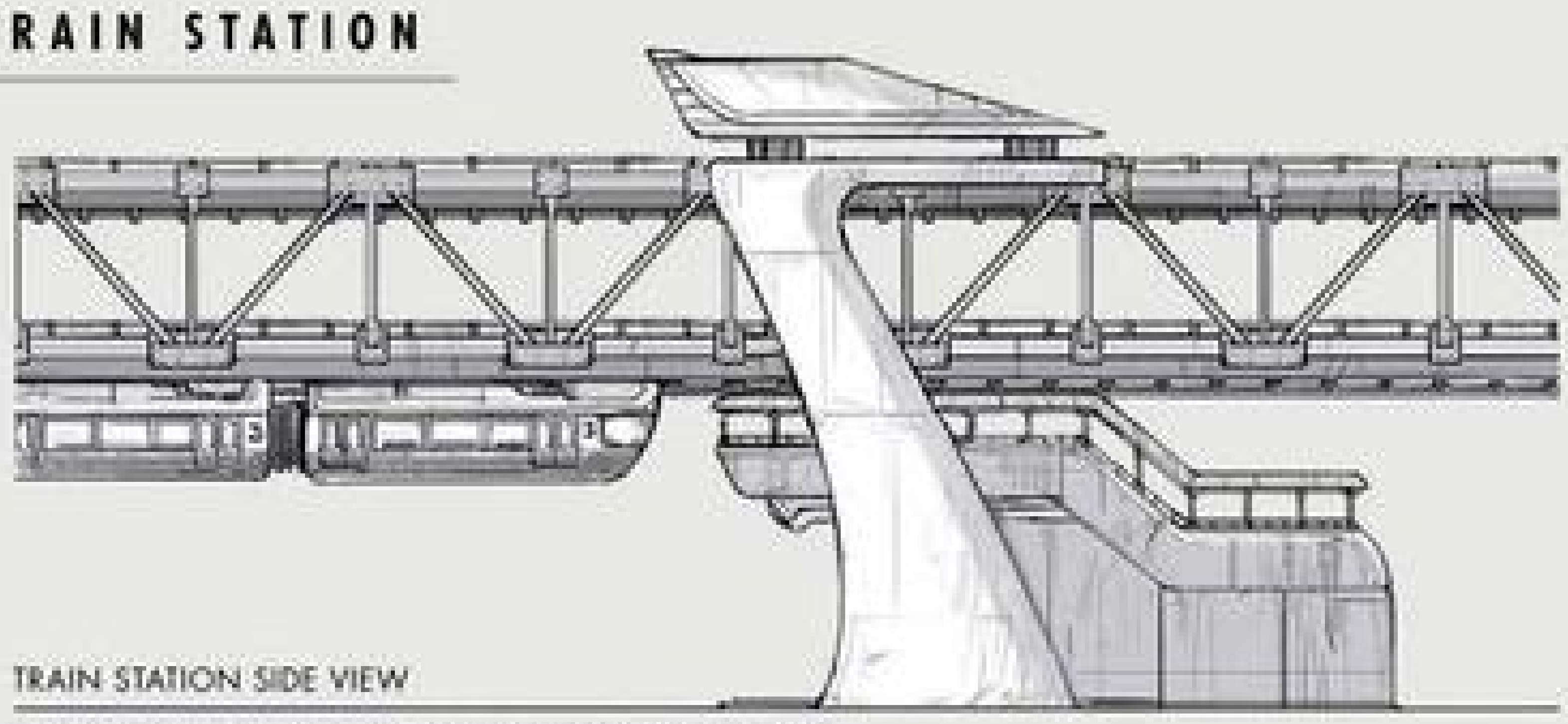
DINER


STARLIGHT
Drive-In Theatre
3 SECTIONAL CURVE
STARLIGHT
Theatre



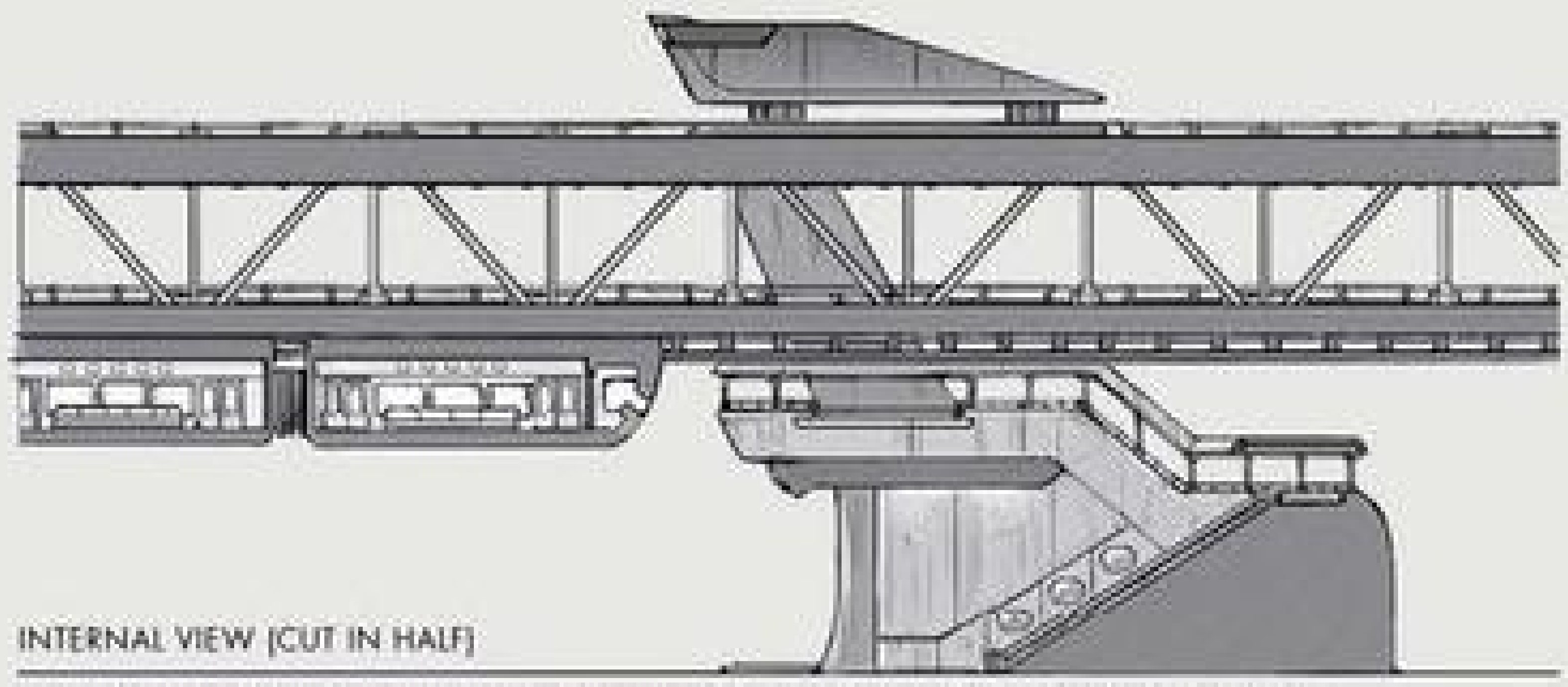
HIGHWAY

TRAIN STATION



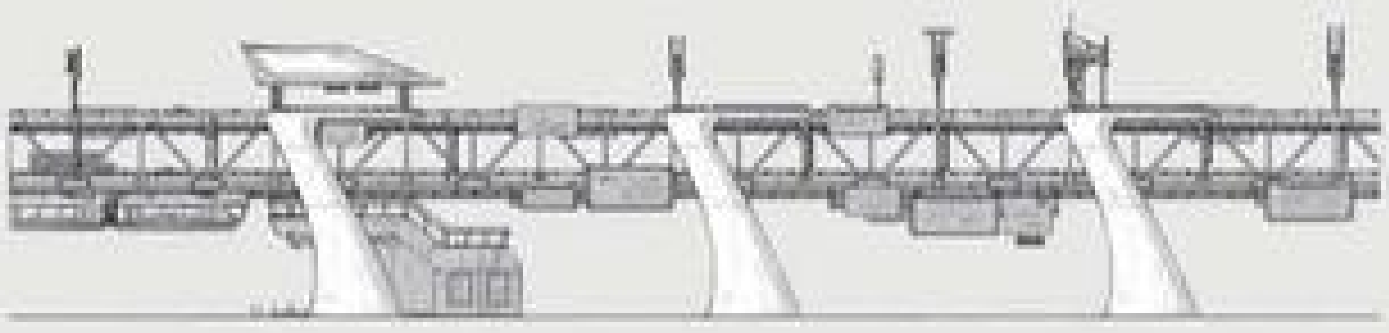
TRAIN STATION SIDE VIEW

Train travels and stops between two wings of the station.
People enter the train from one wing and exit from the other.

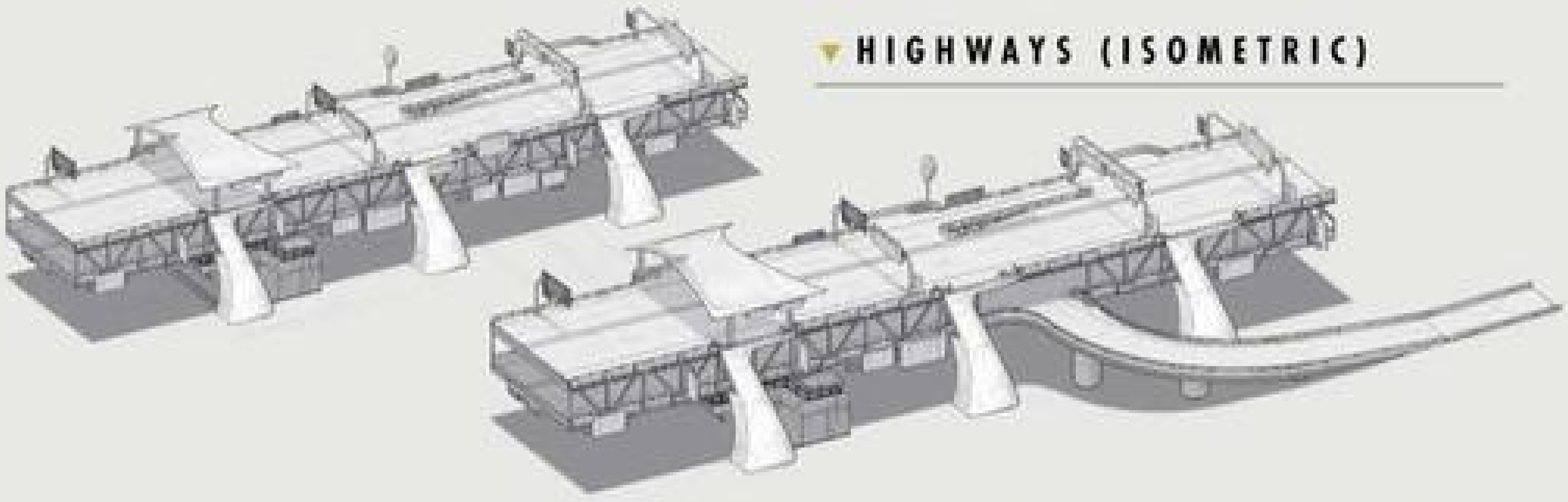


INTERNAL VIEW (CUT IN HALF)

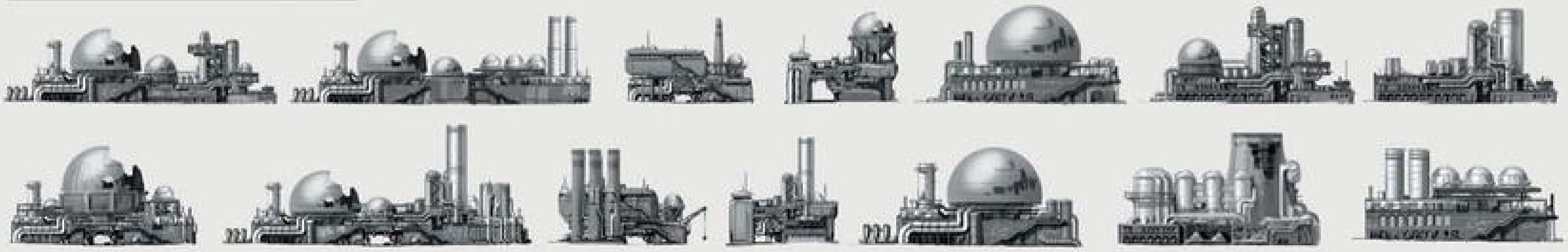
Escalator inside the station takes travelers up and down (one lane each way) to the wings.
TVs are installed into the walls along the escalator for advertisements.

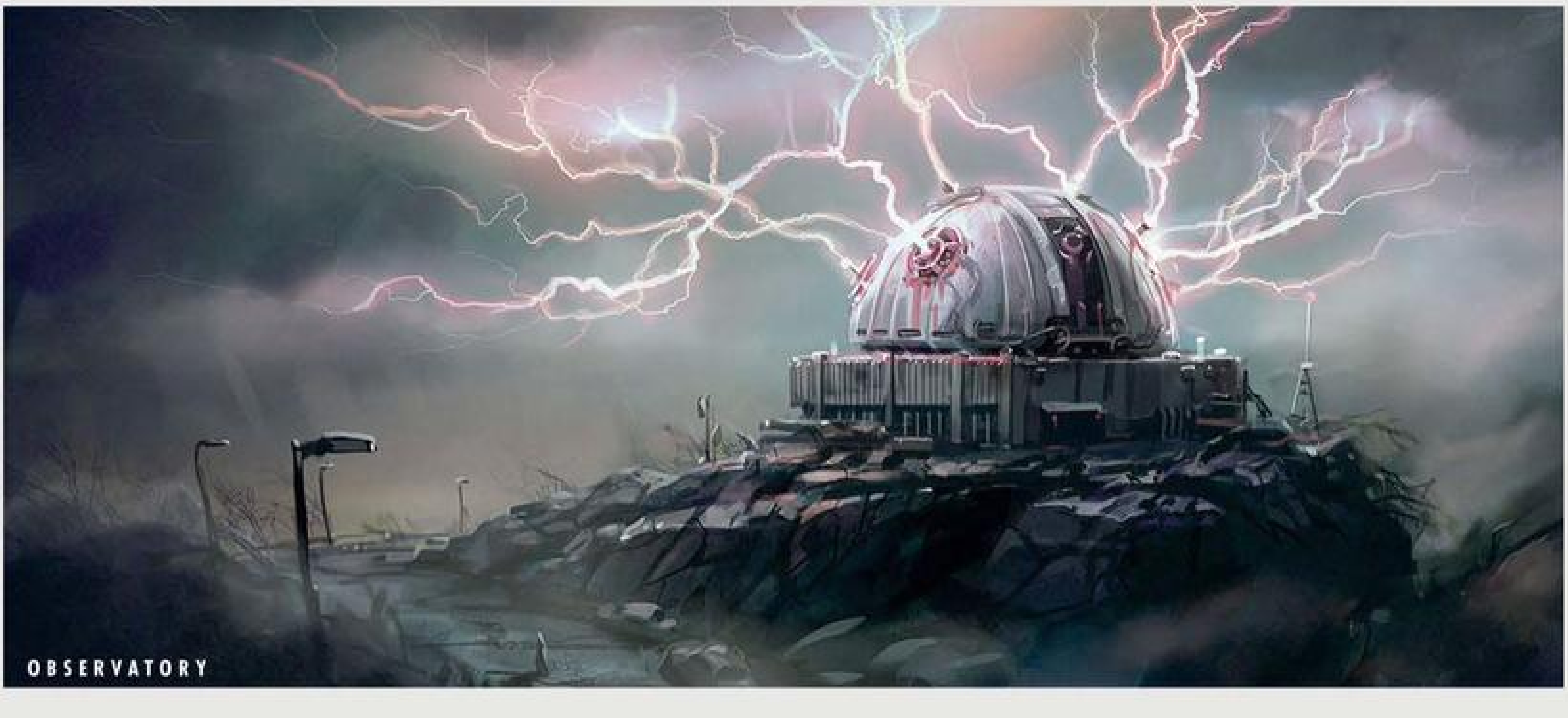


HIGHWAYS (ISOMETRIC)



INDUSTRIAL SKETCHES

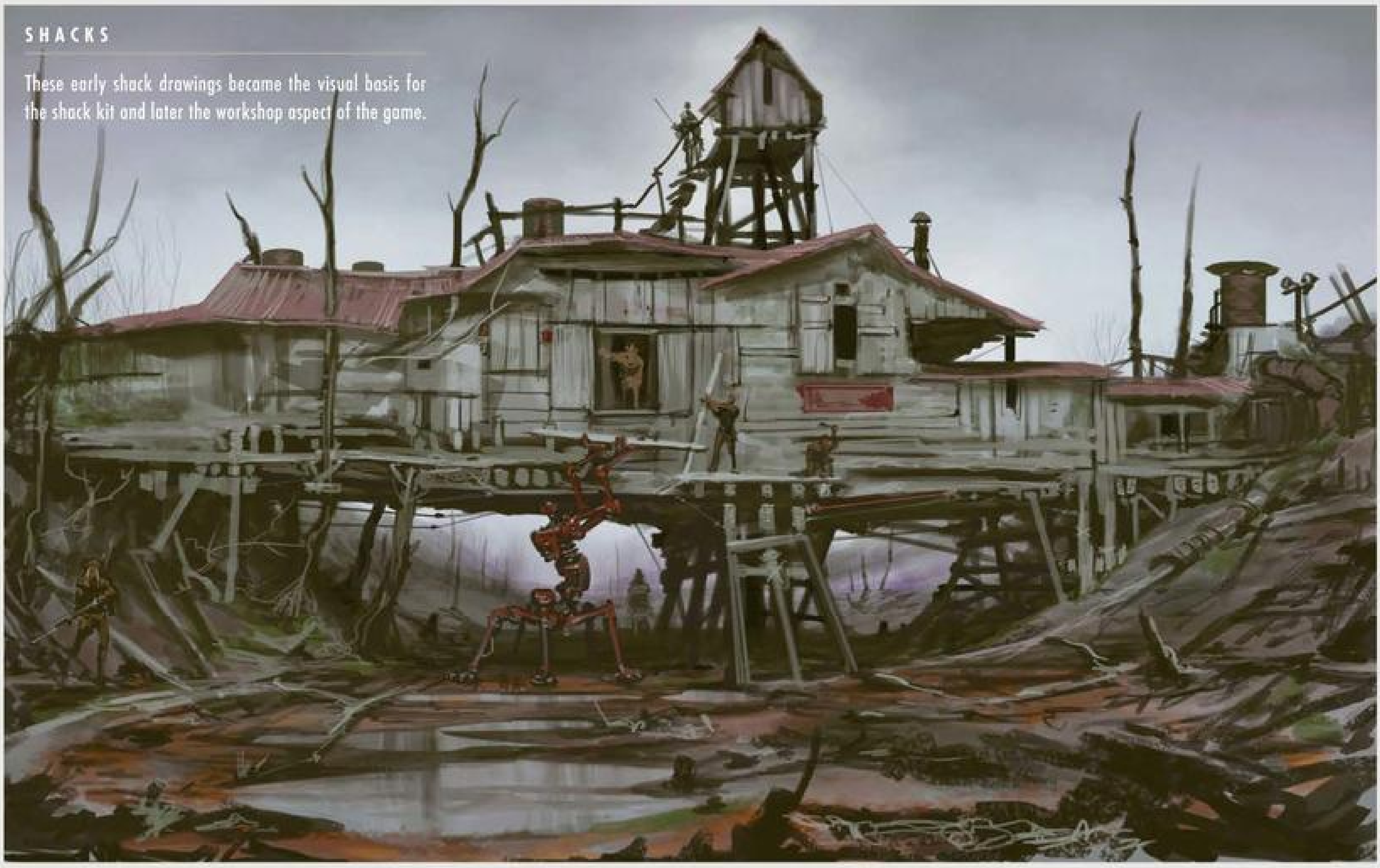


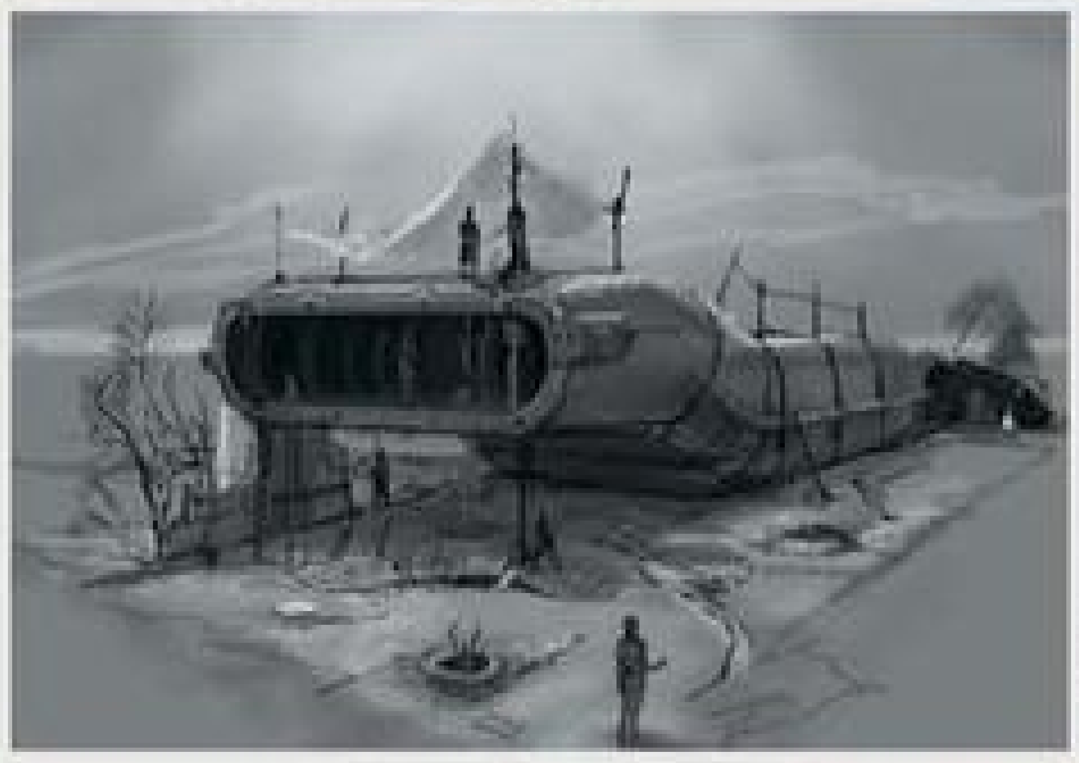


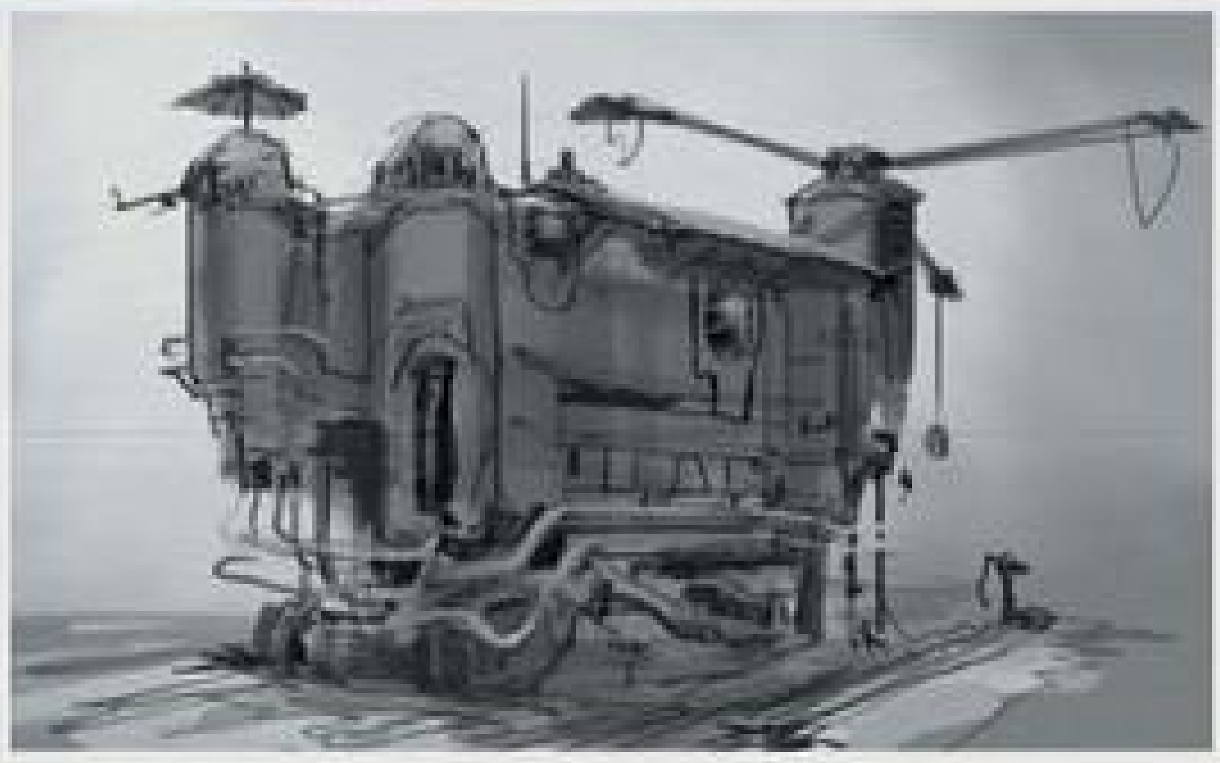
OBSERVATORY

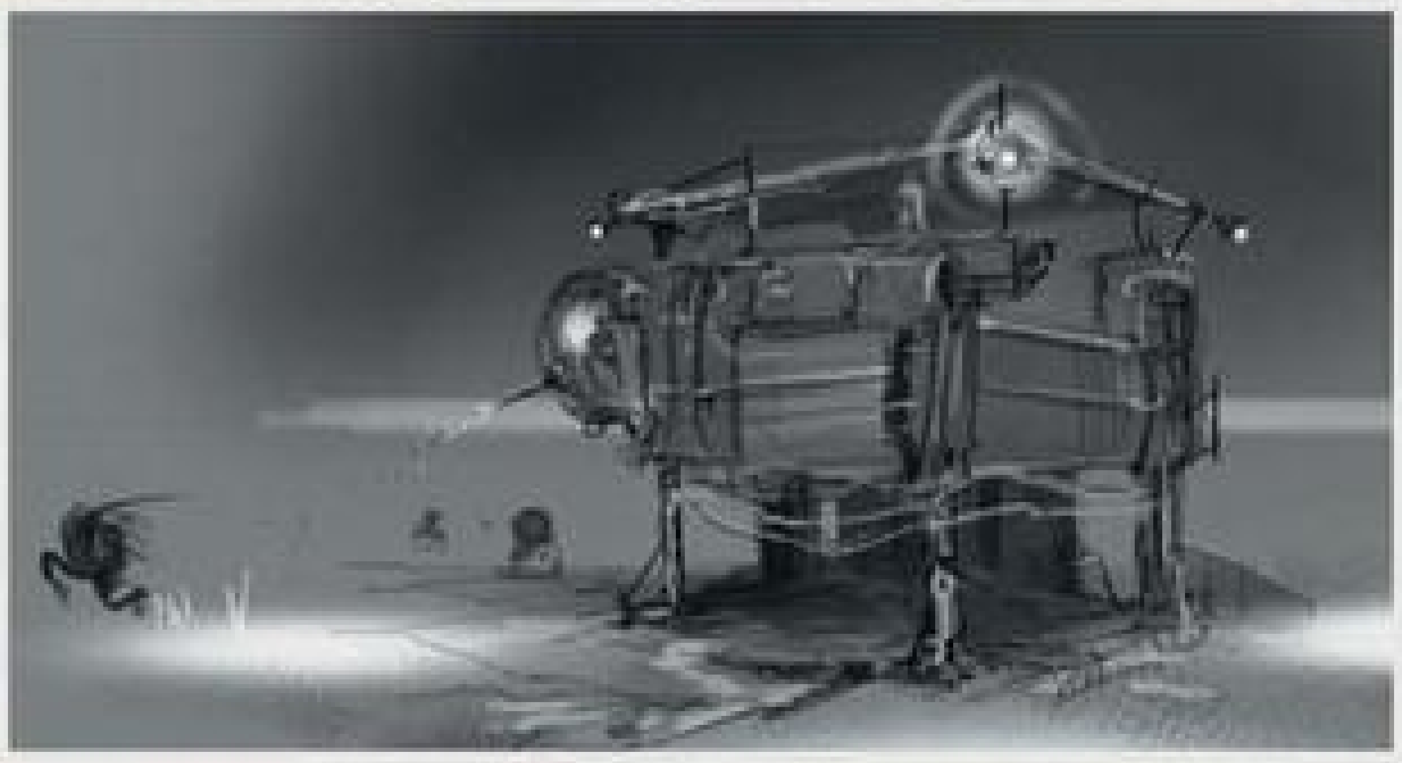
SHACKS

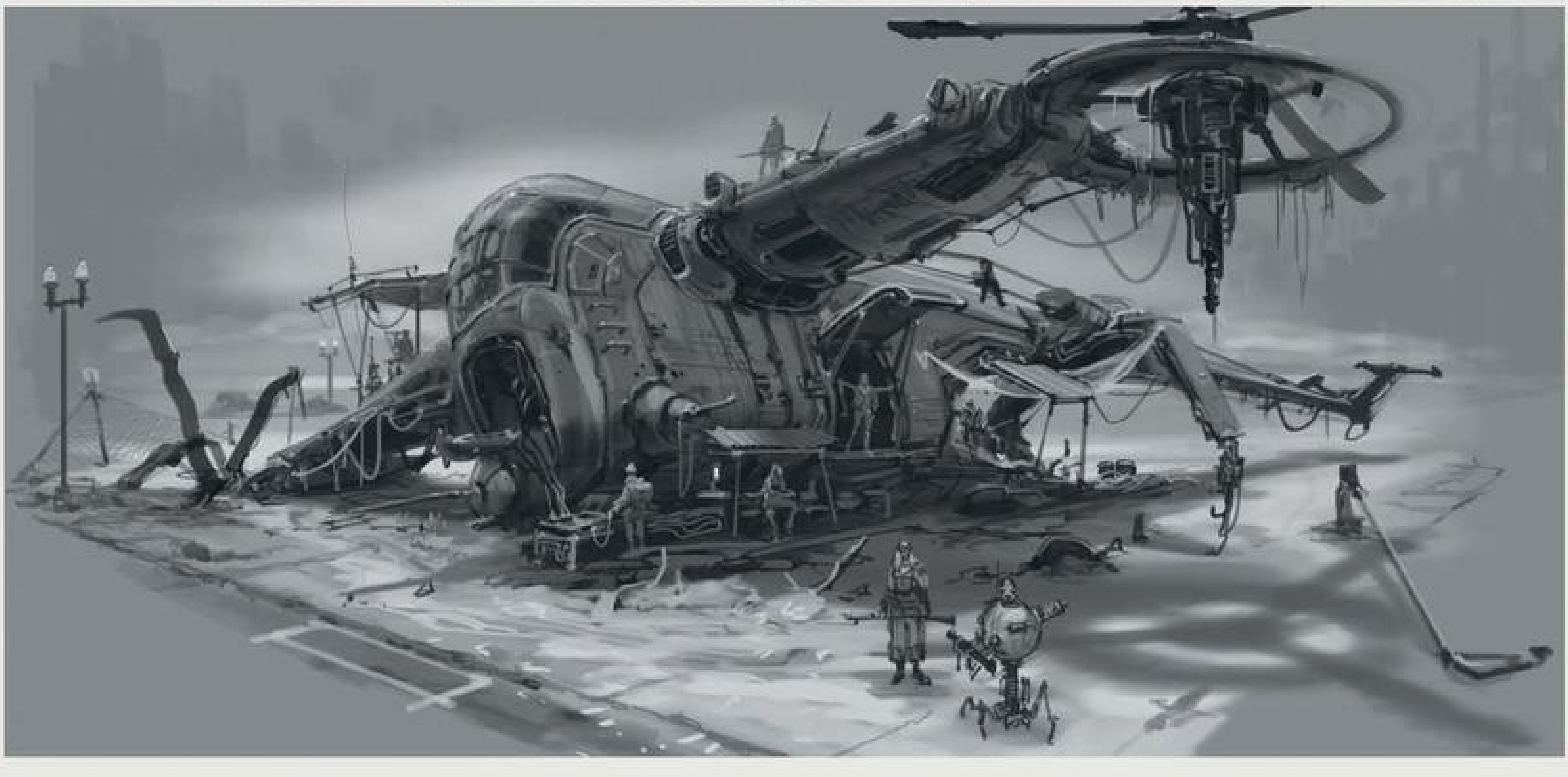
These early shack drawings became the visual basis for the shack kit and later the workshop aspect of the game.

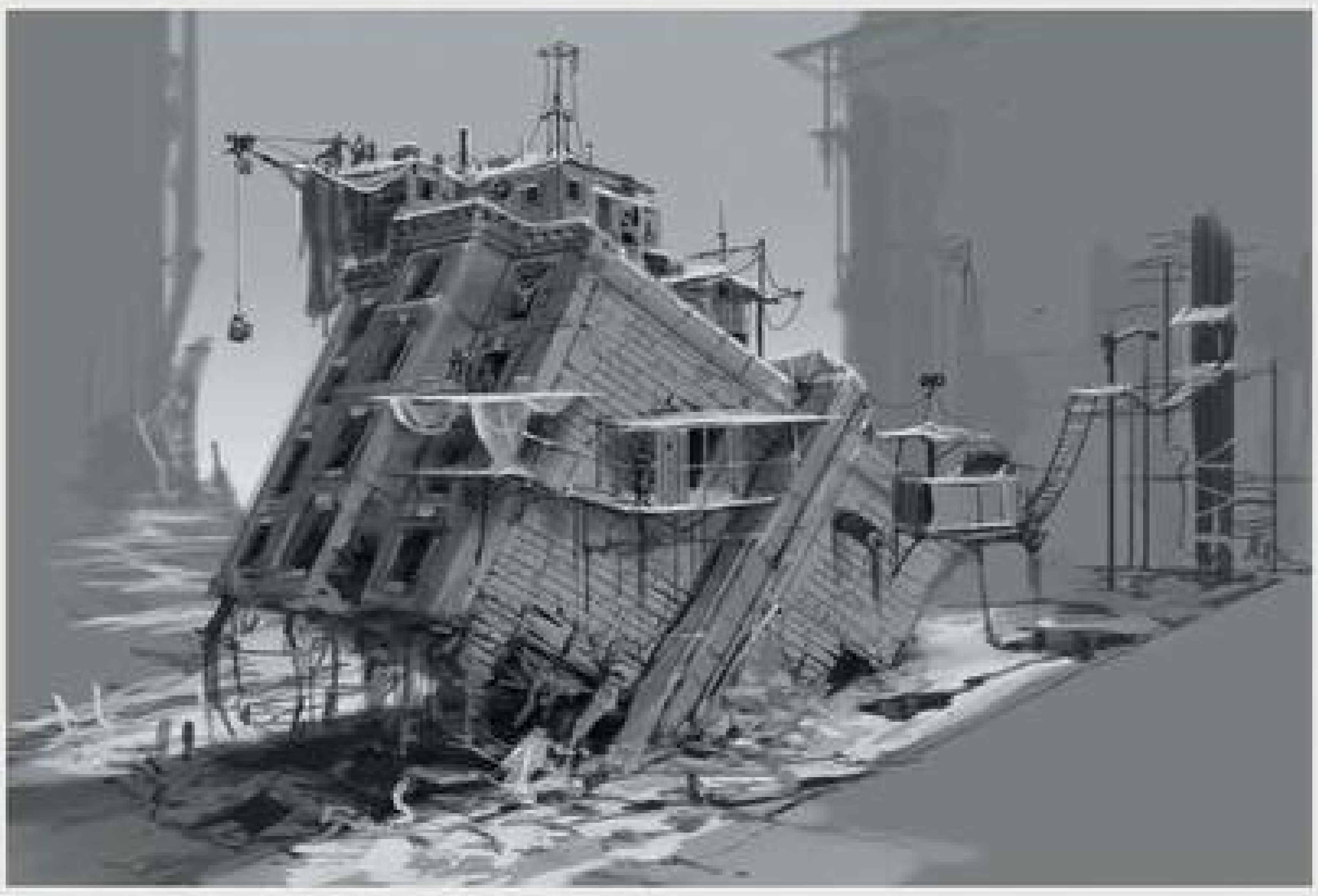


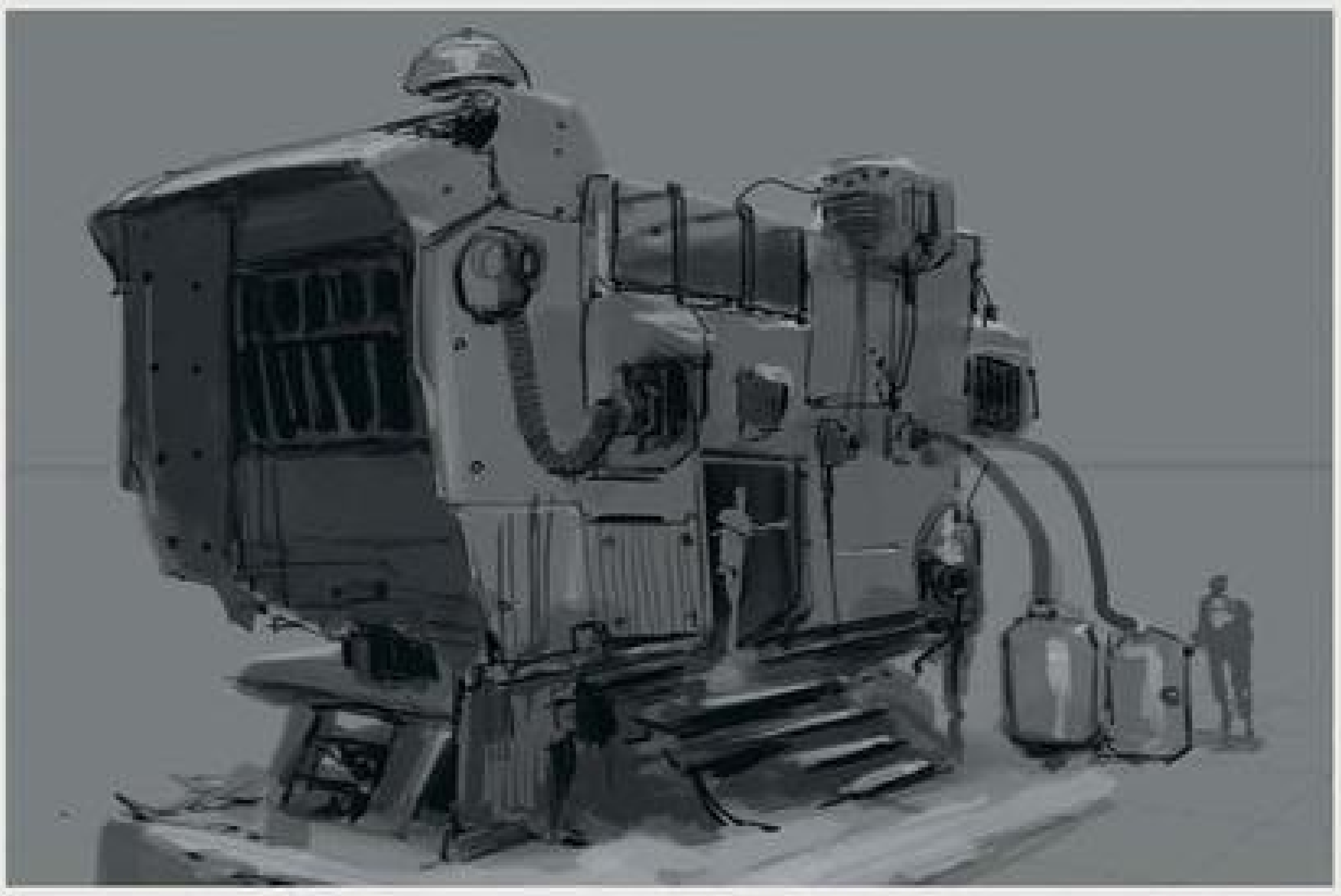


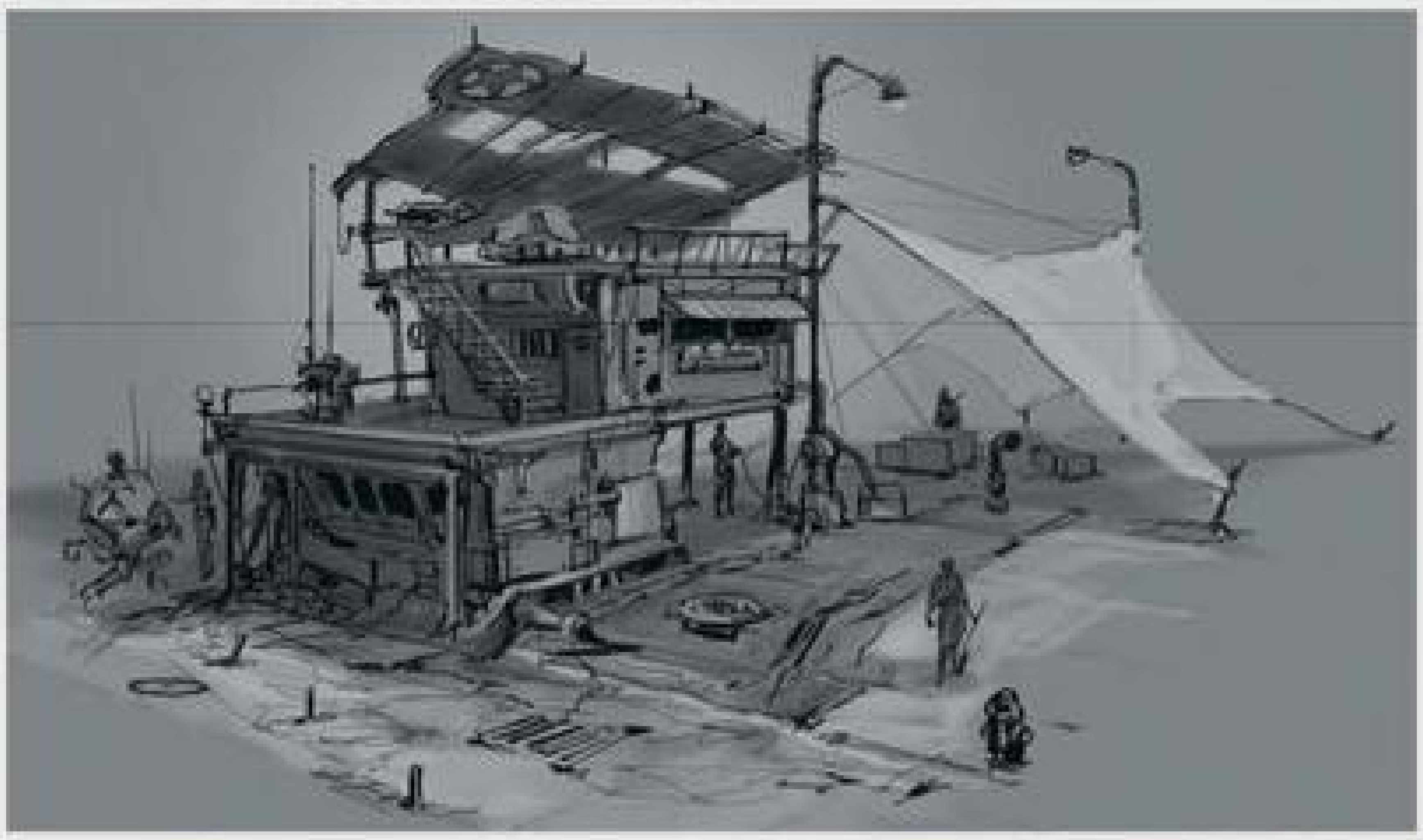


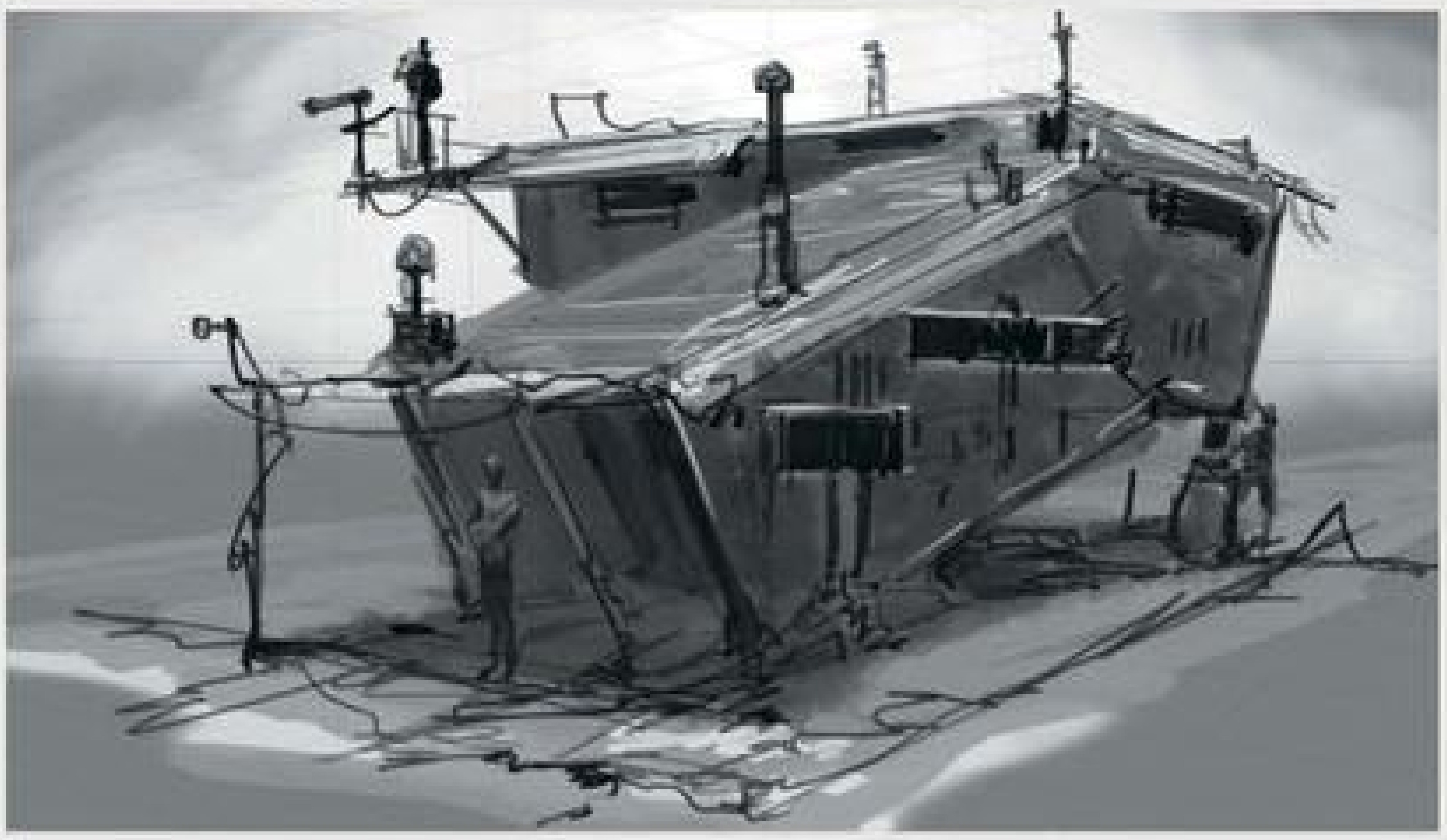


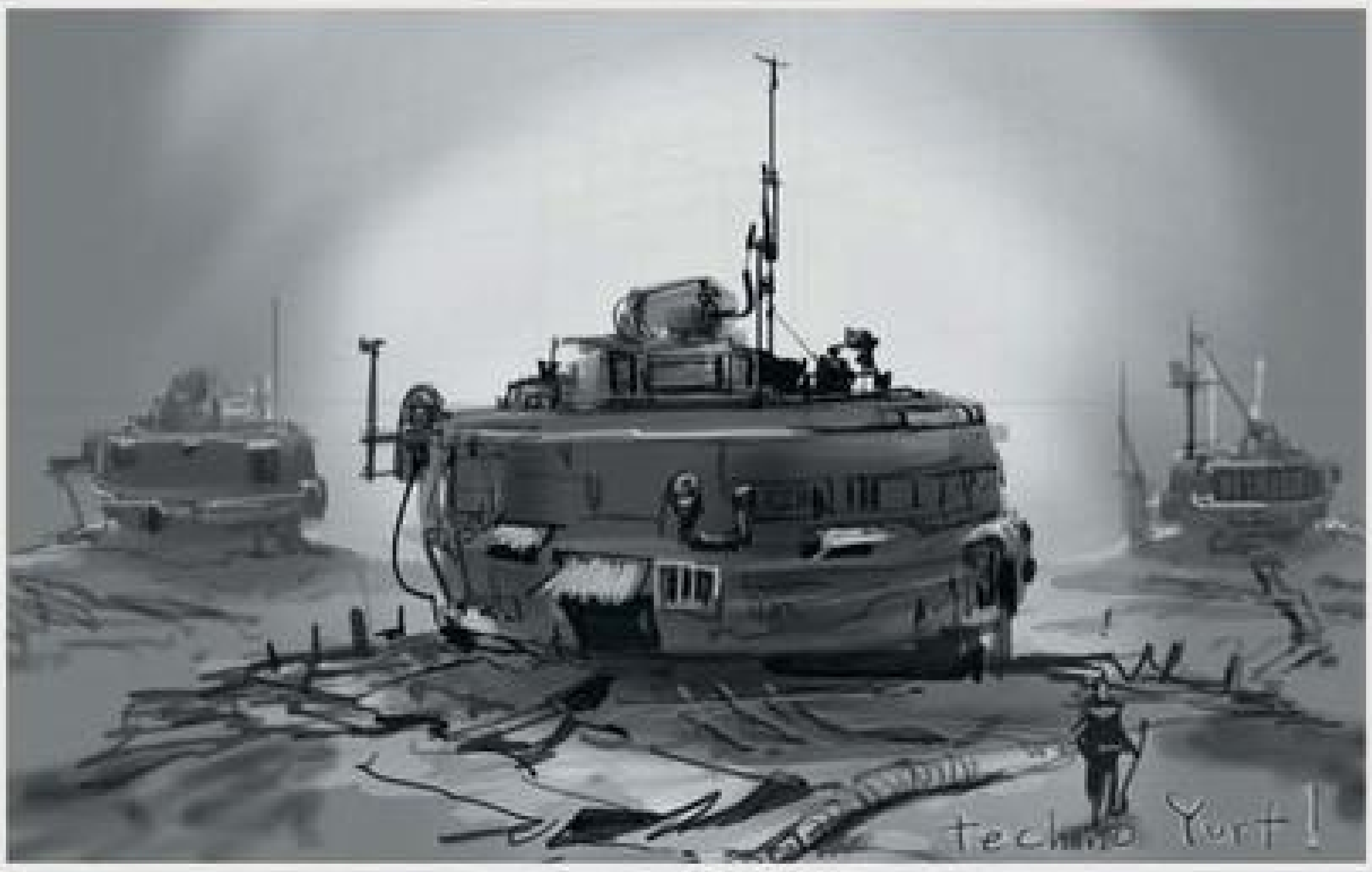


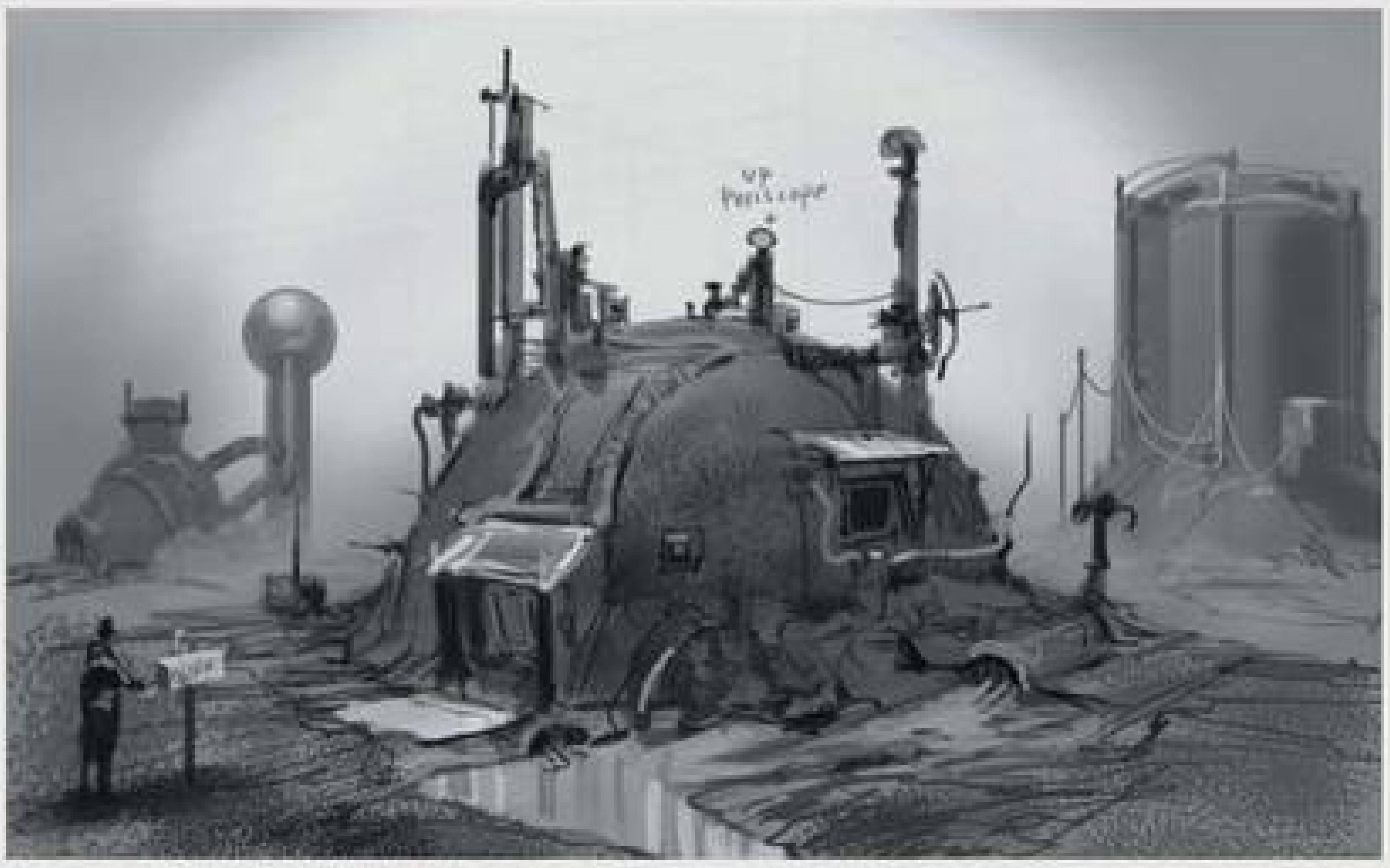


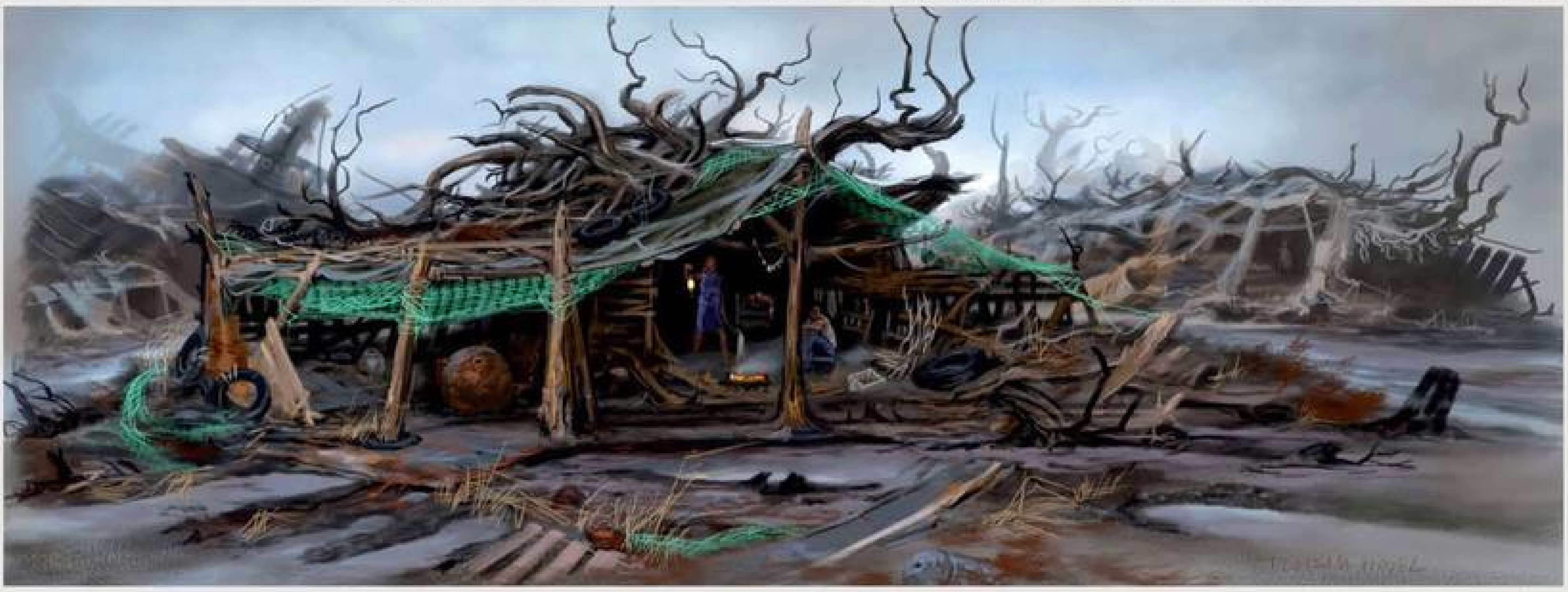







techno Yurt!


up Periscope



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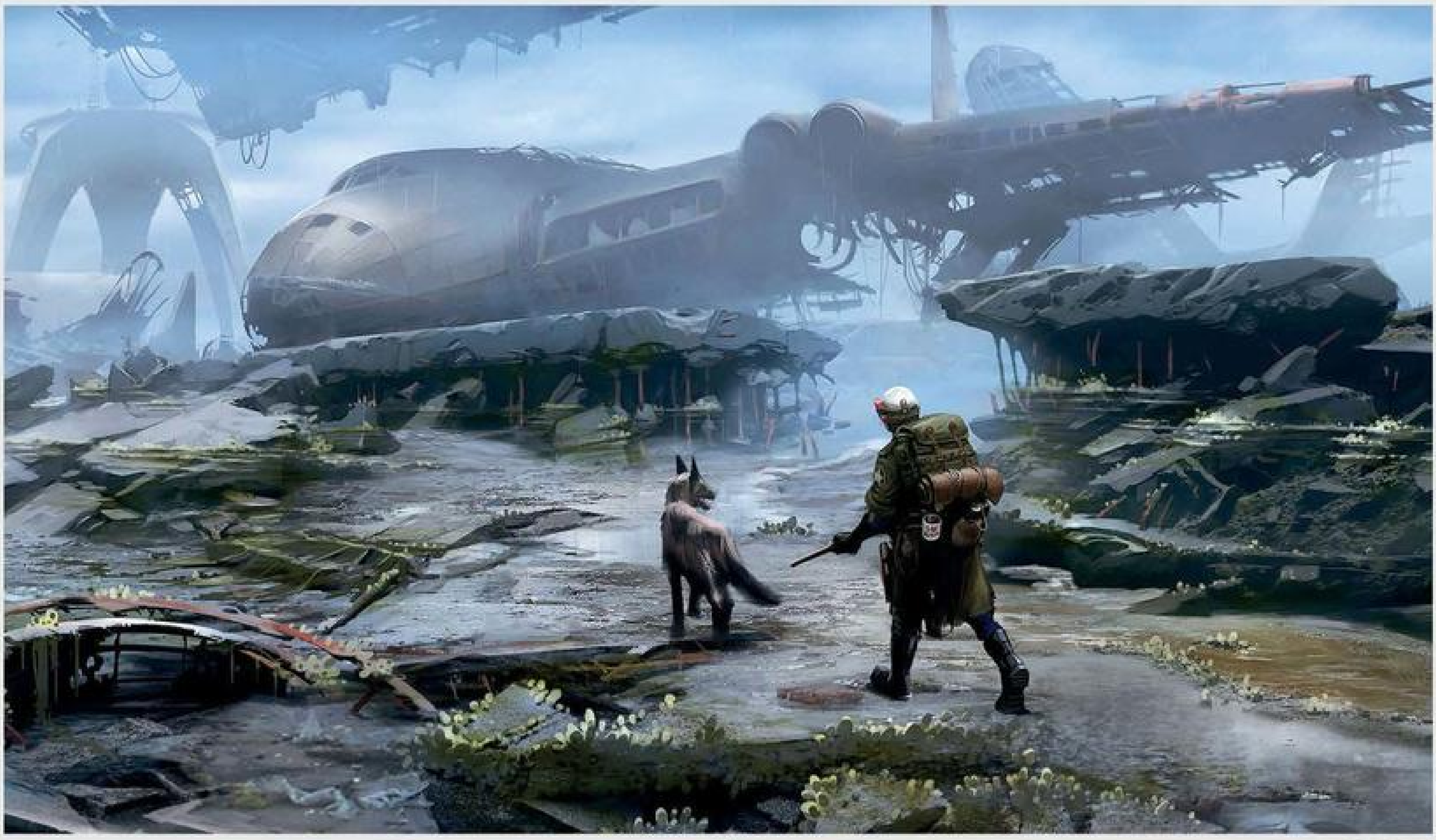
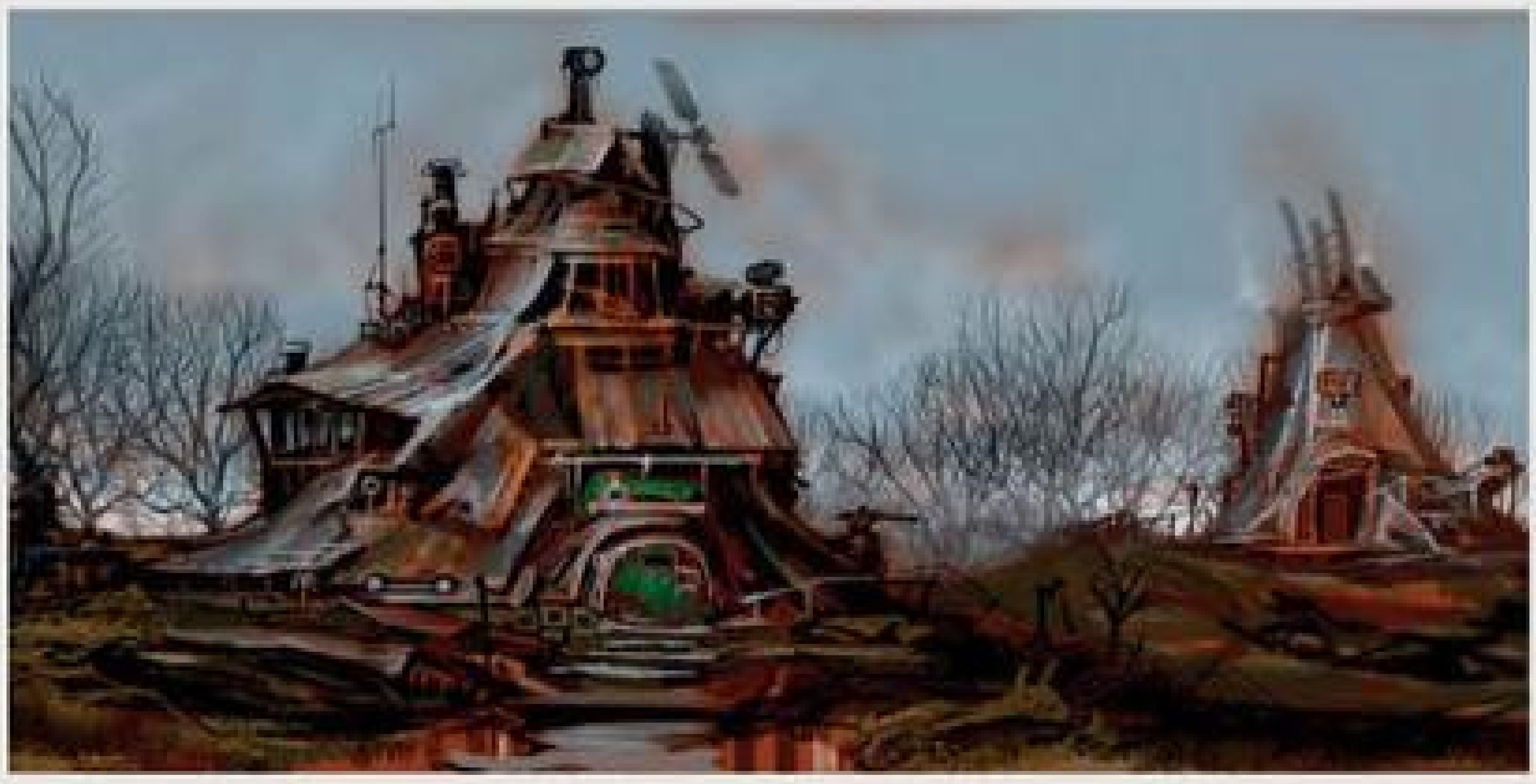
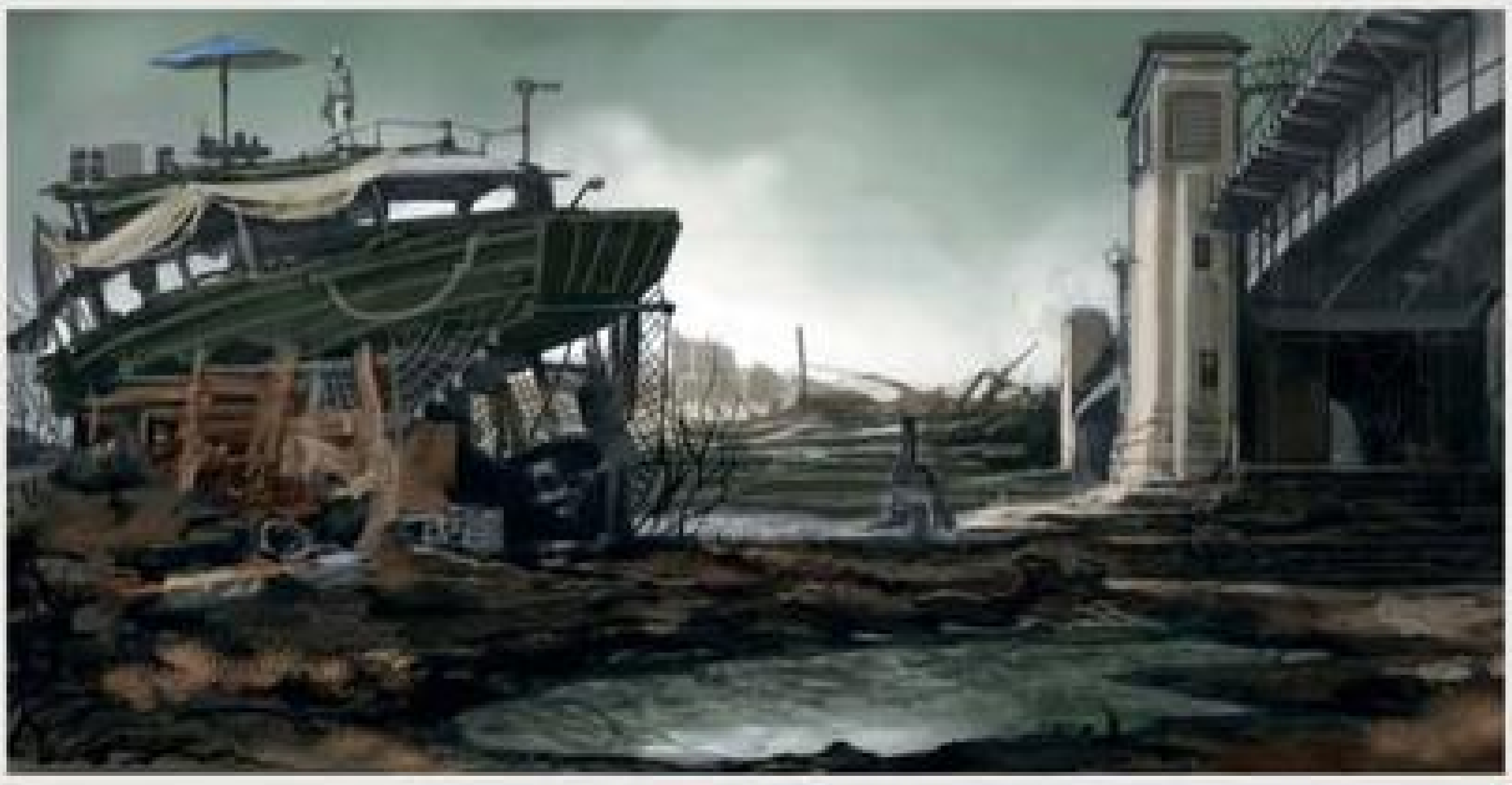
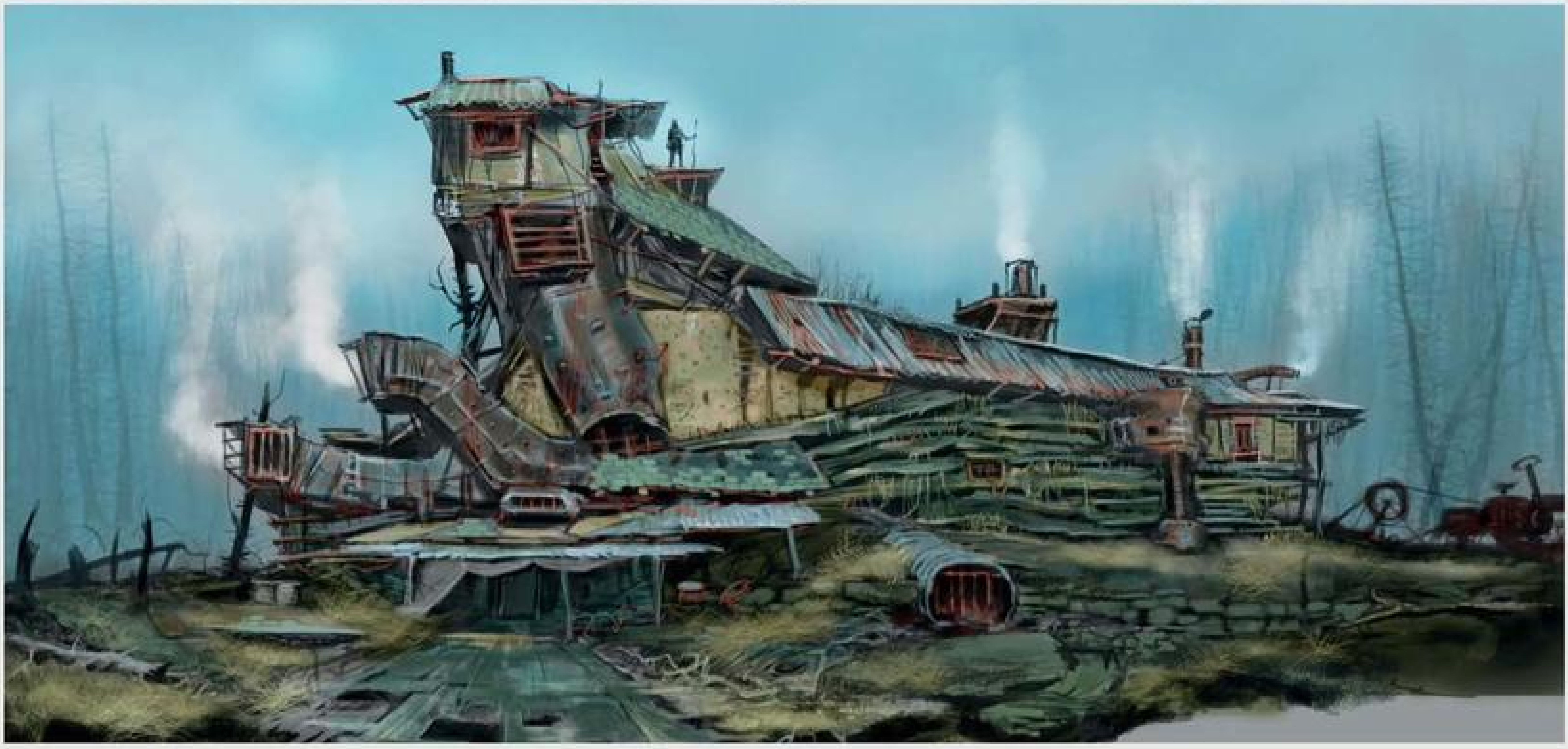
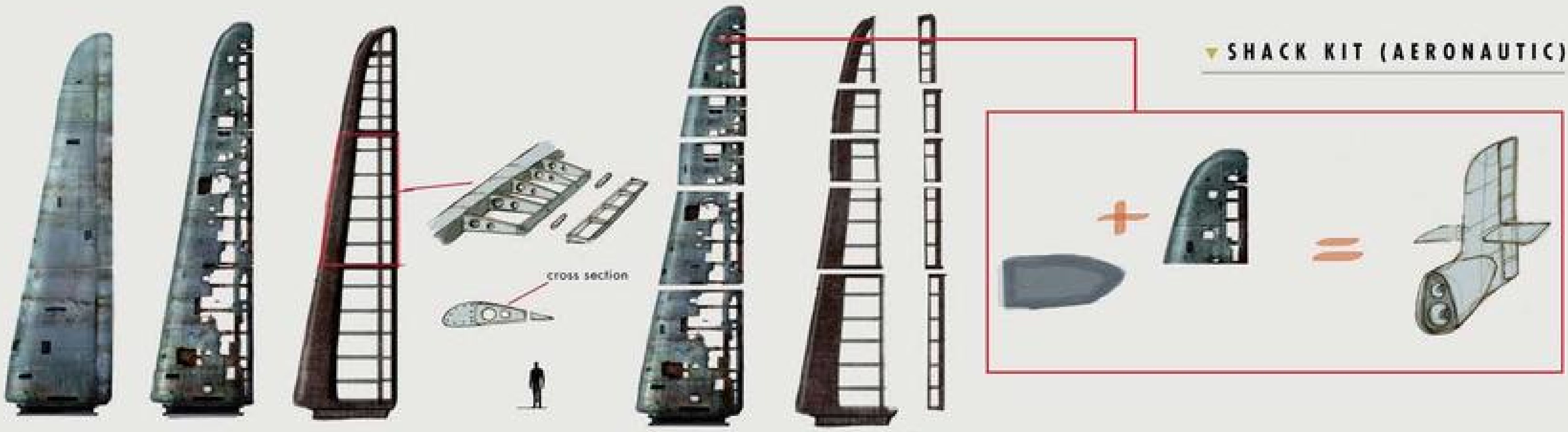


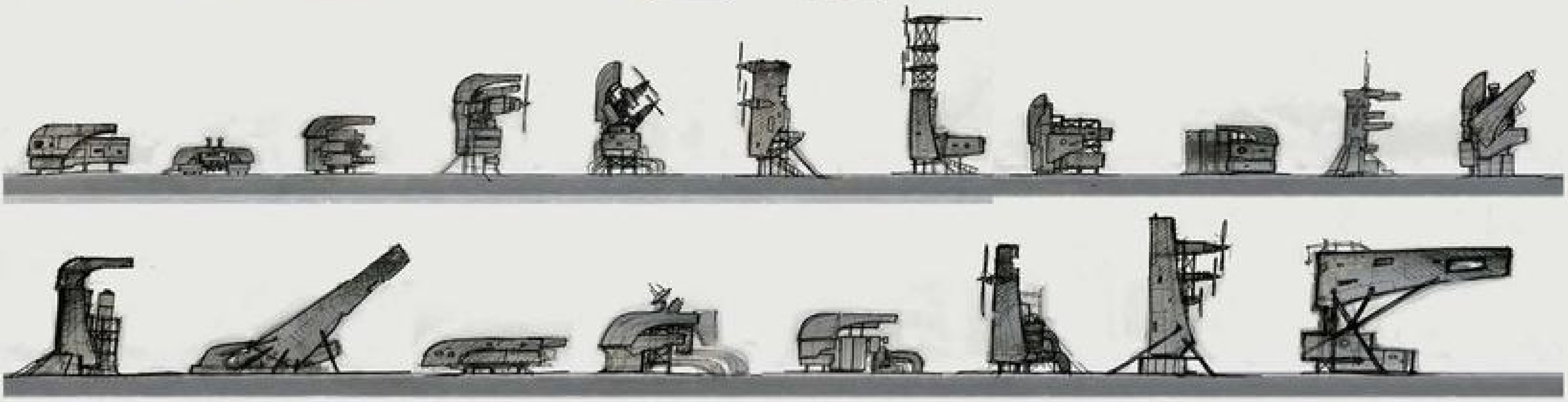


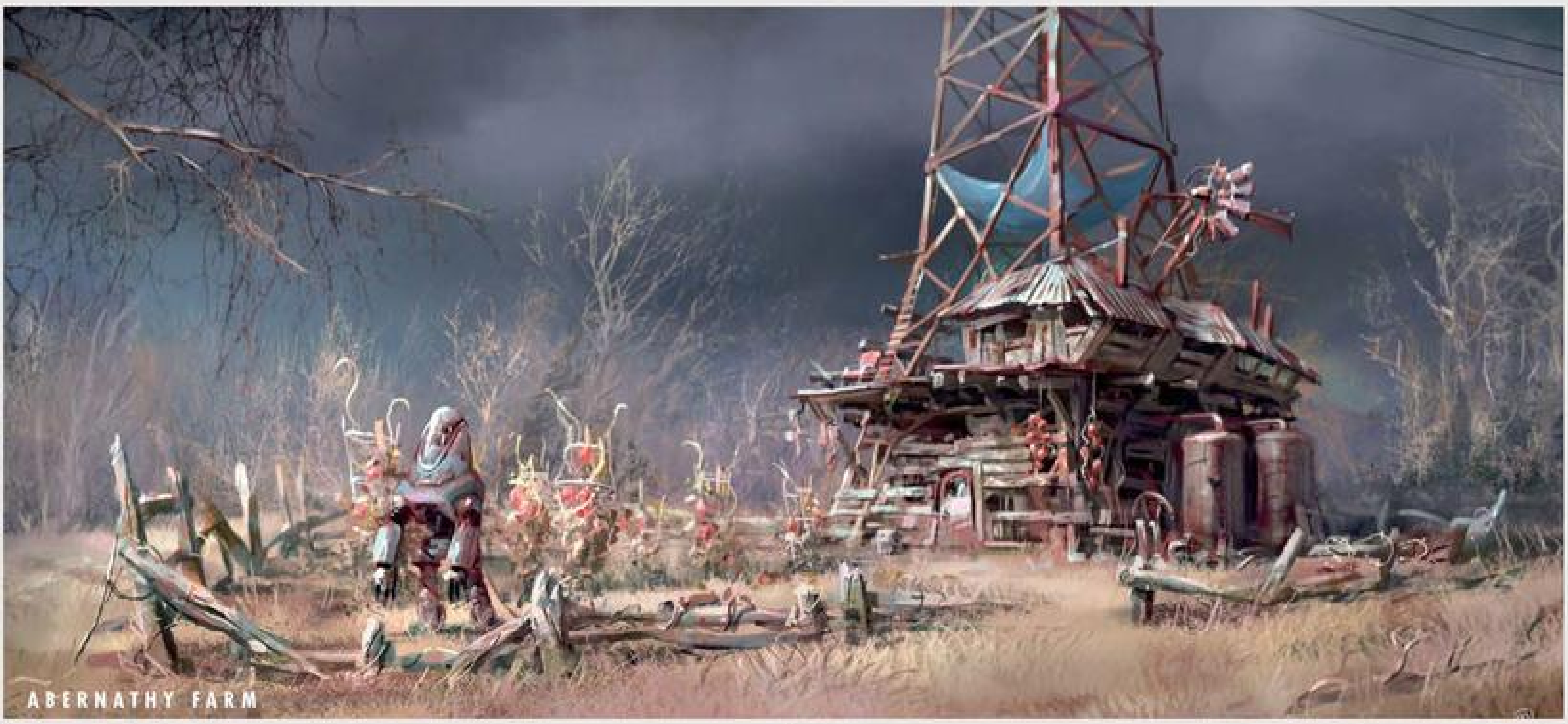




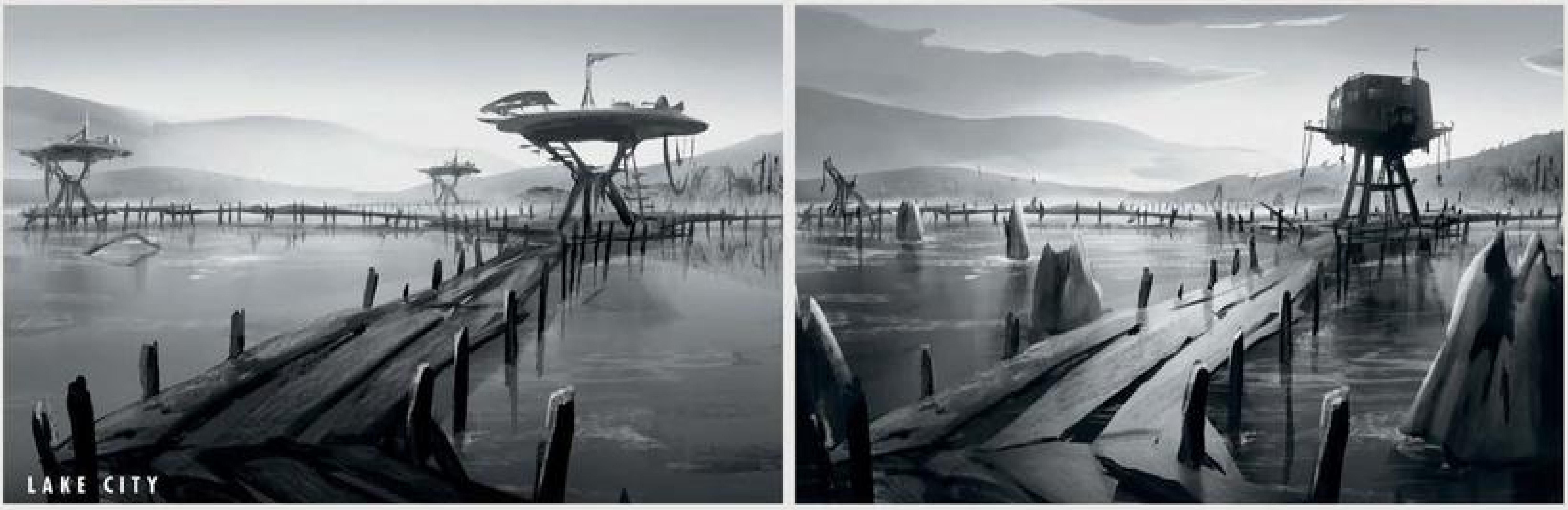
SHACK KIT (AERONAUTIC)


cross section
+
=





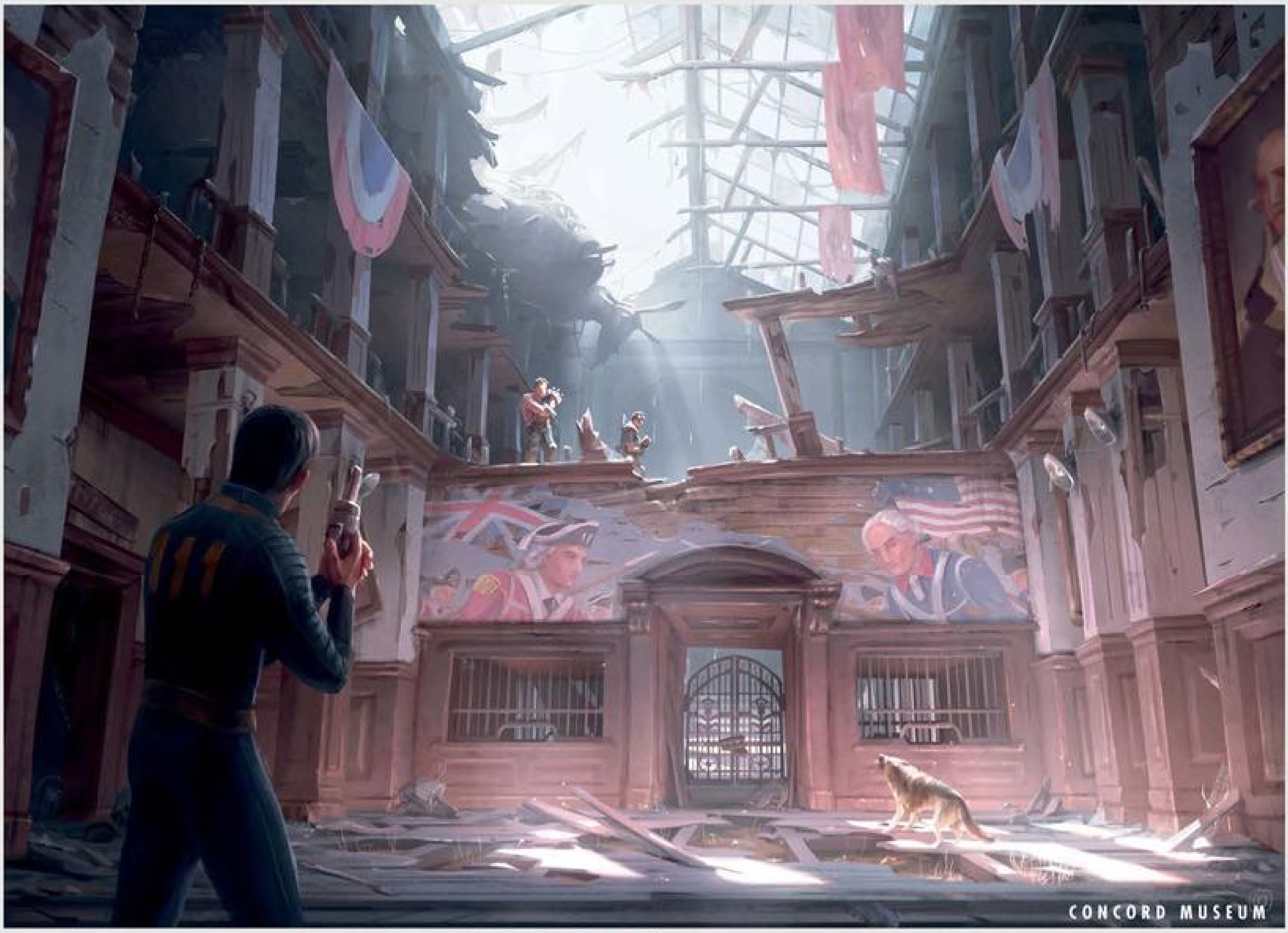
ABERNATHY FARM



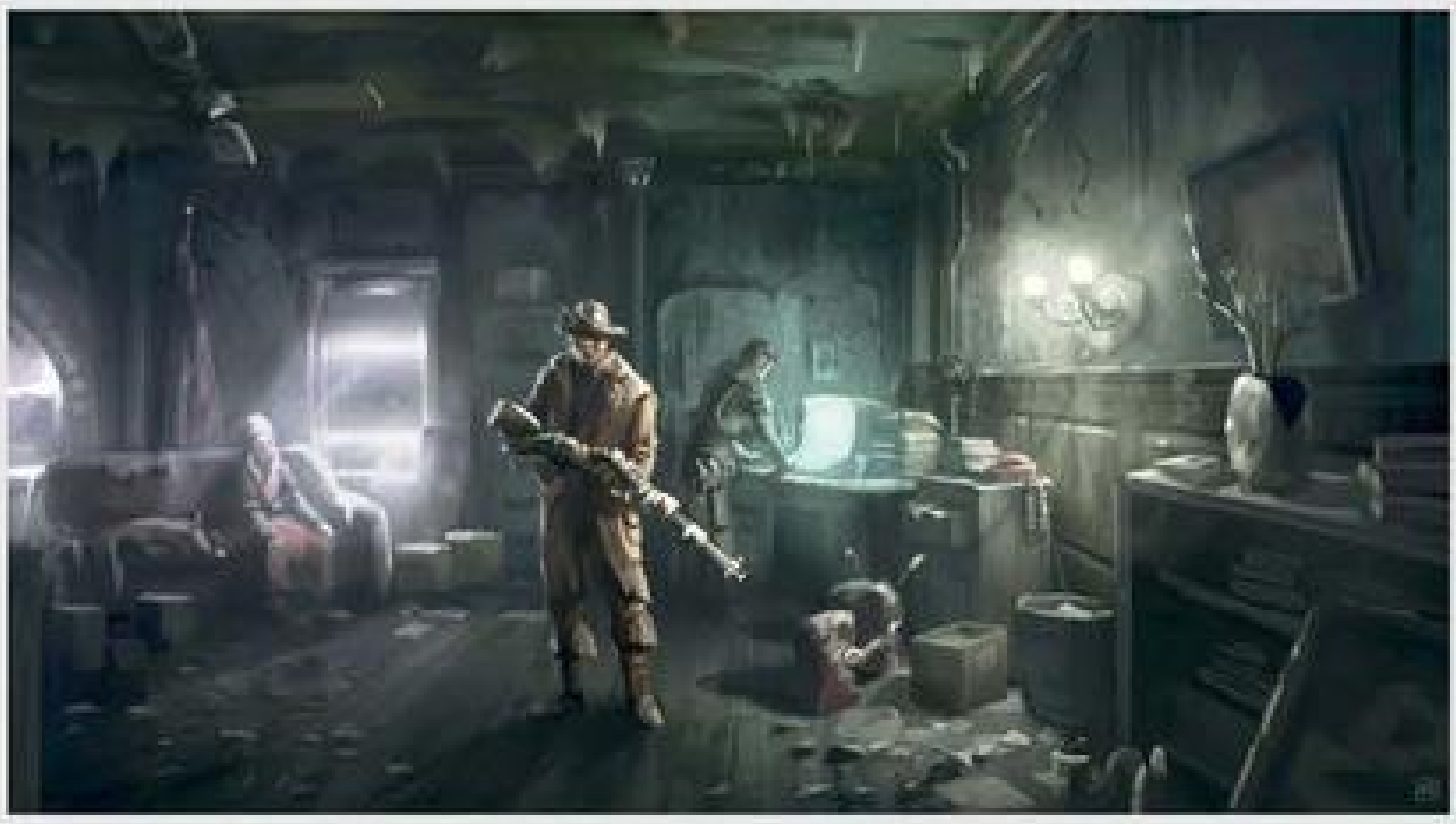
LAKE CITY

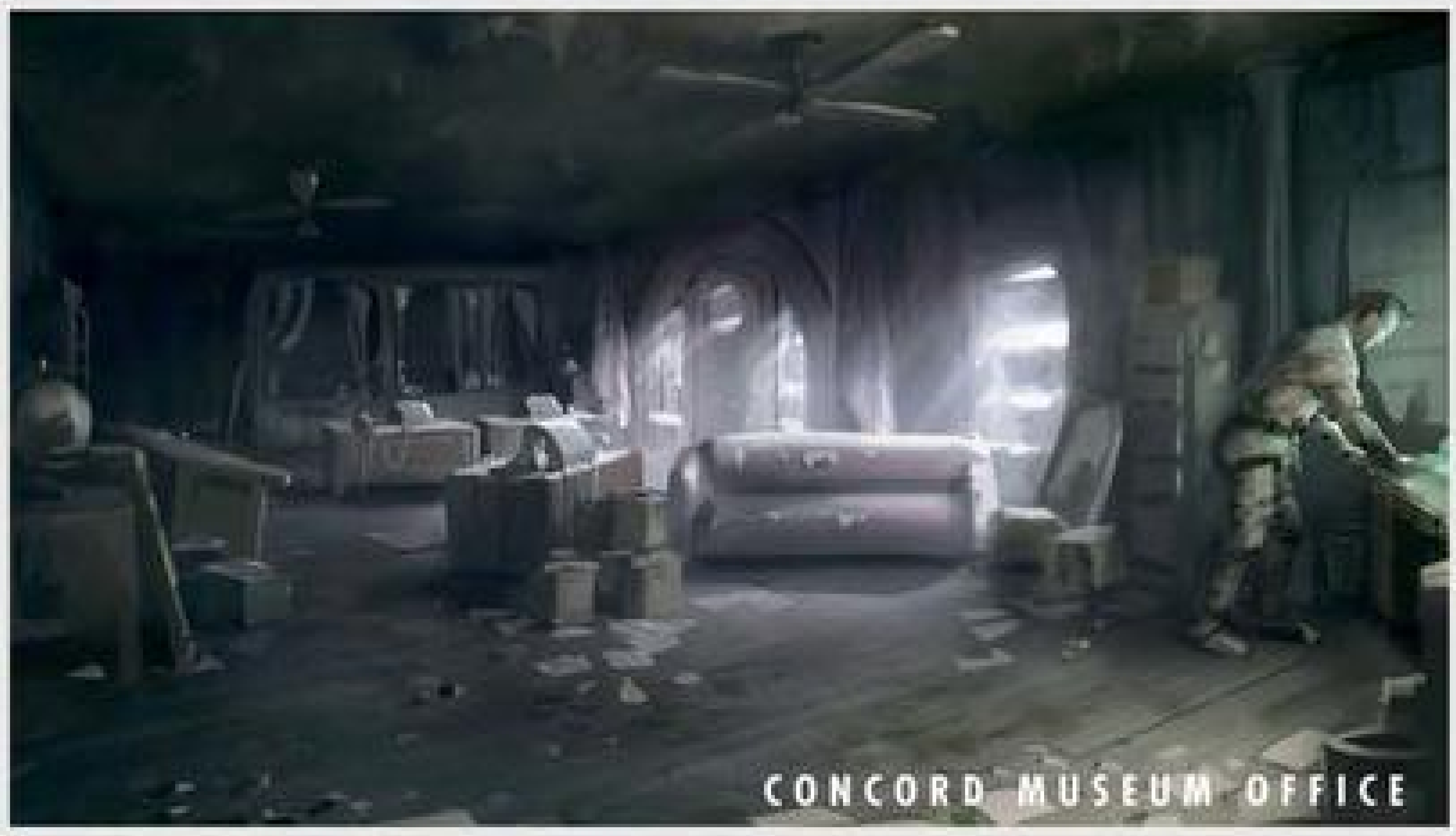
RED ROCKET INTERIOR

This image was the inspiration for what later became the key piece of art for the game's marketing campaign, the garage with power armor.

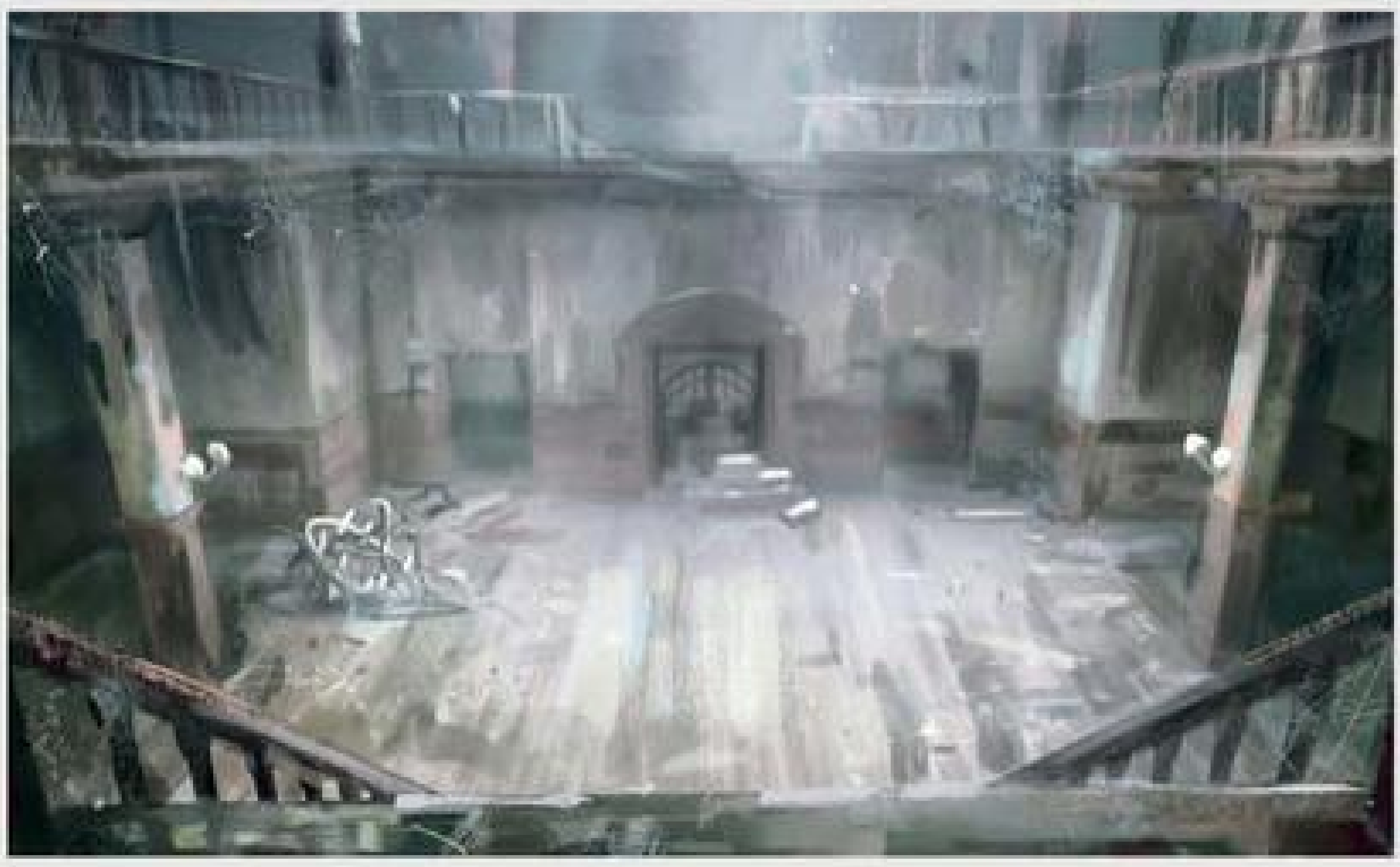


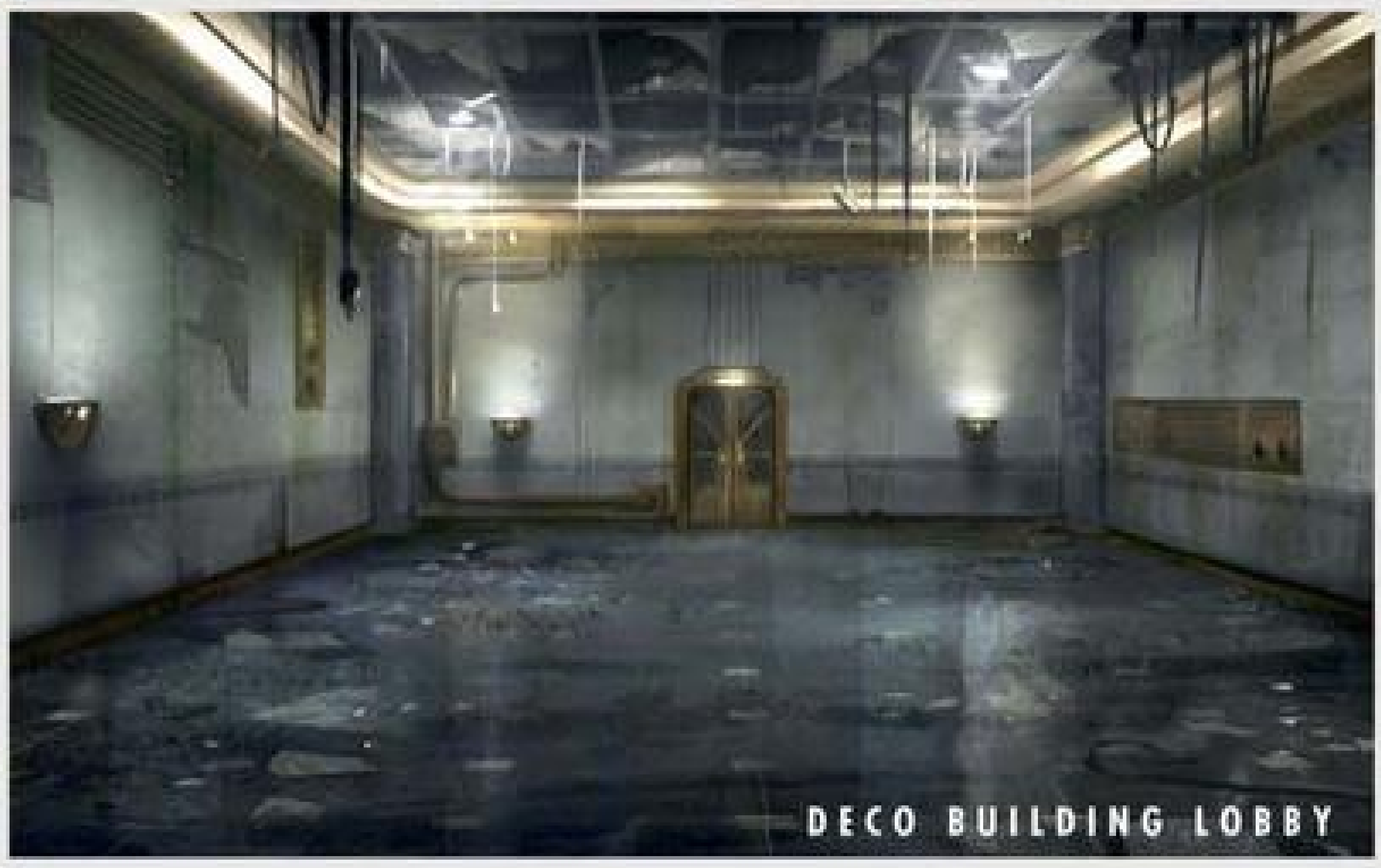
CONCORD MUSEUM



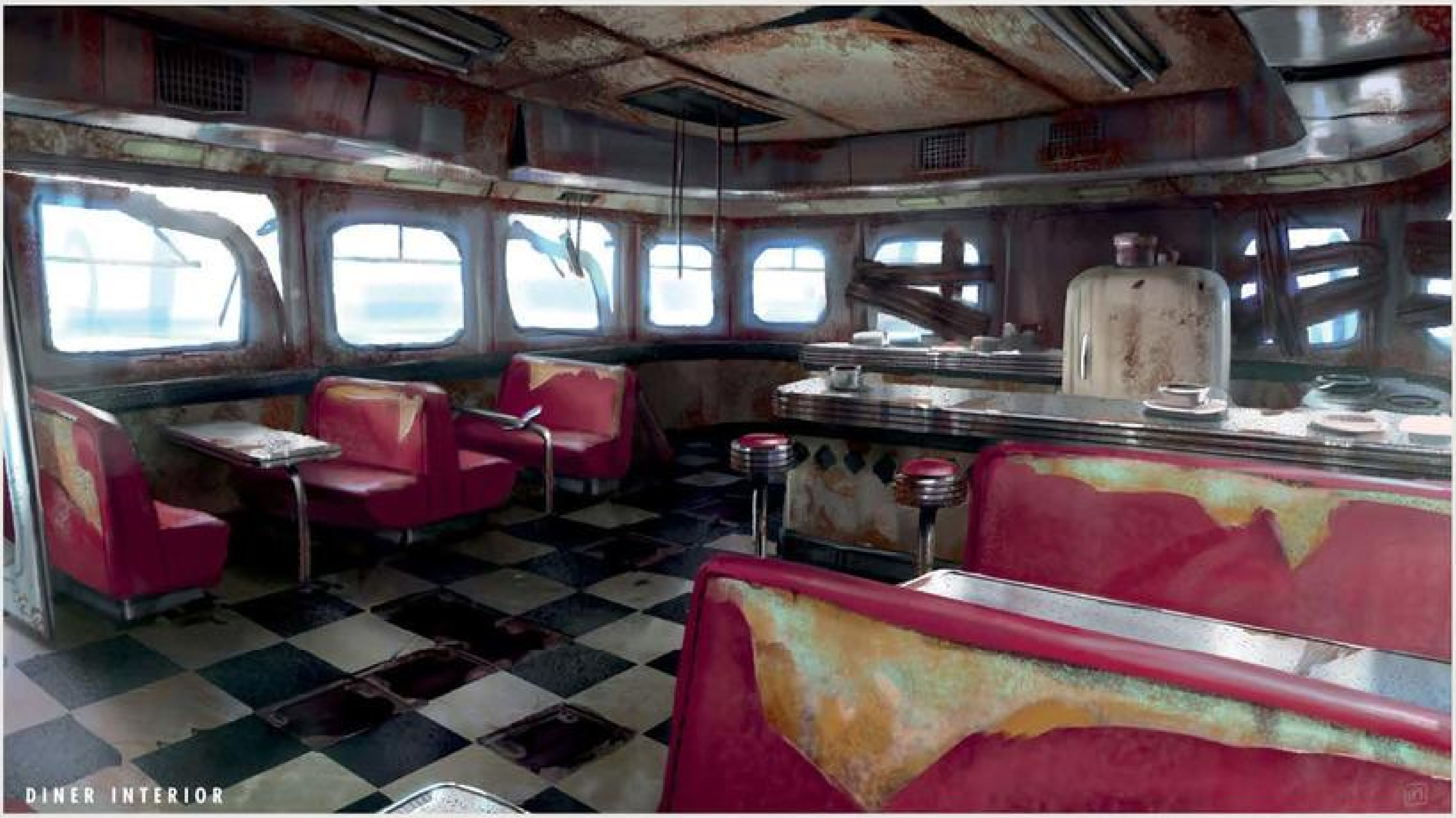


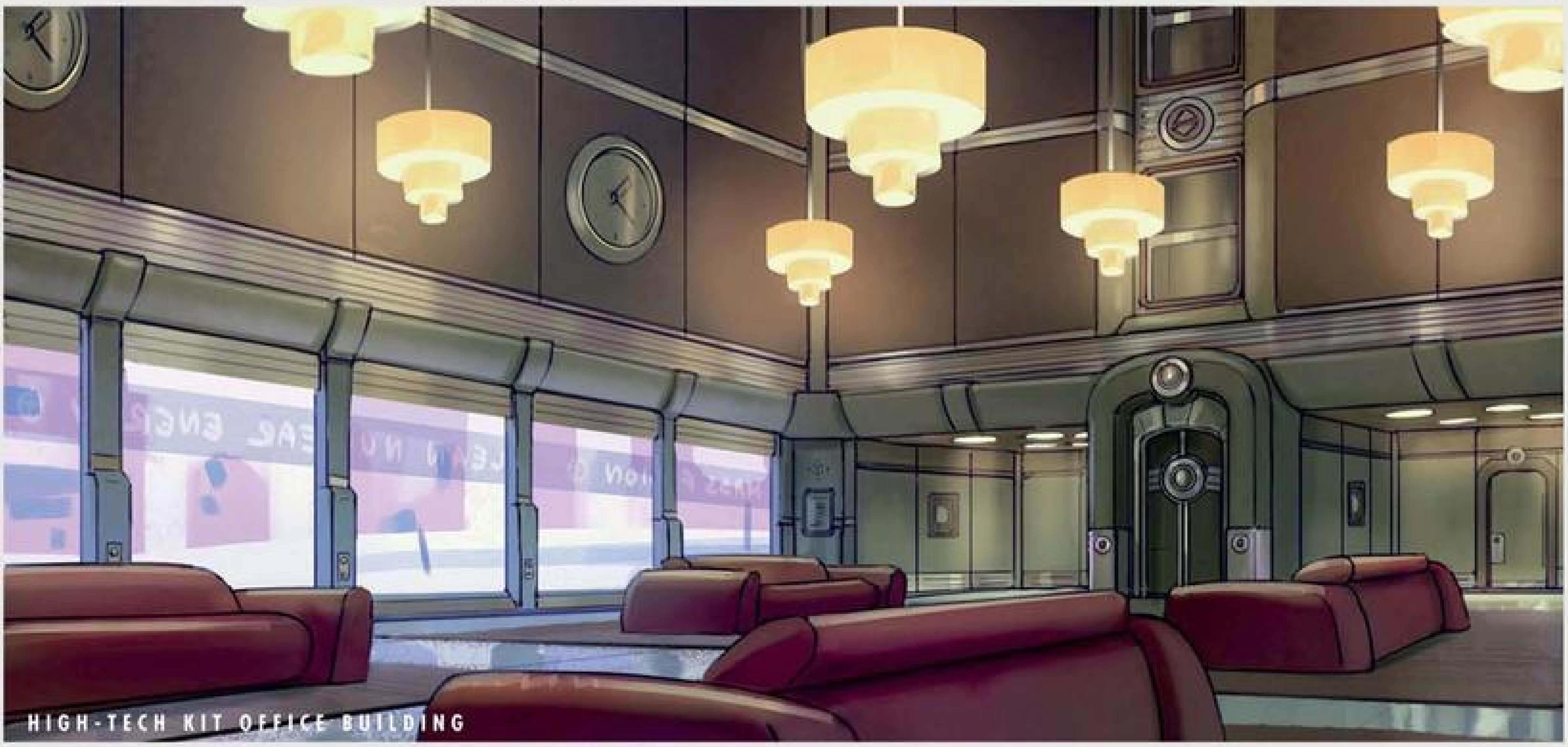
CONCORD MUSEUM OFFICE

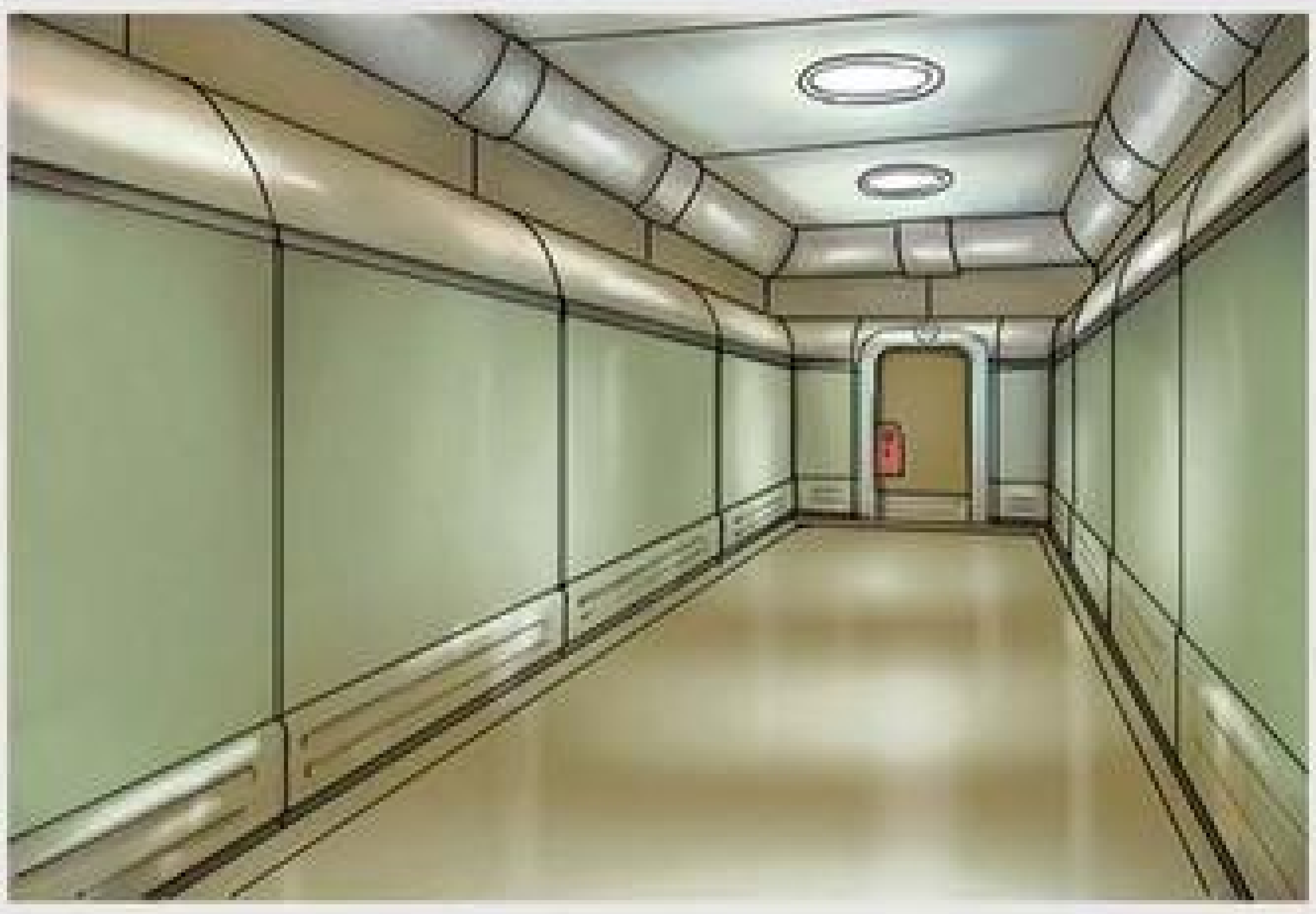


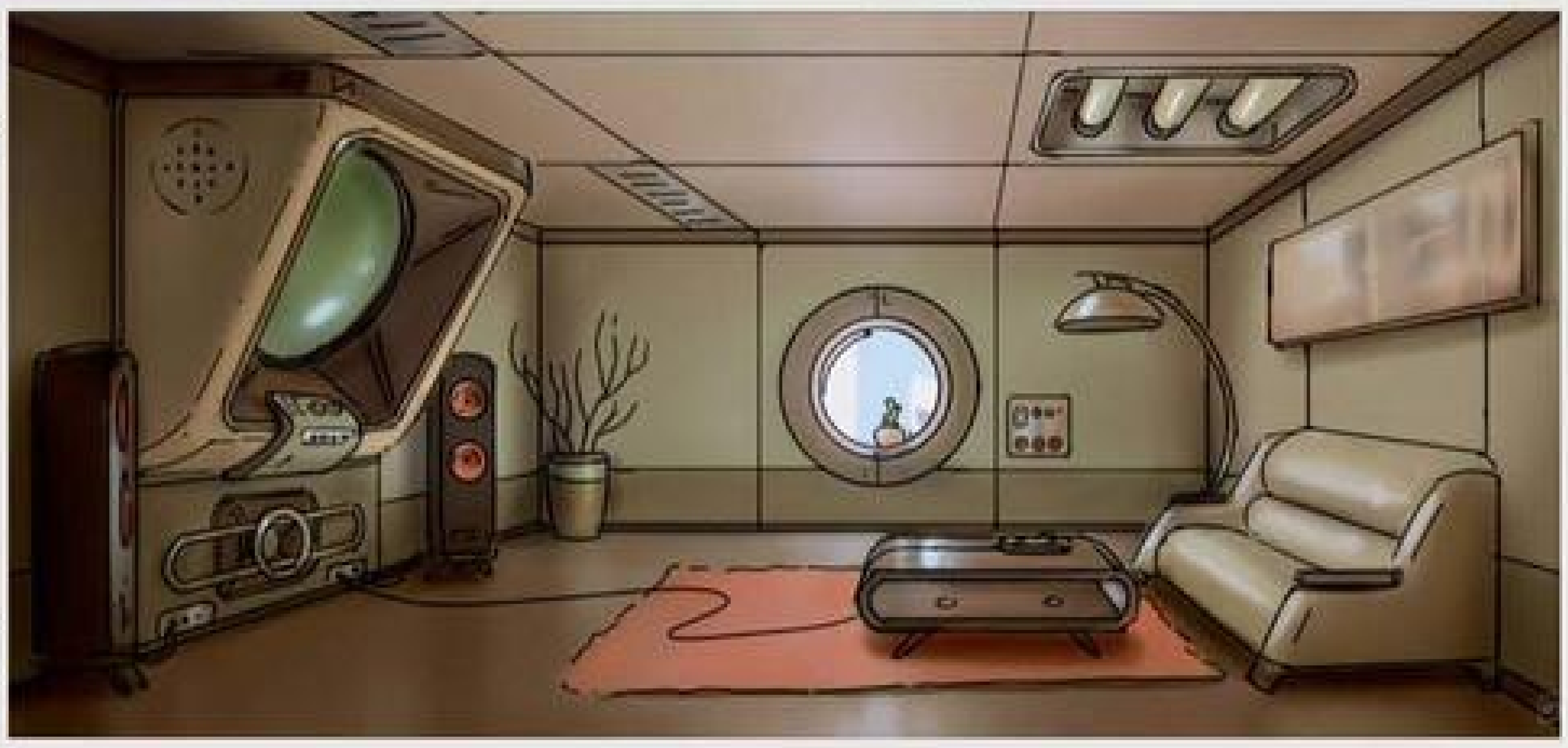


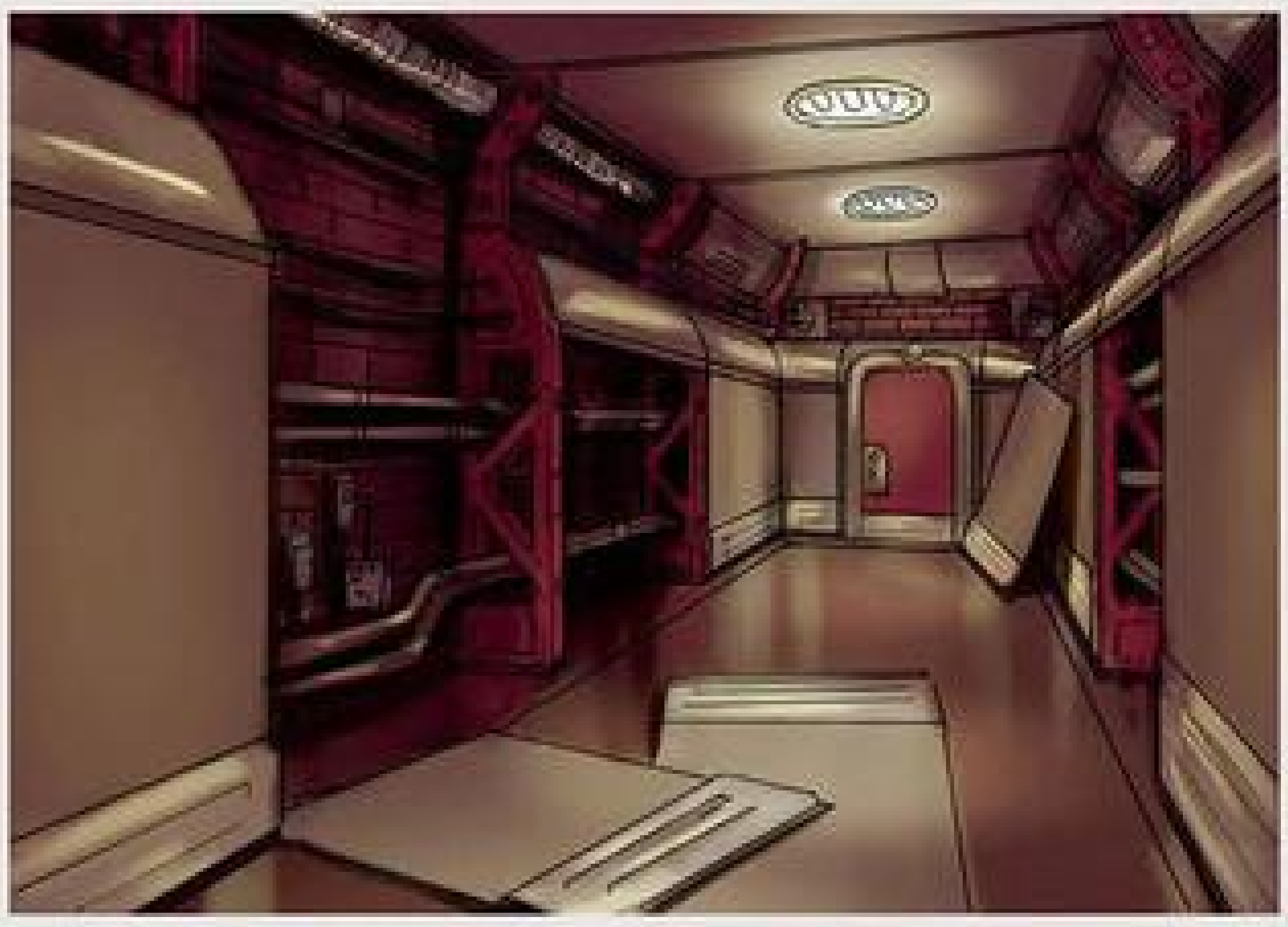
DECO BUILDING LOBBY

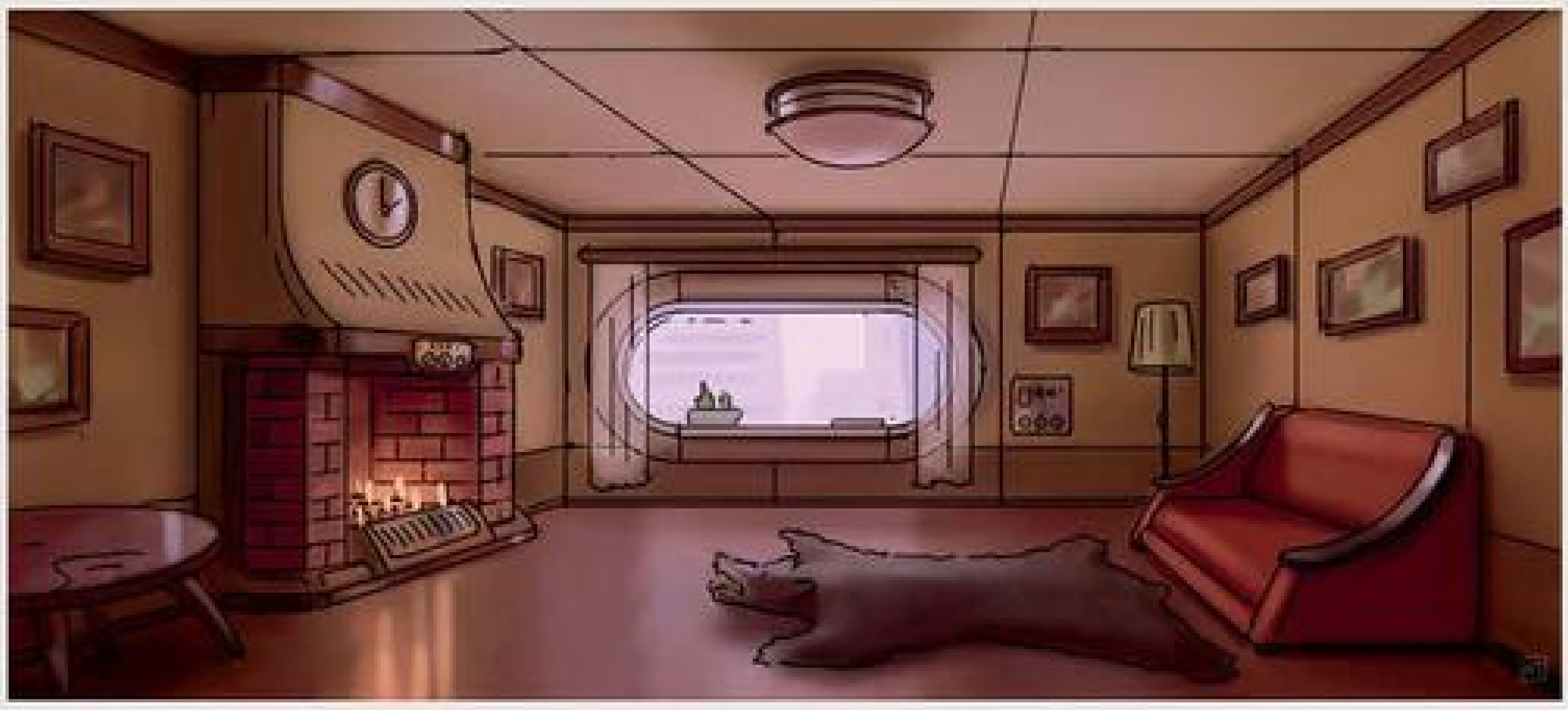

DINER INTERIOR

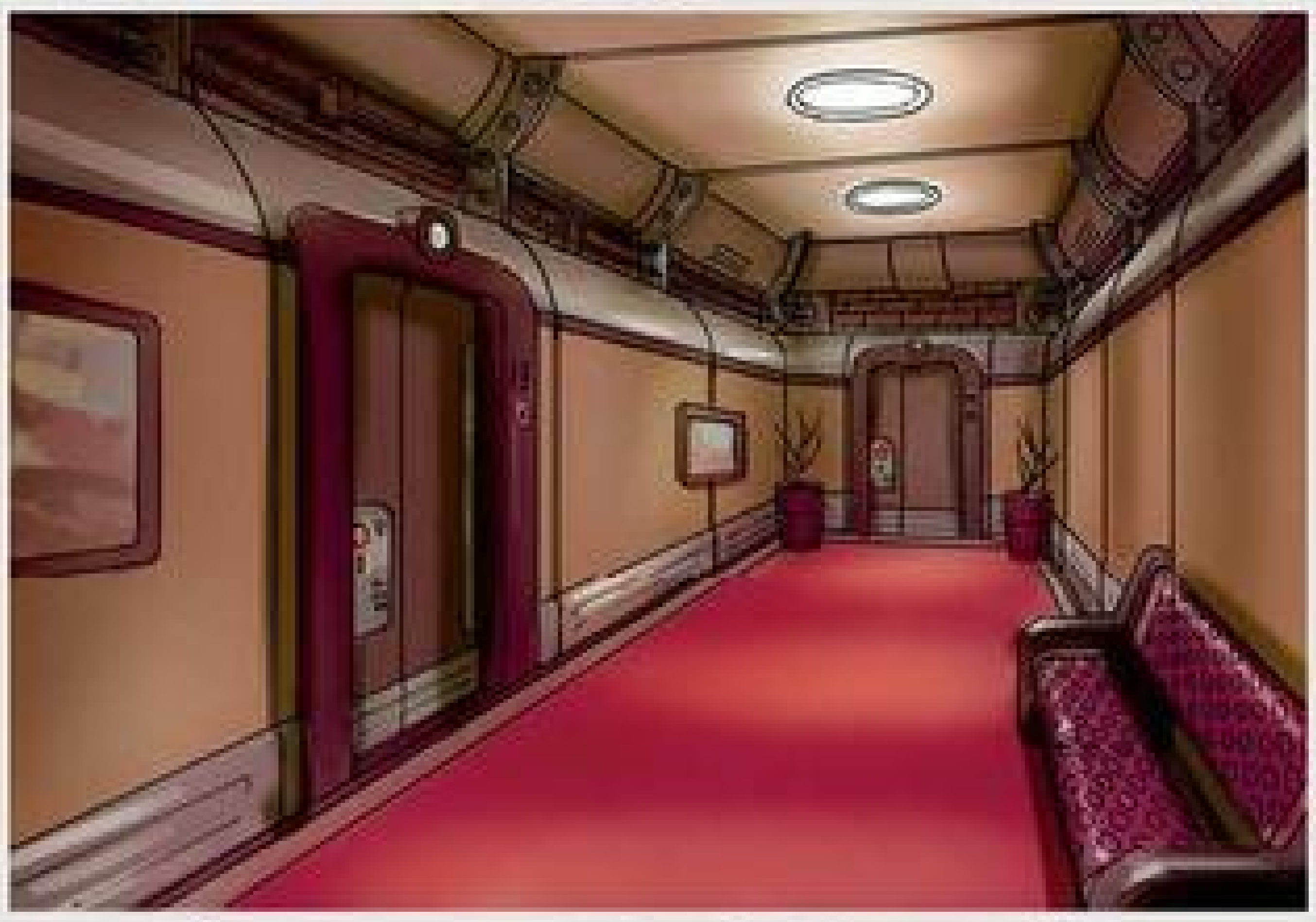

HIGH-TECH KIT OFFICE BUILDING

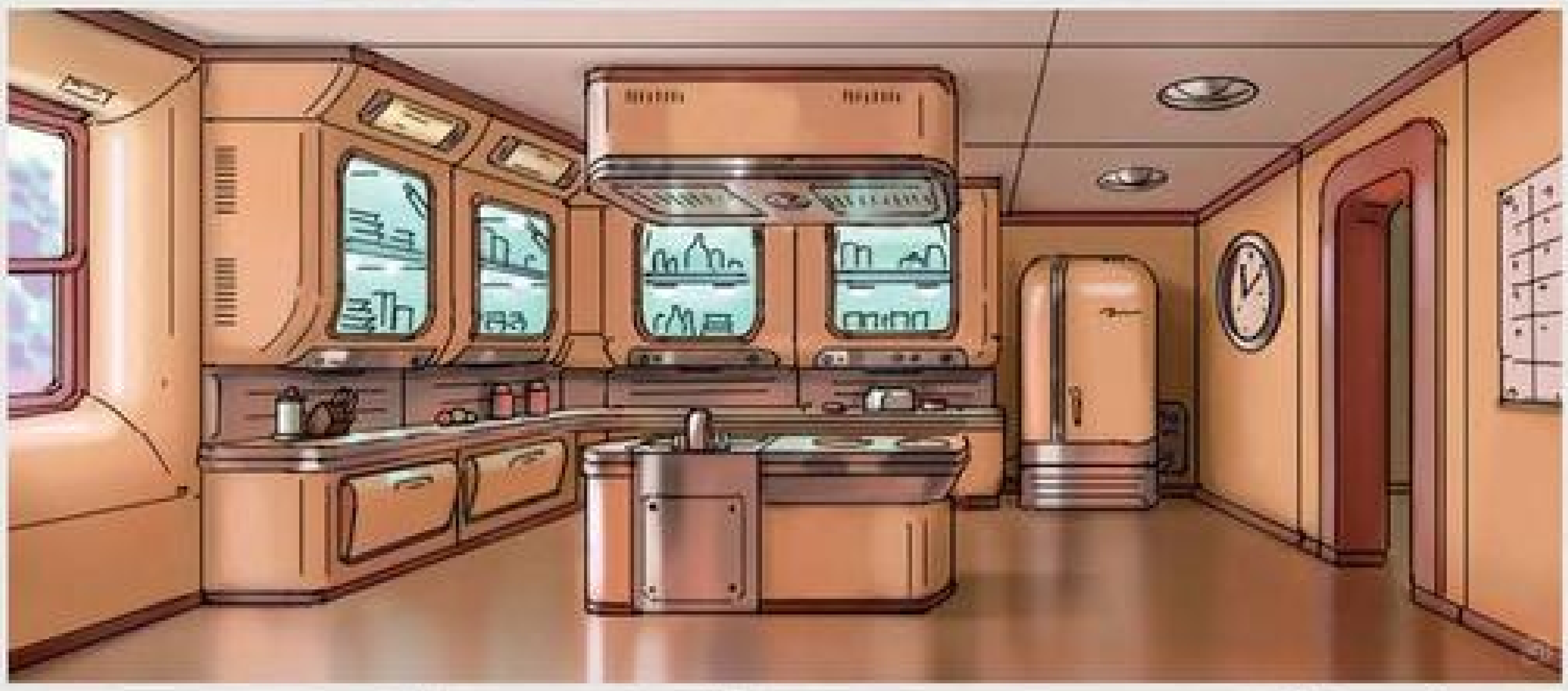


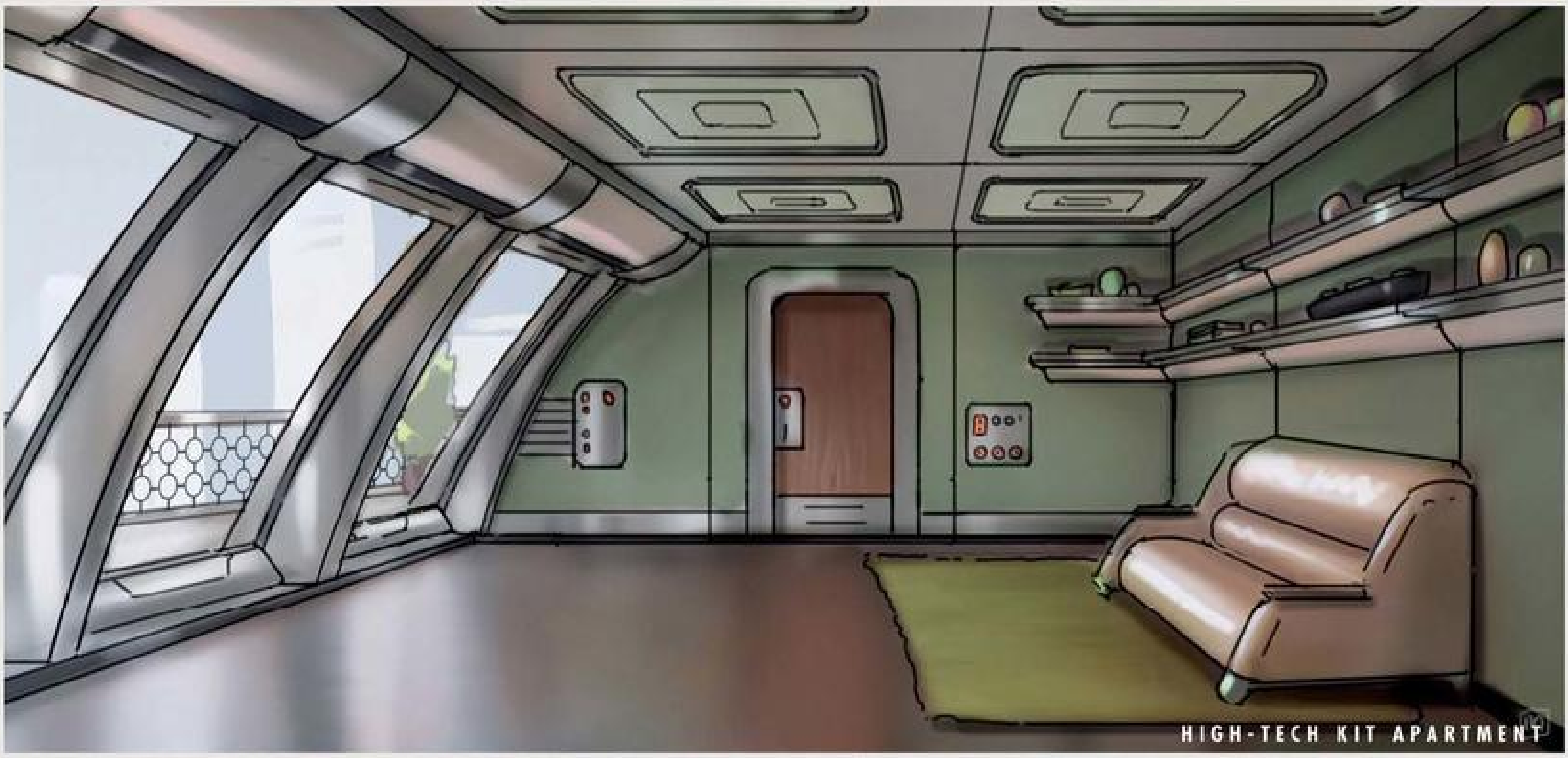




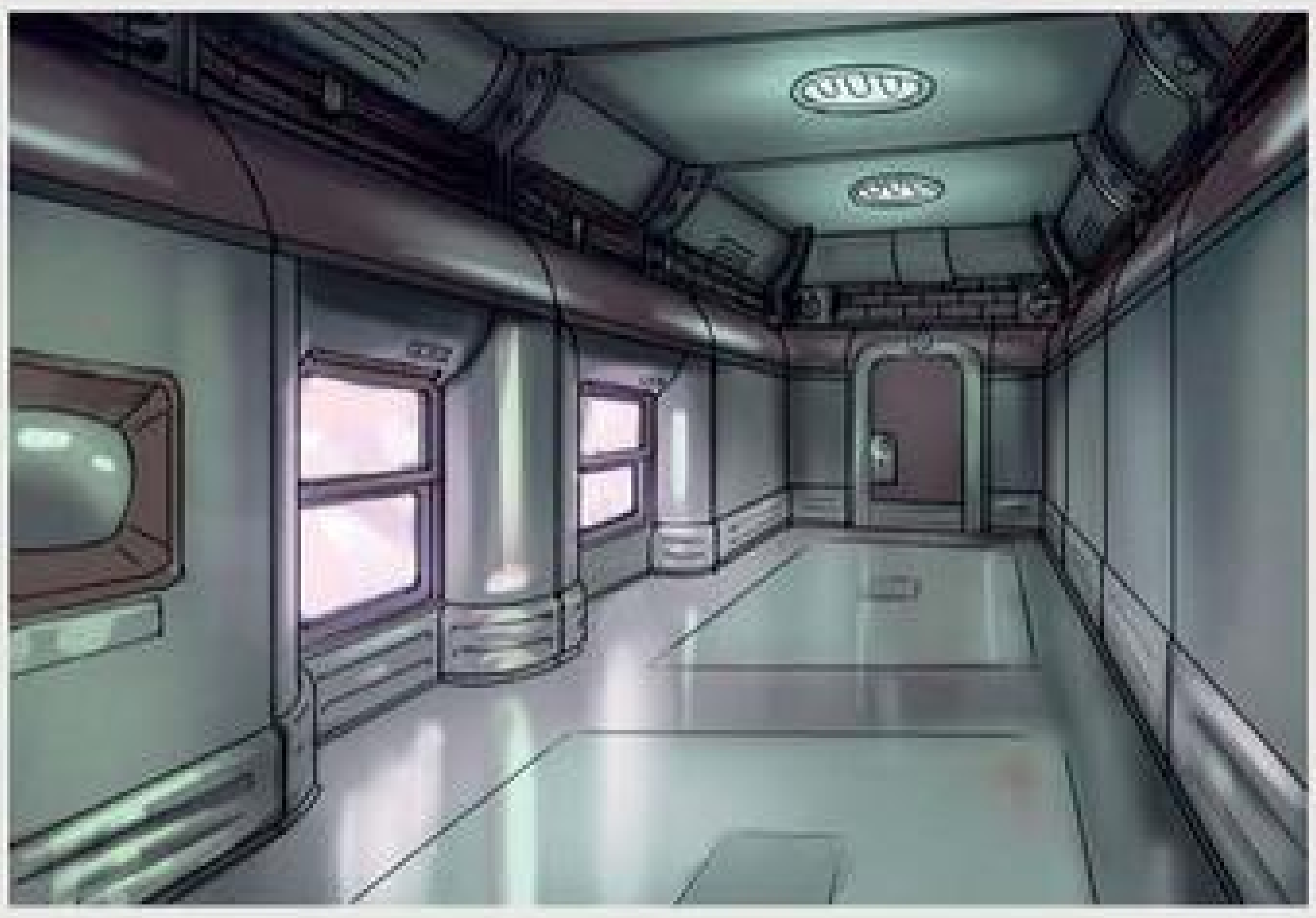


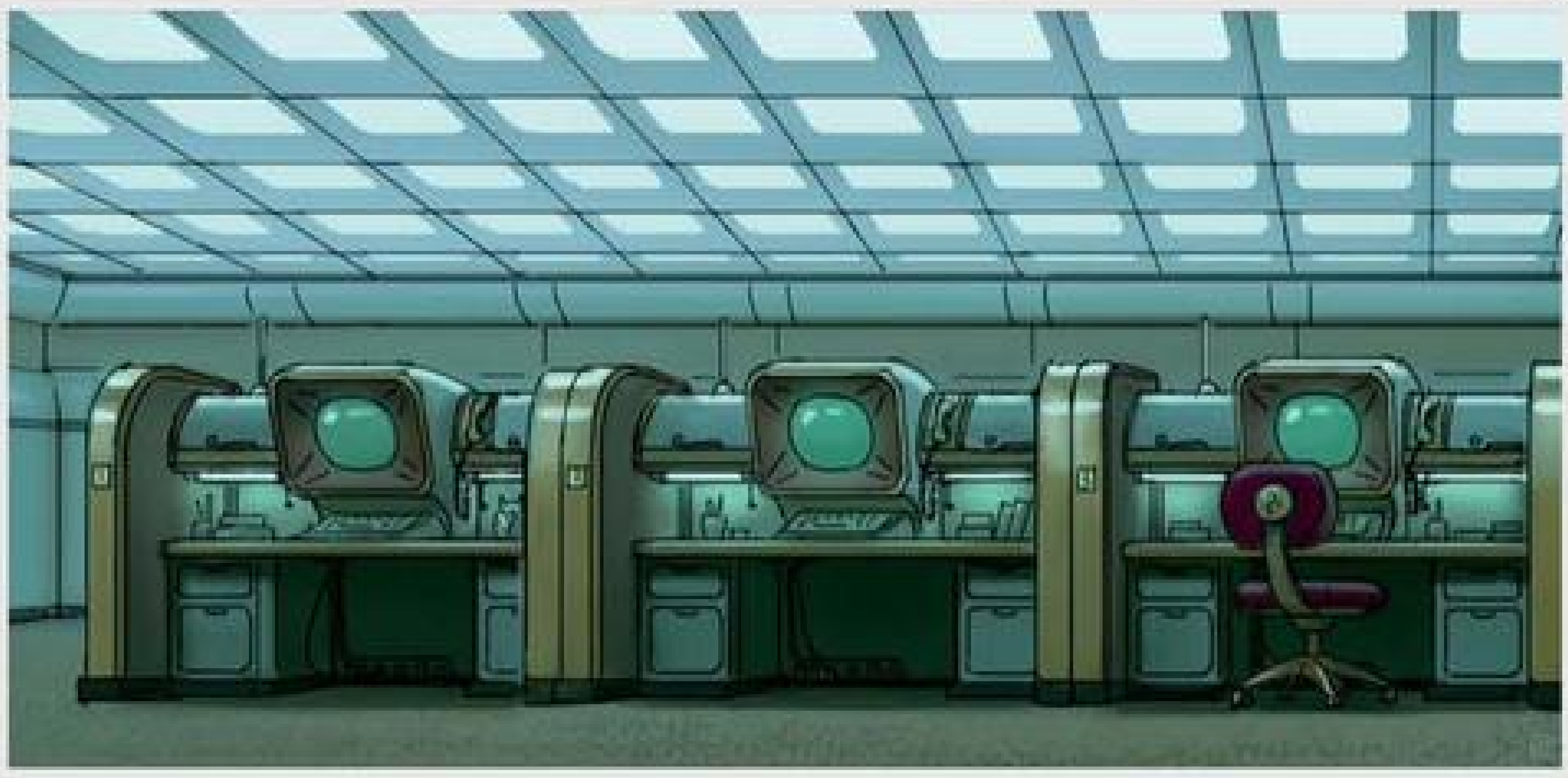


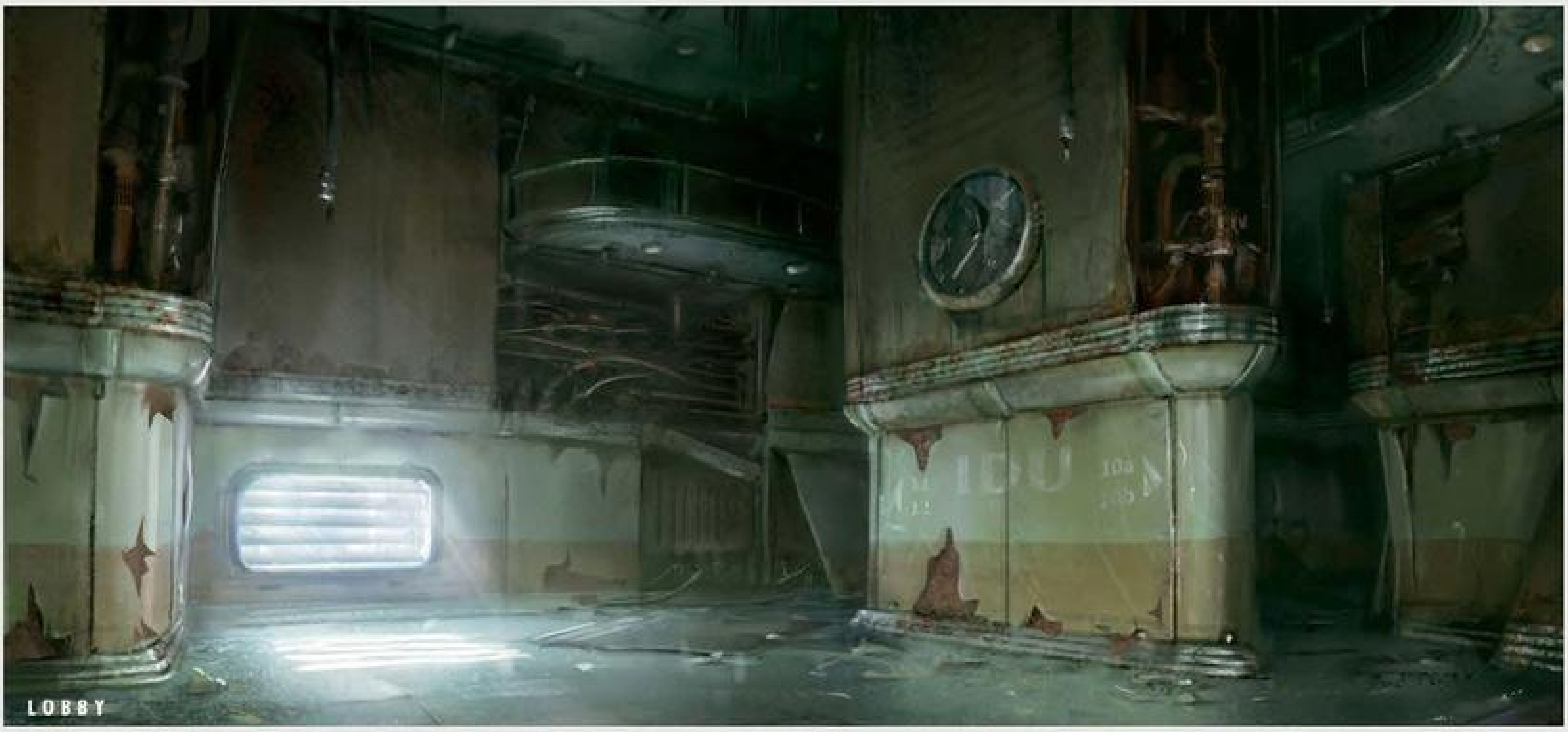




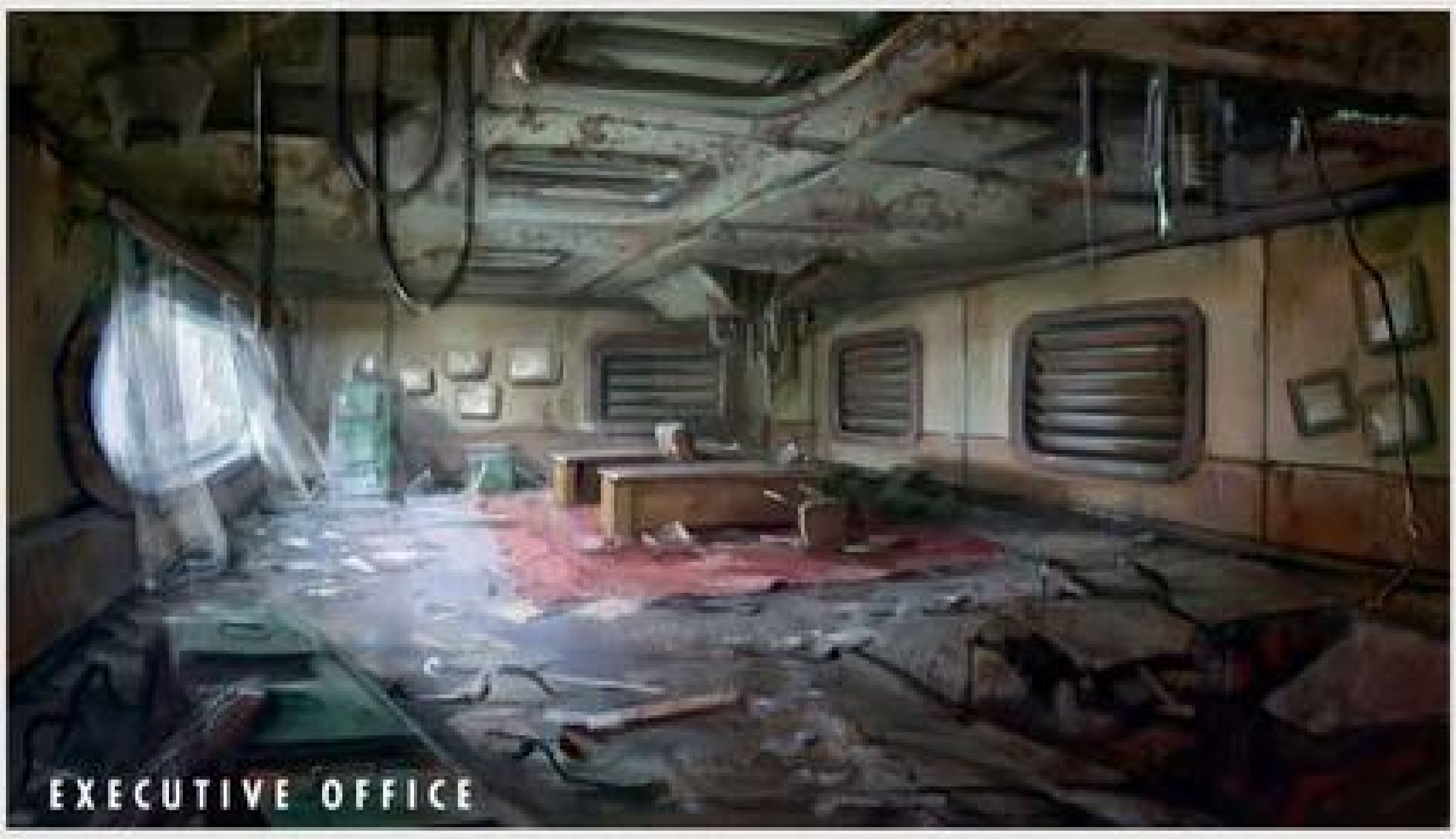
HIGH-TECH KIT APARTMENT



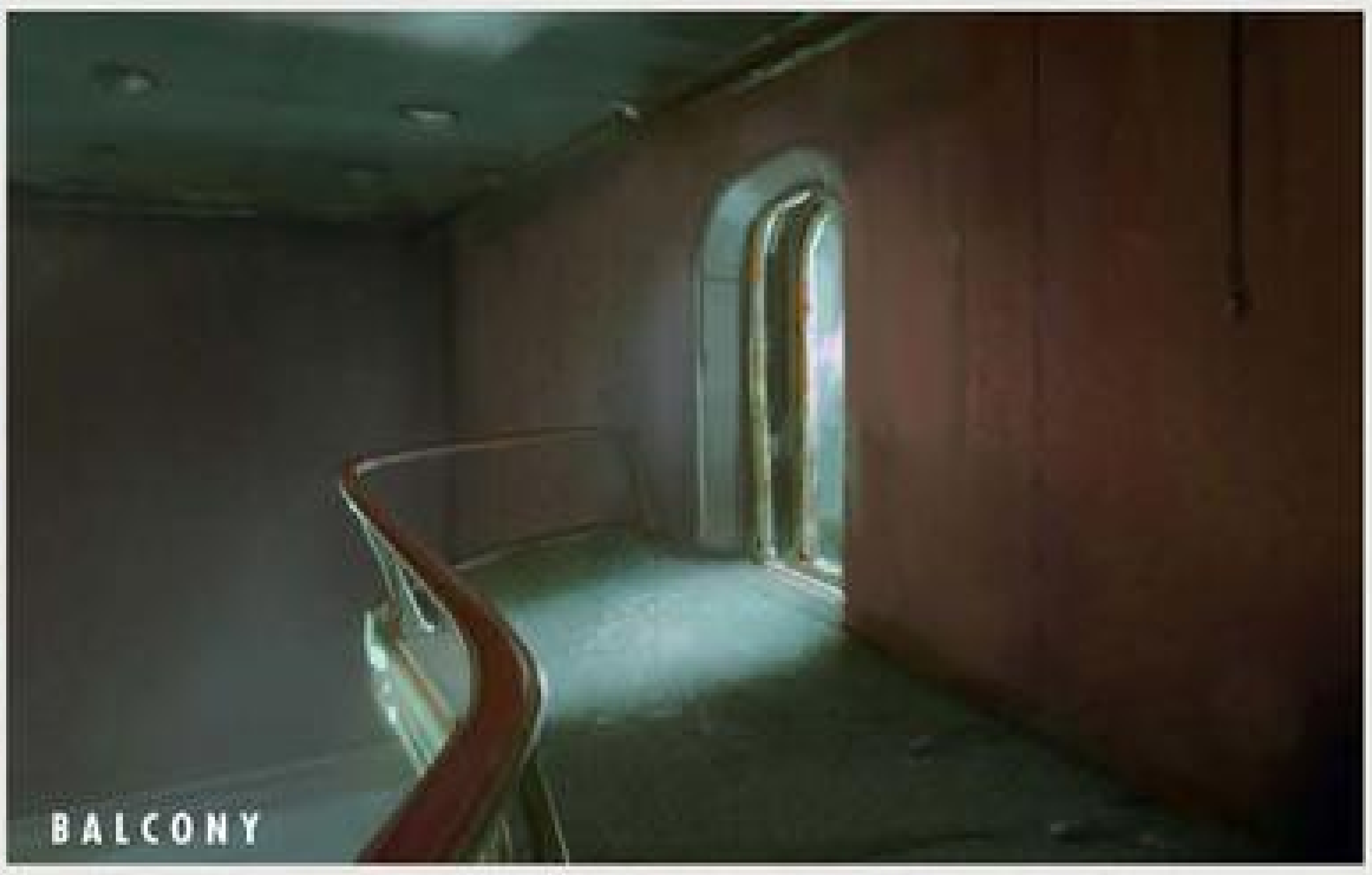




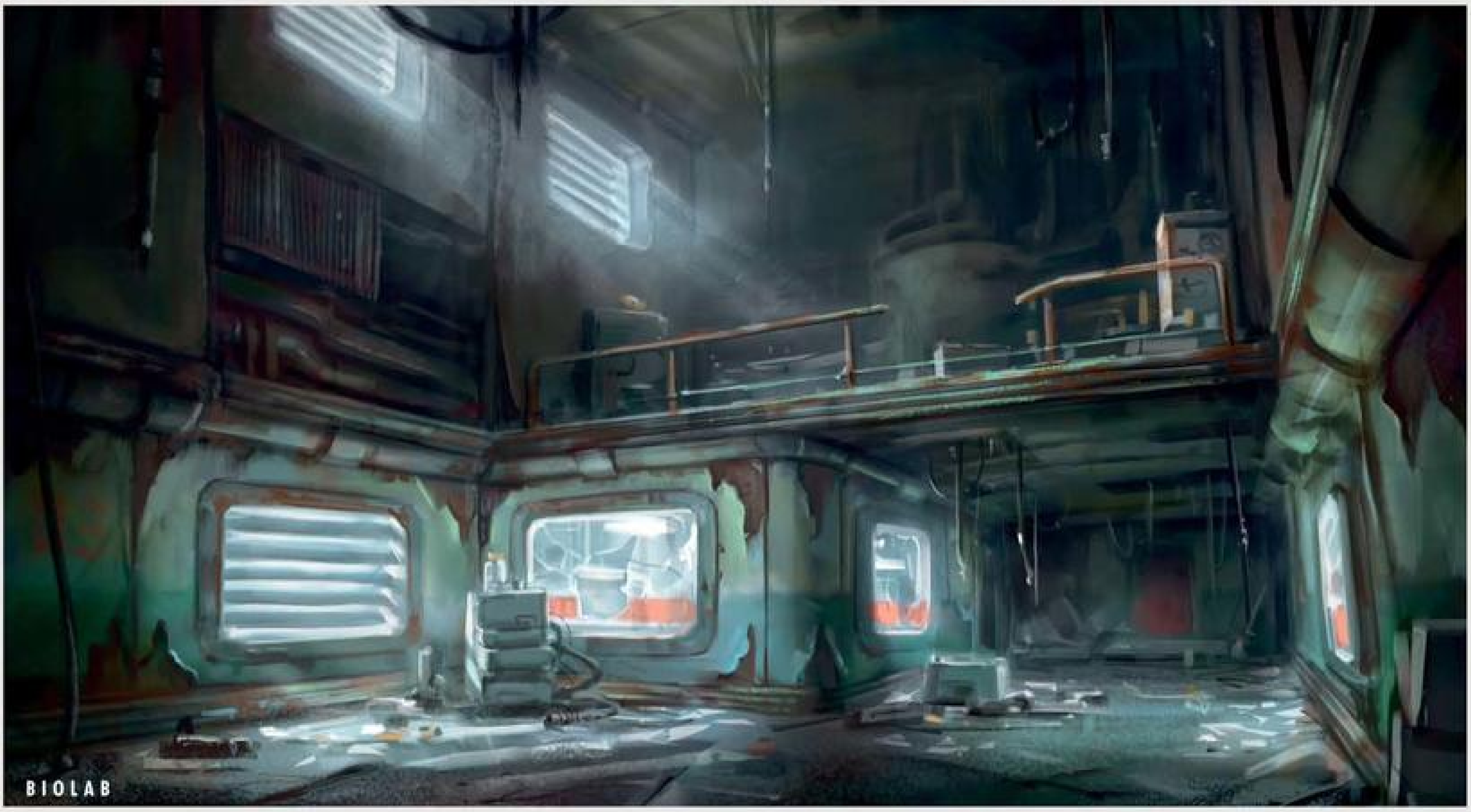
LOBBY



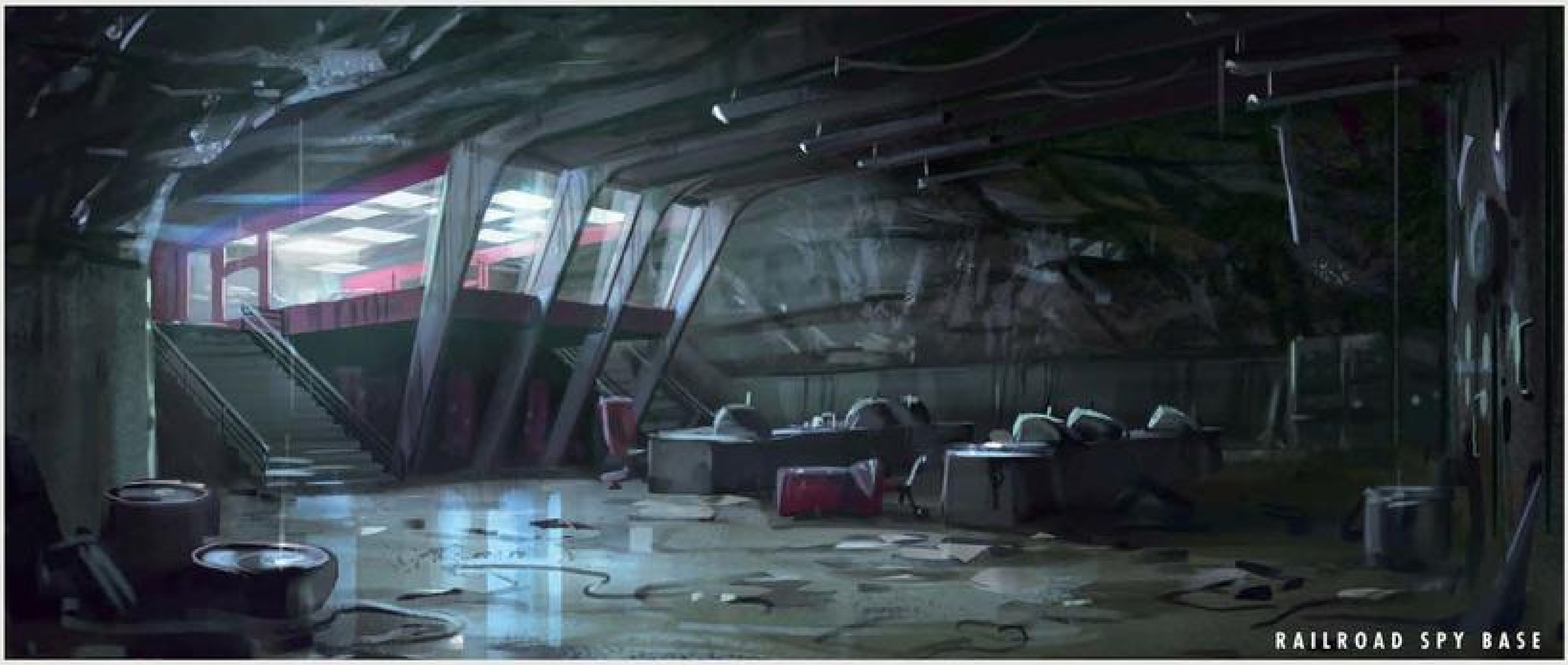
EXECUTIVE OFFICE



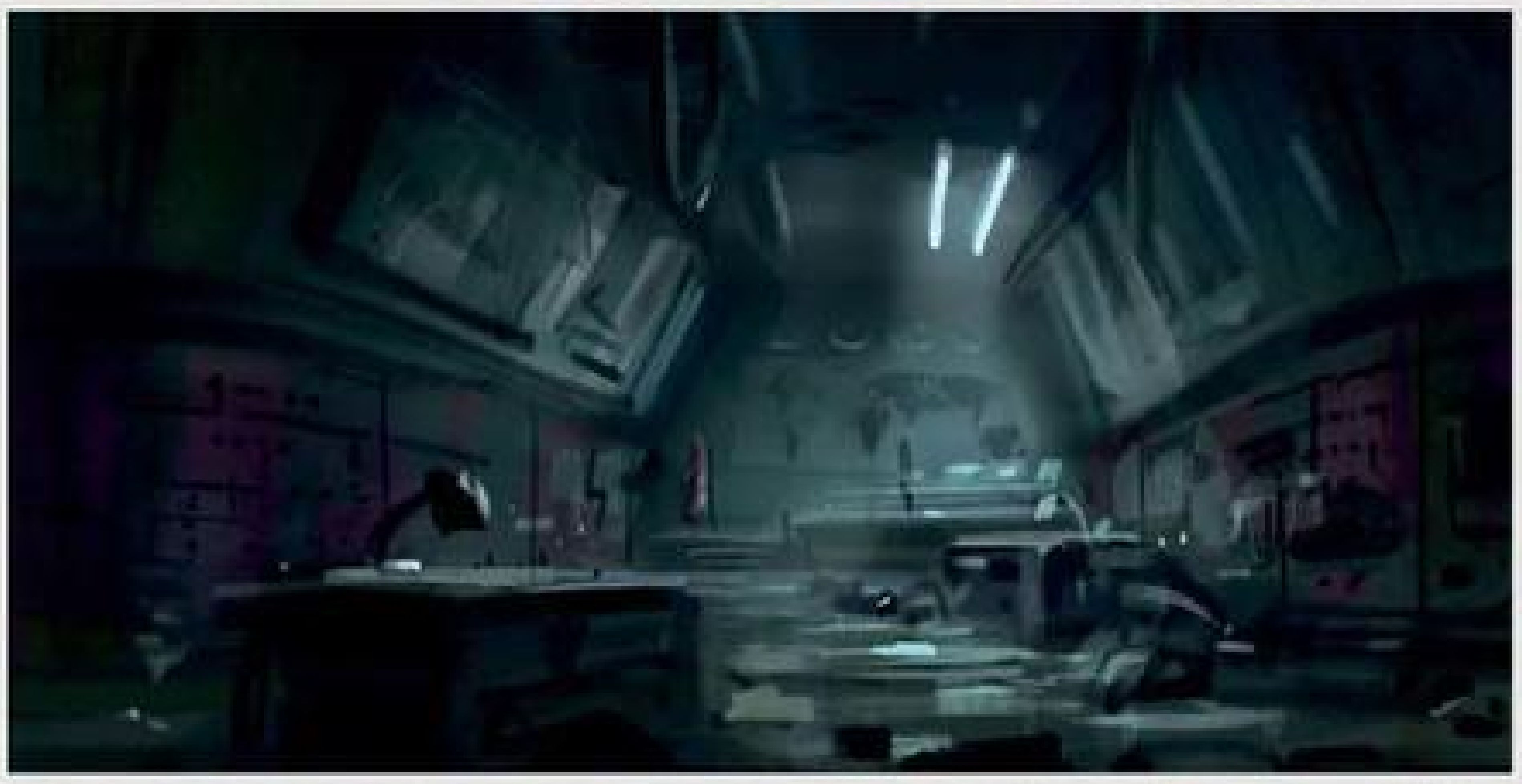
BALCONY

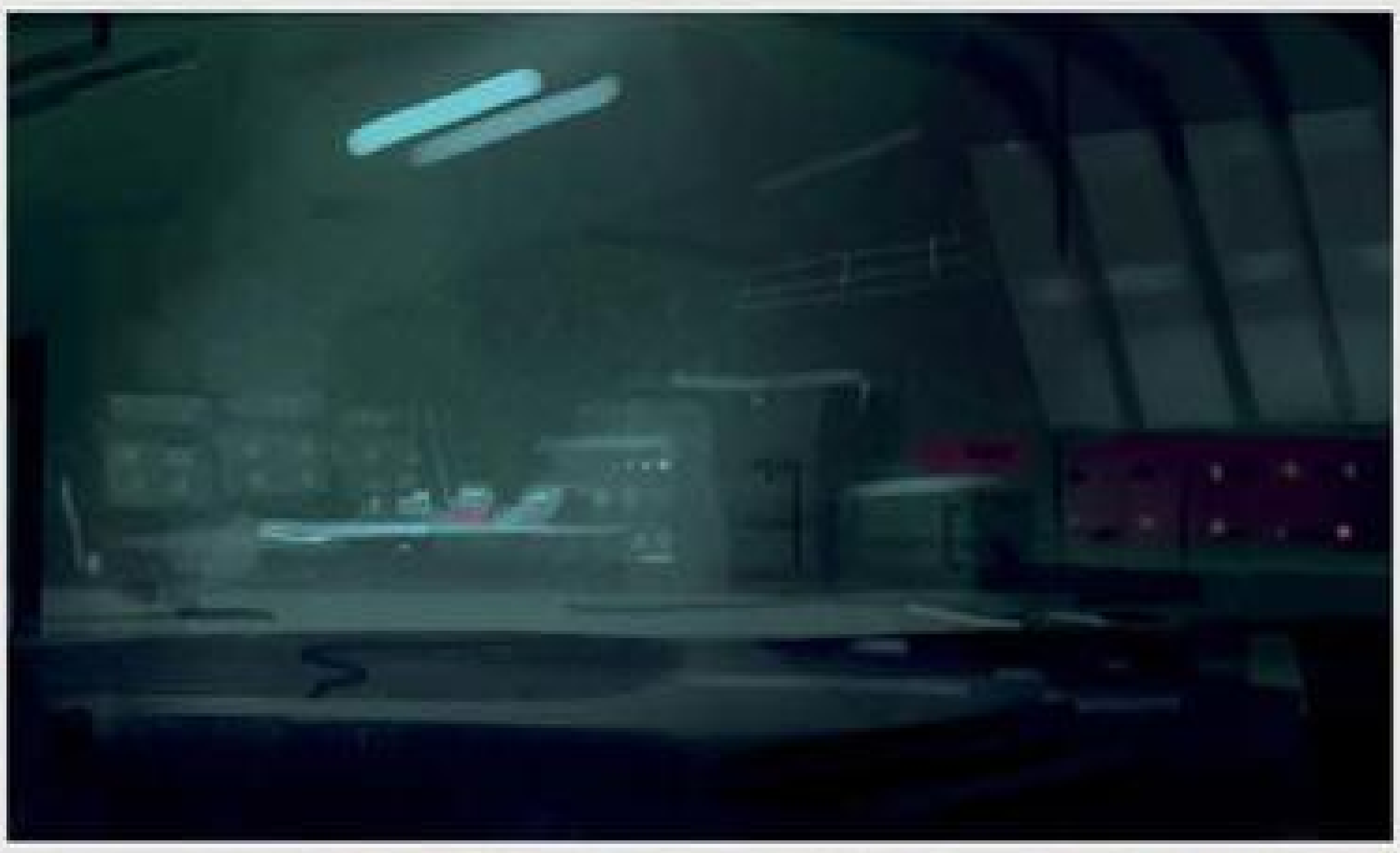


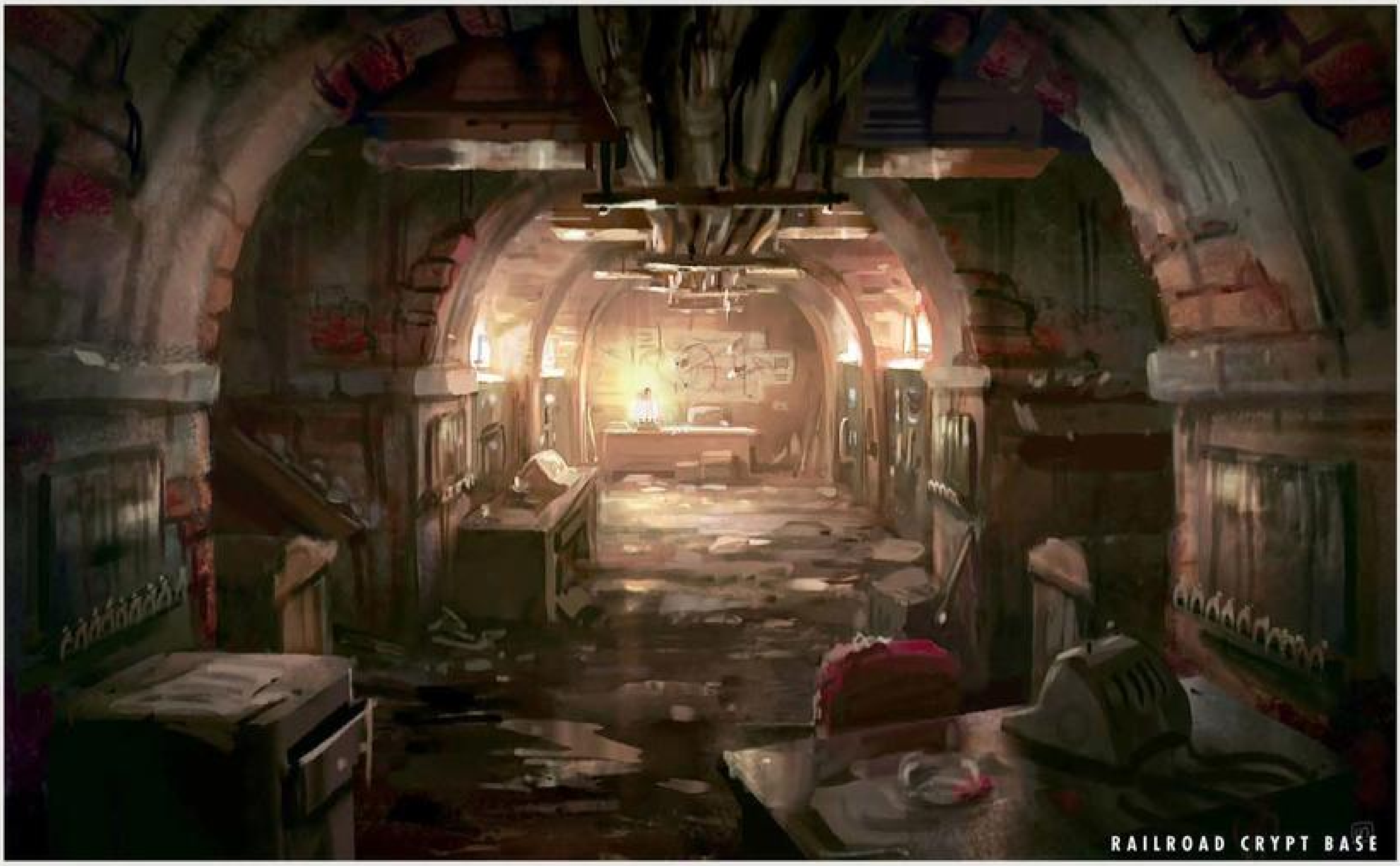
BIOLAB



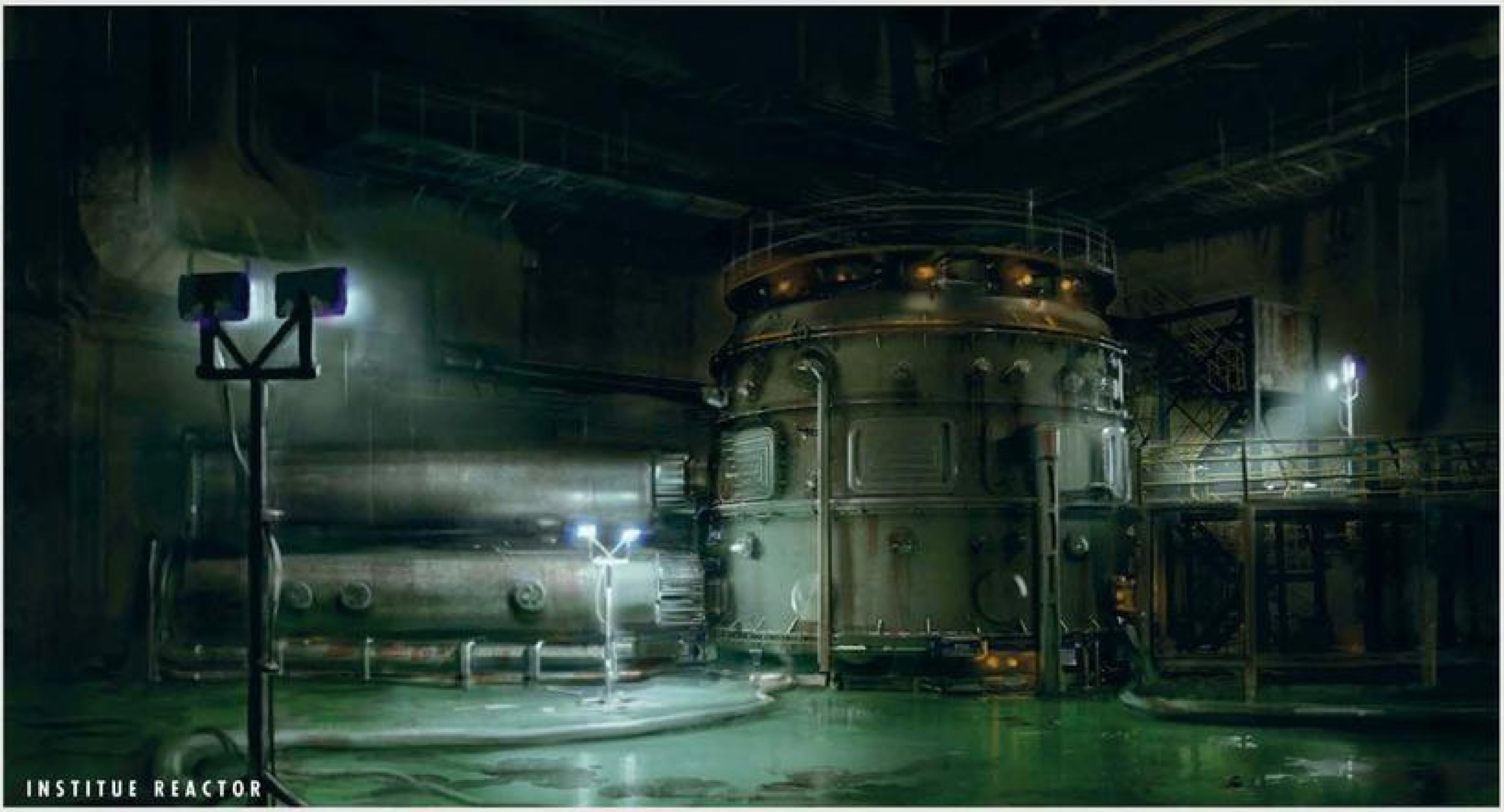
RAILROAD SPY BASE

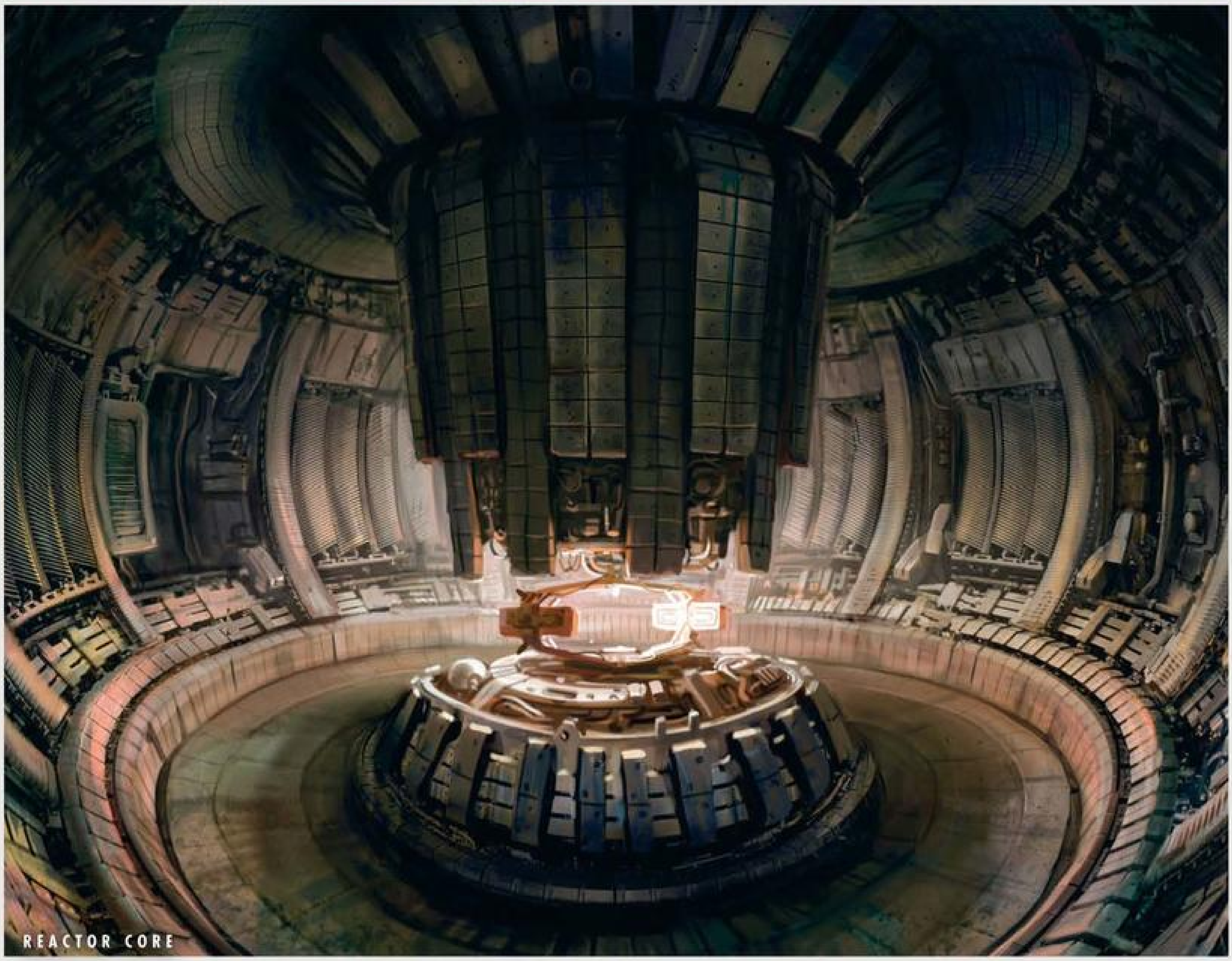


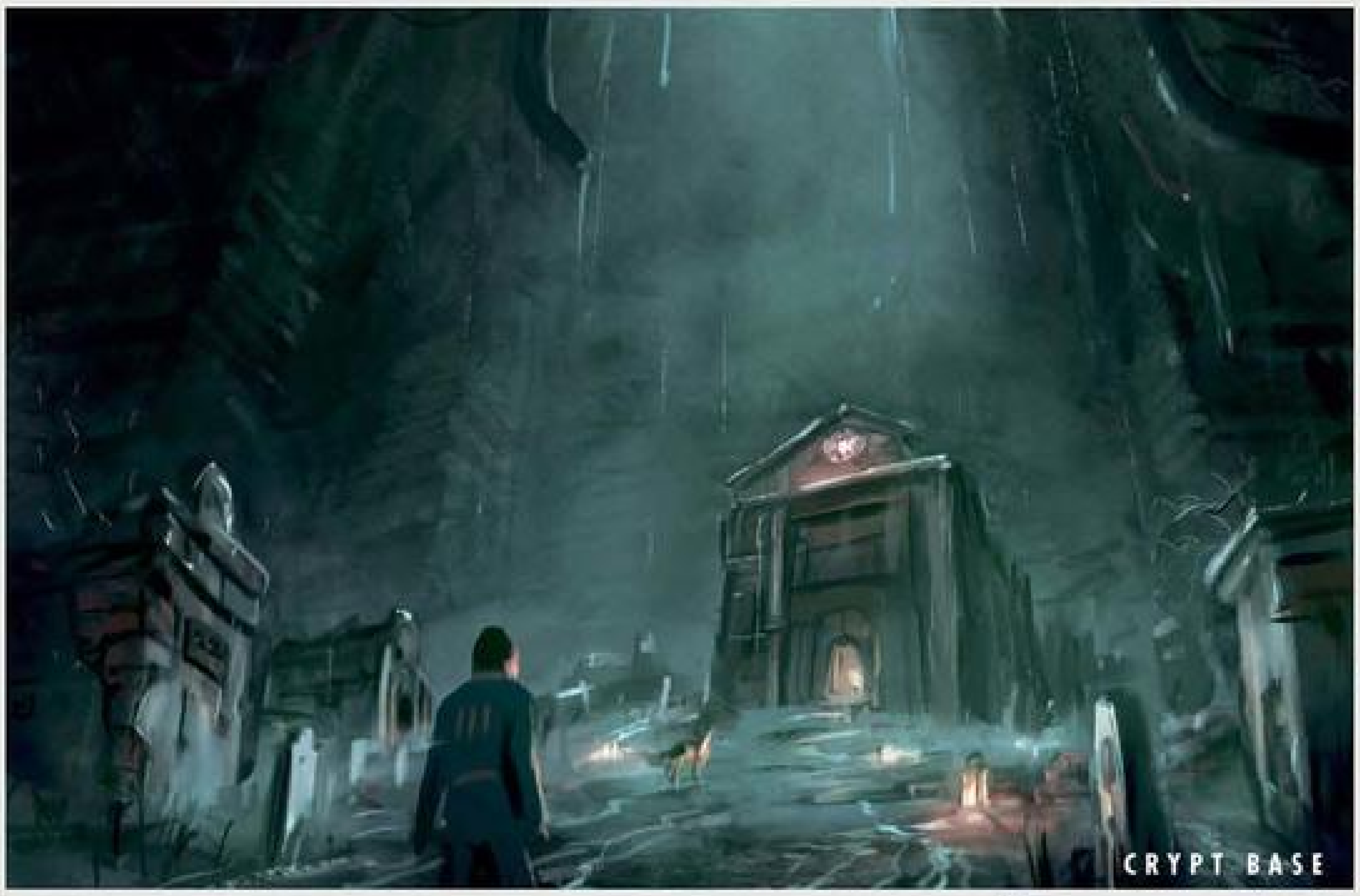




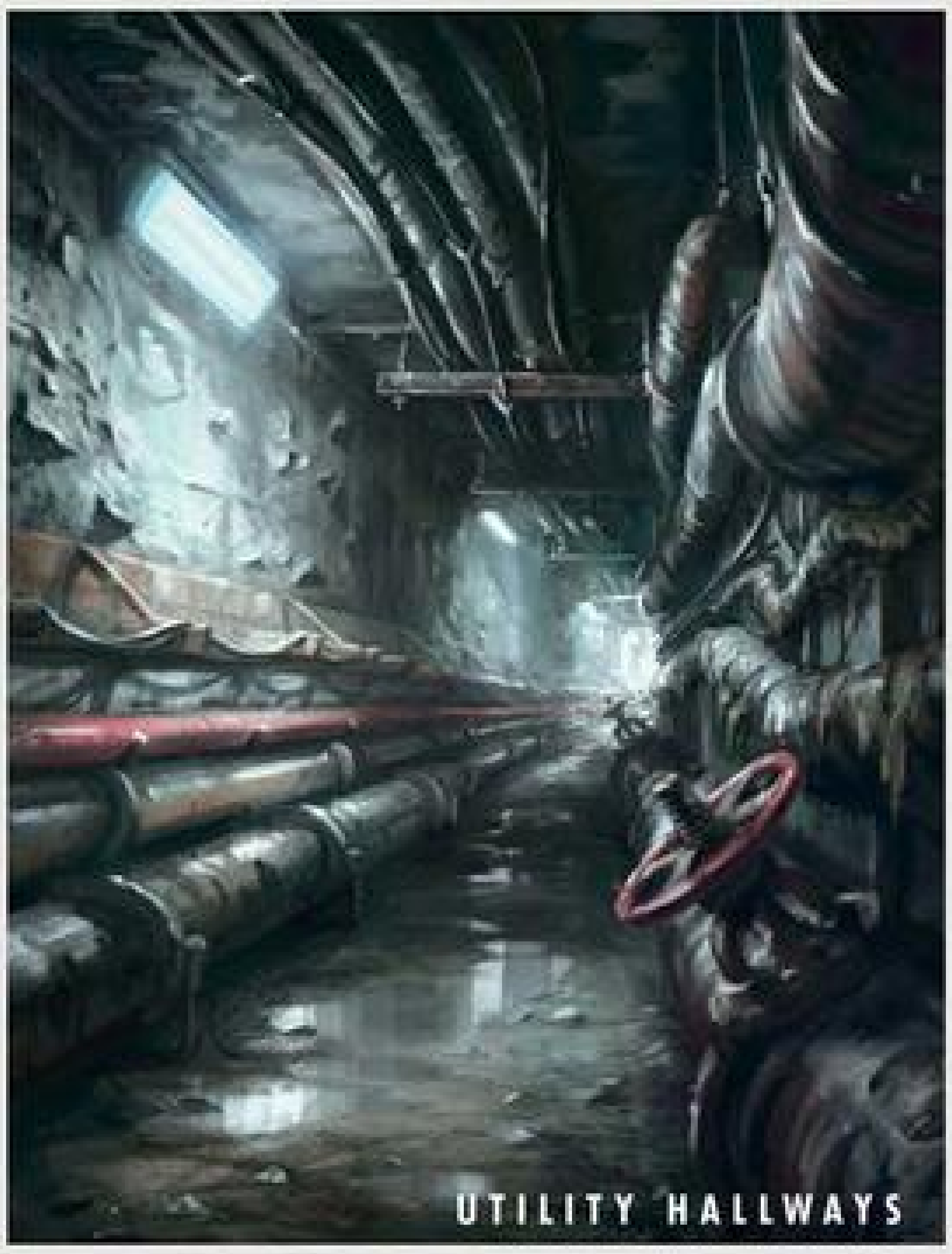
RAILROAD CRYPT BASE


INSTITUE REACTOR

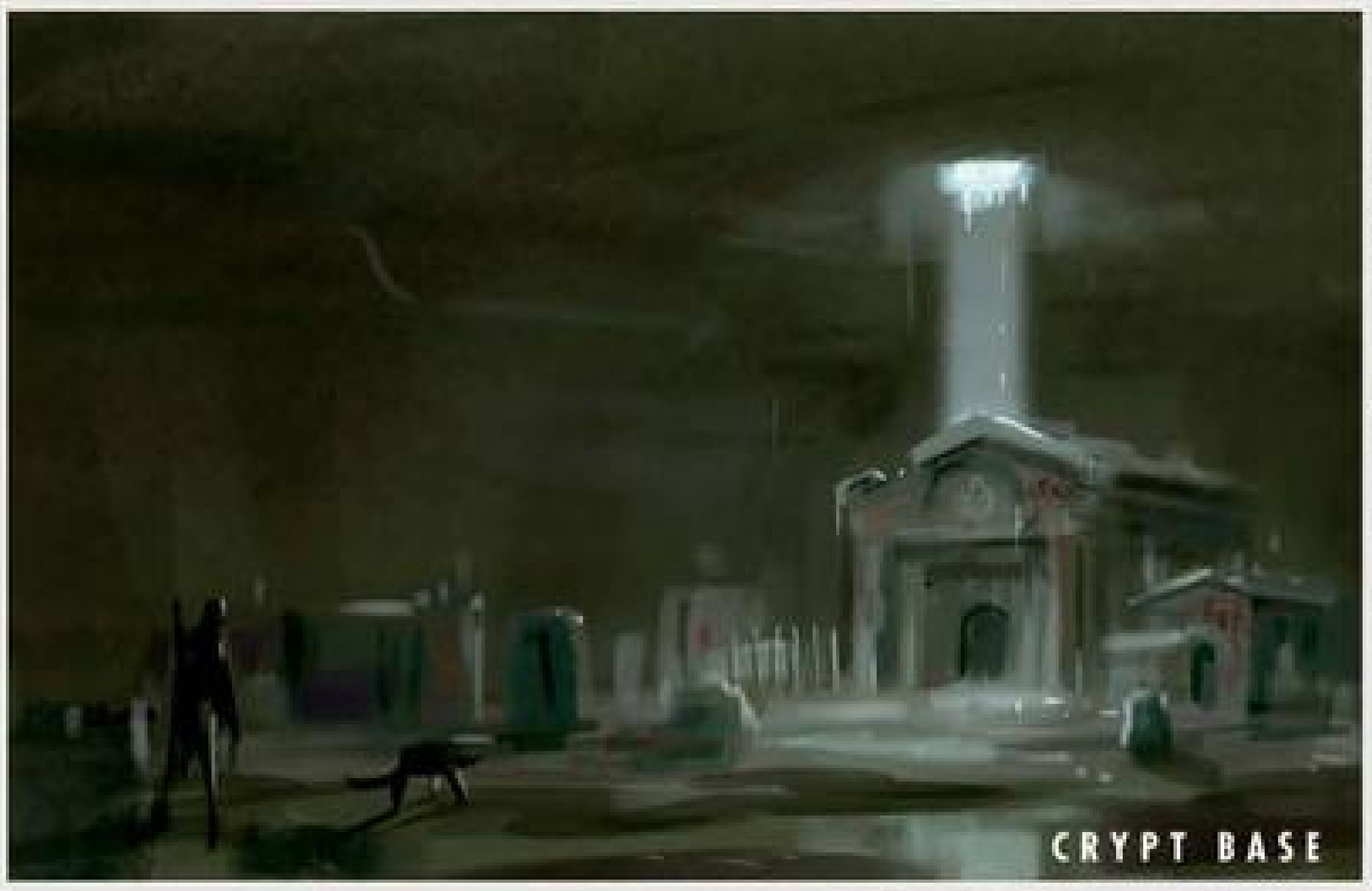

REACTOR CORE



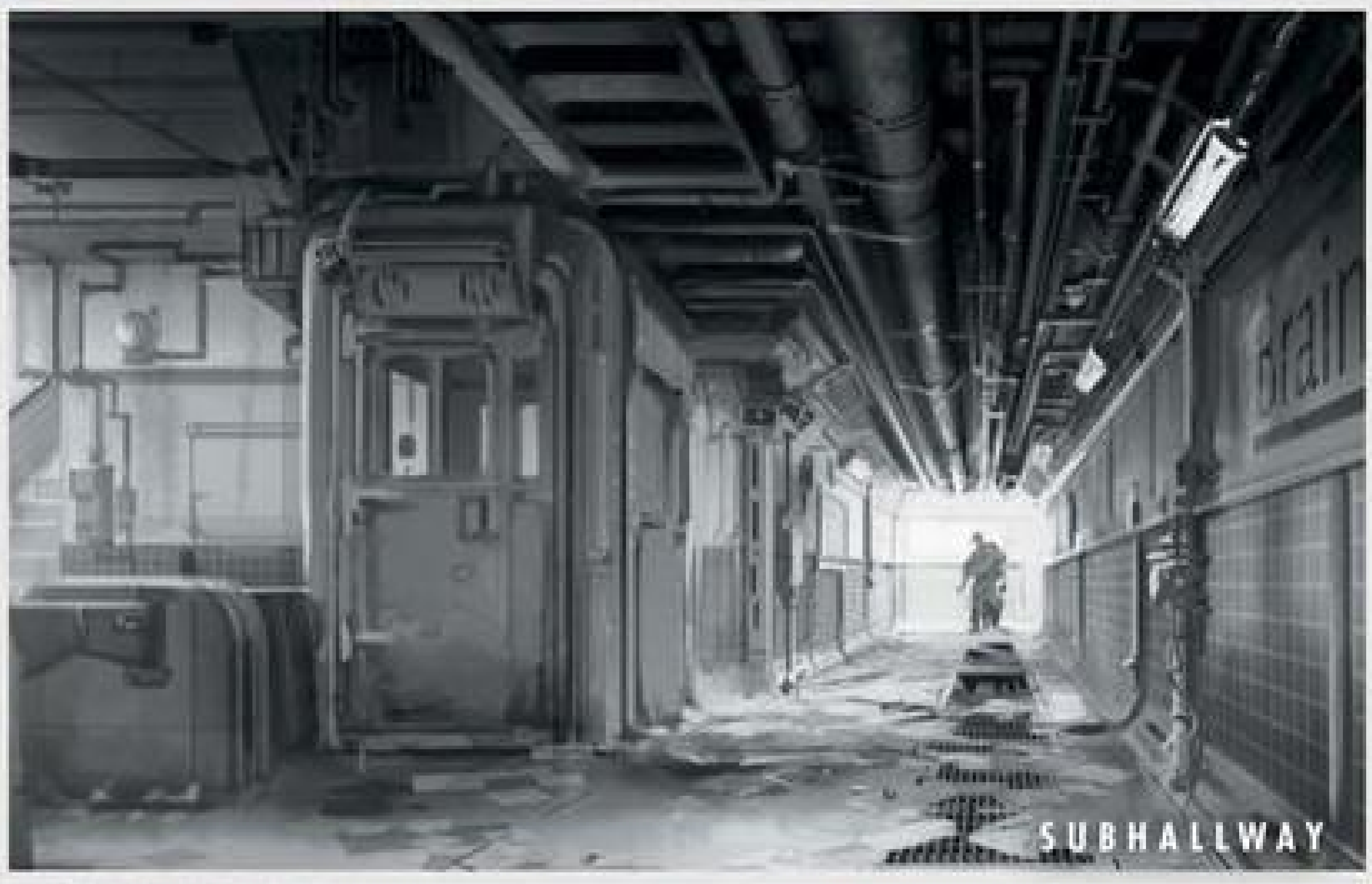
CRYPT BASE



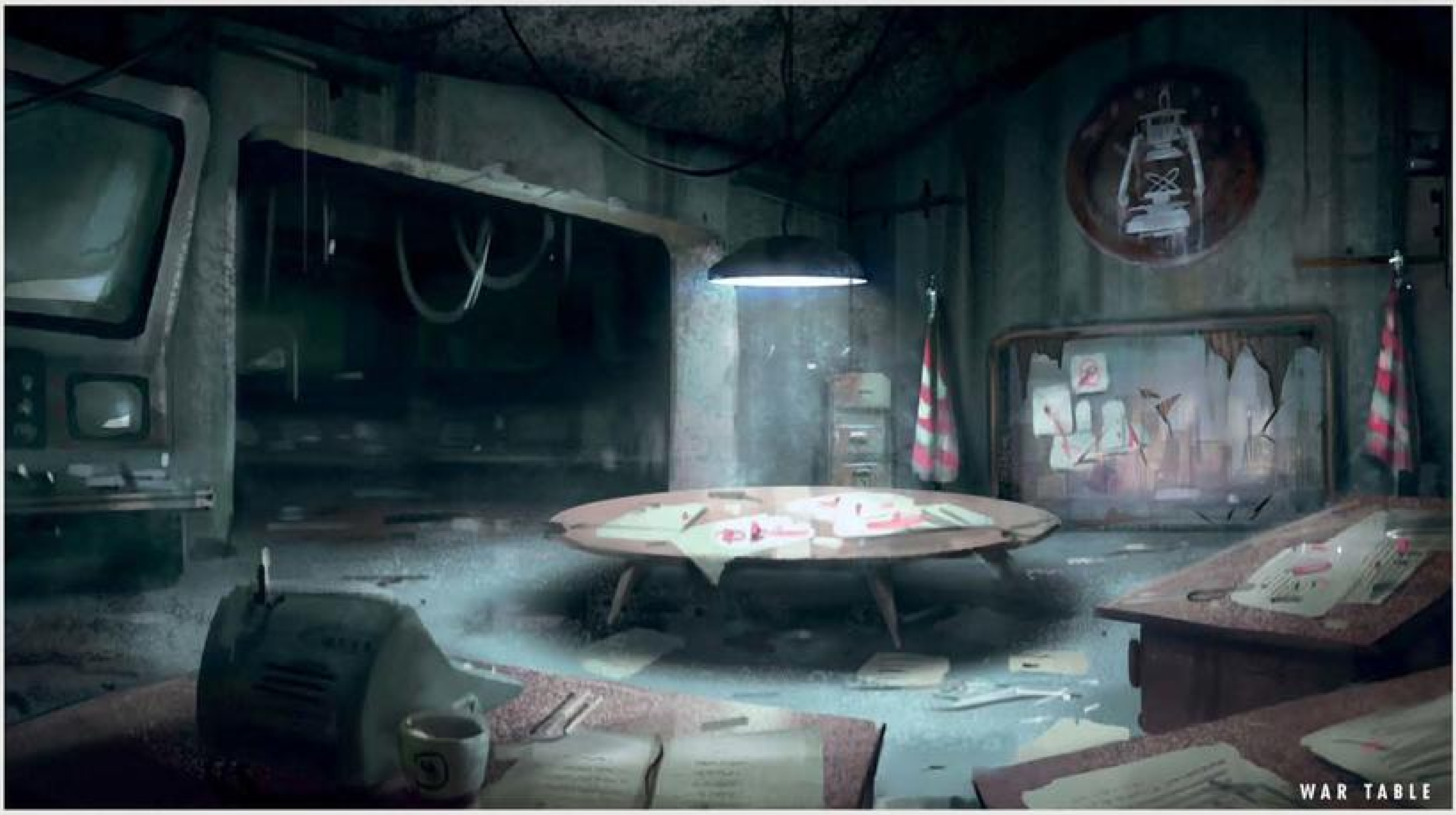
UTILITY HALLWAYS



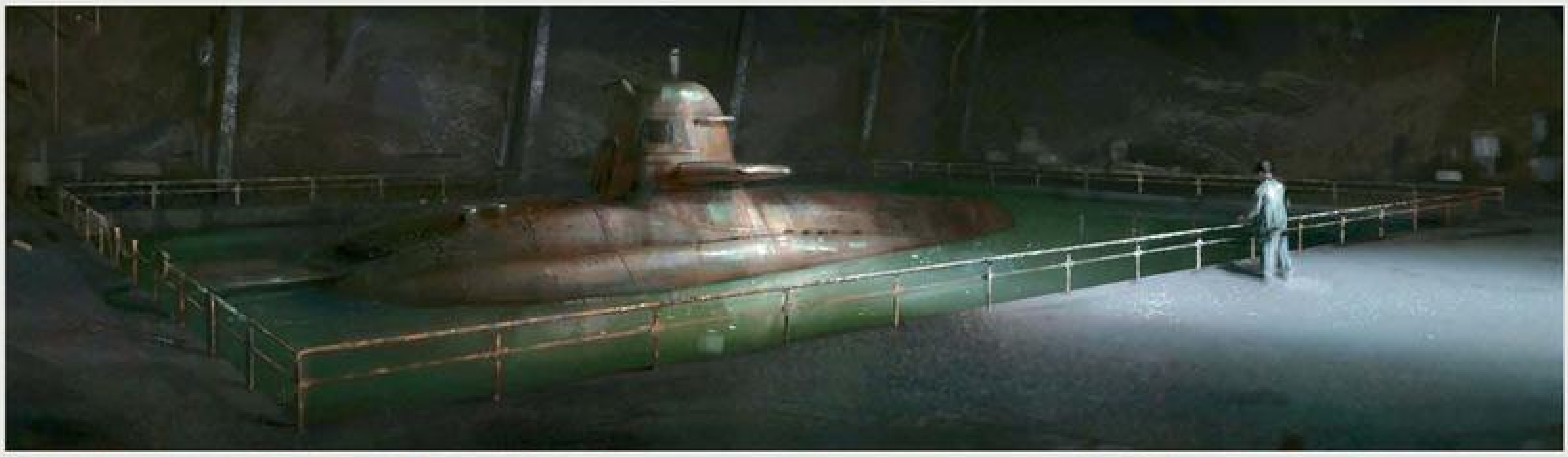
CRYPT BASE

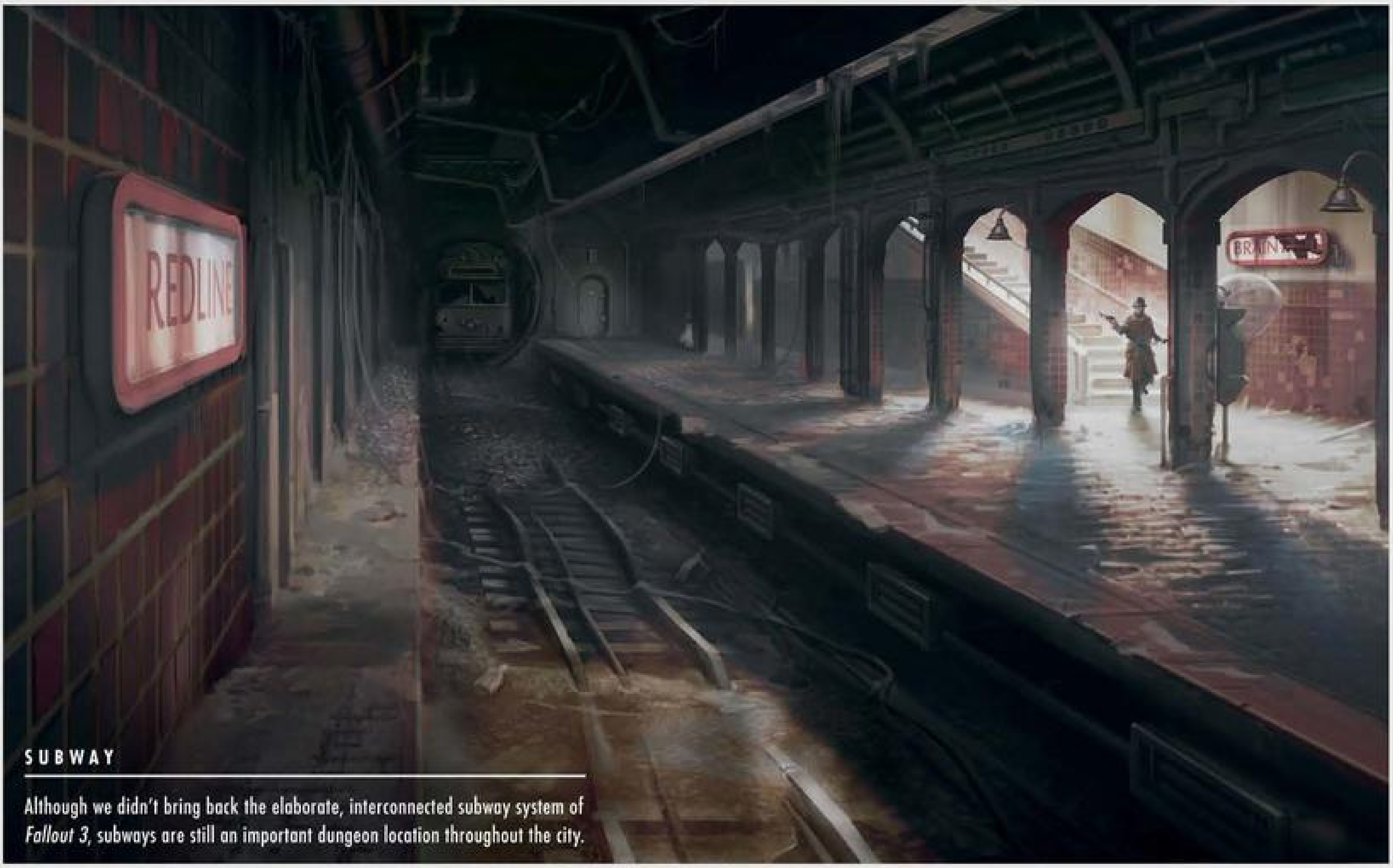


SUBHALLWAY



WAR TABLE

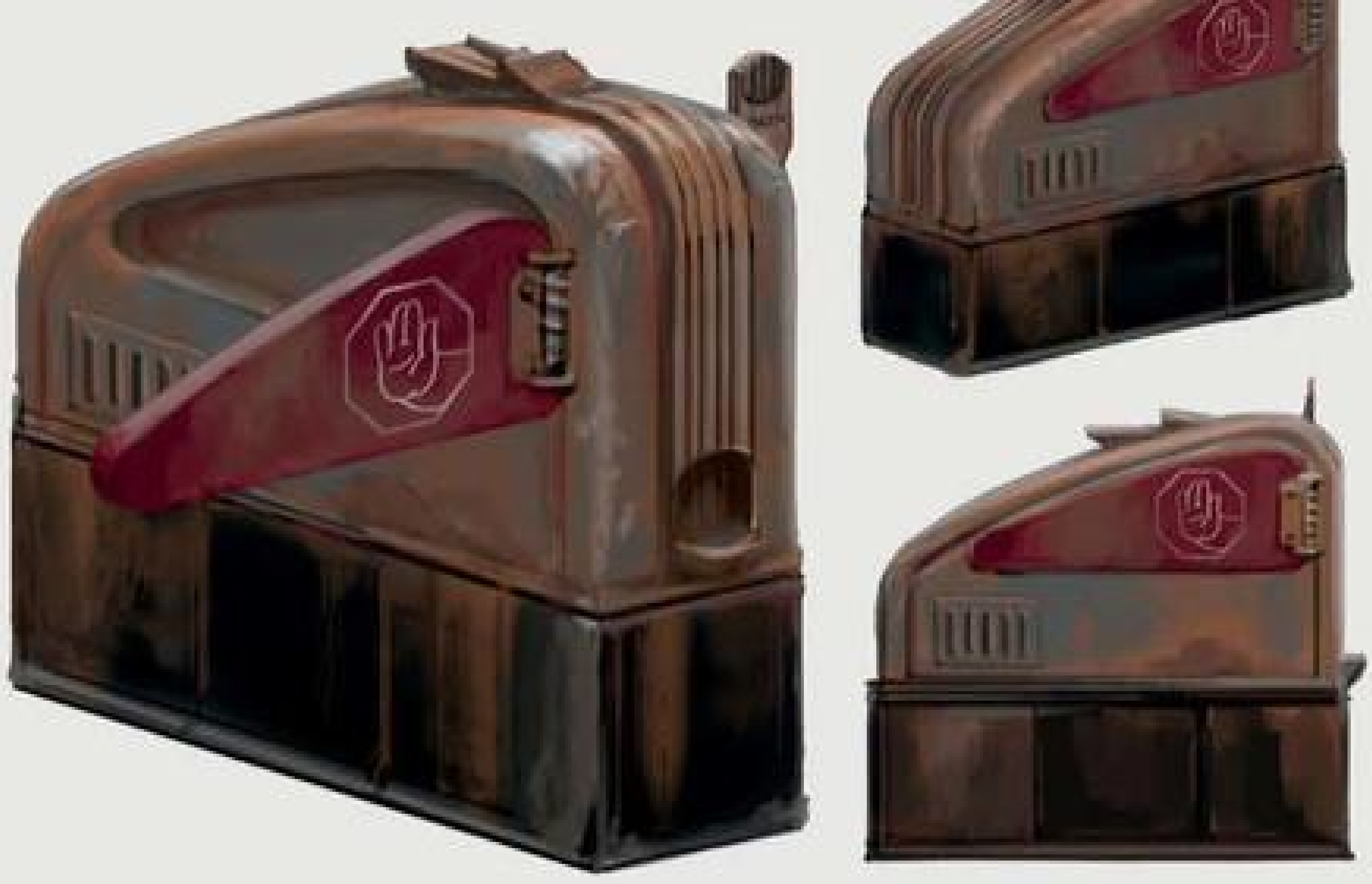




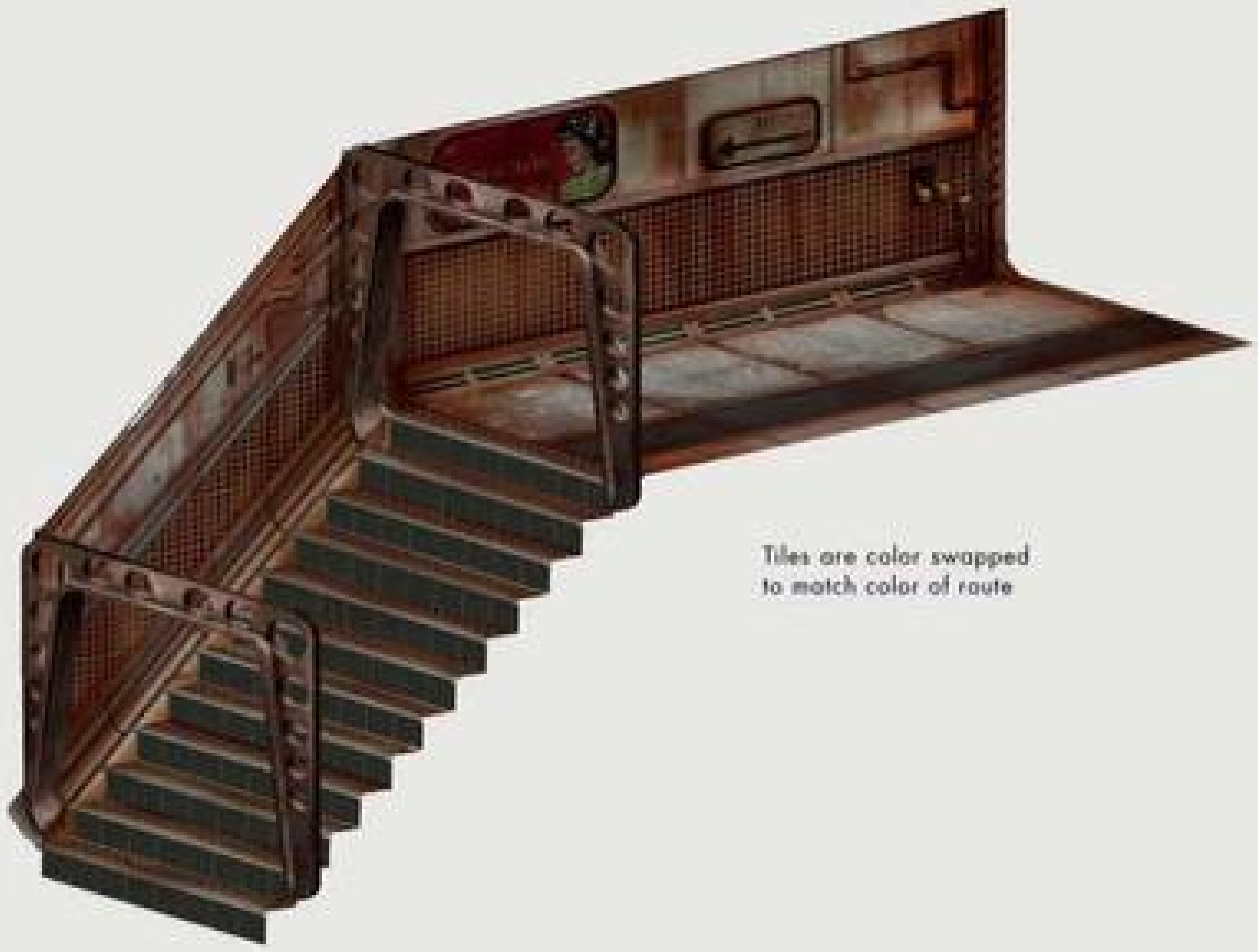
SUBWAY

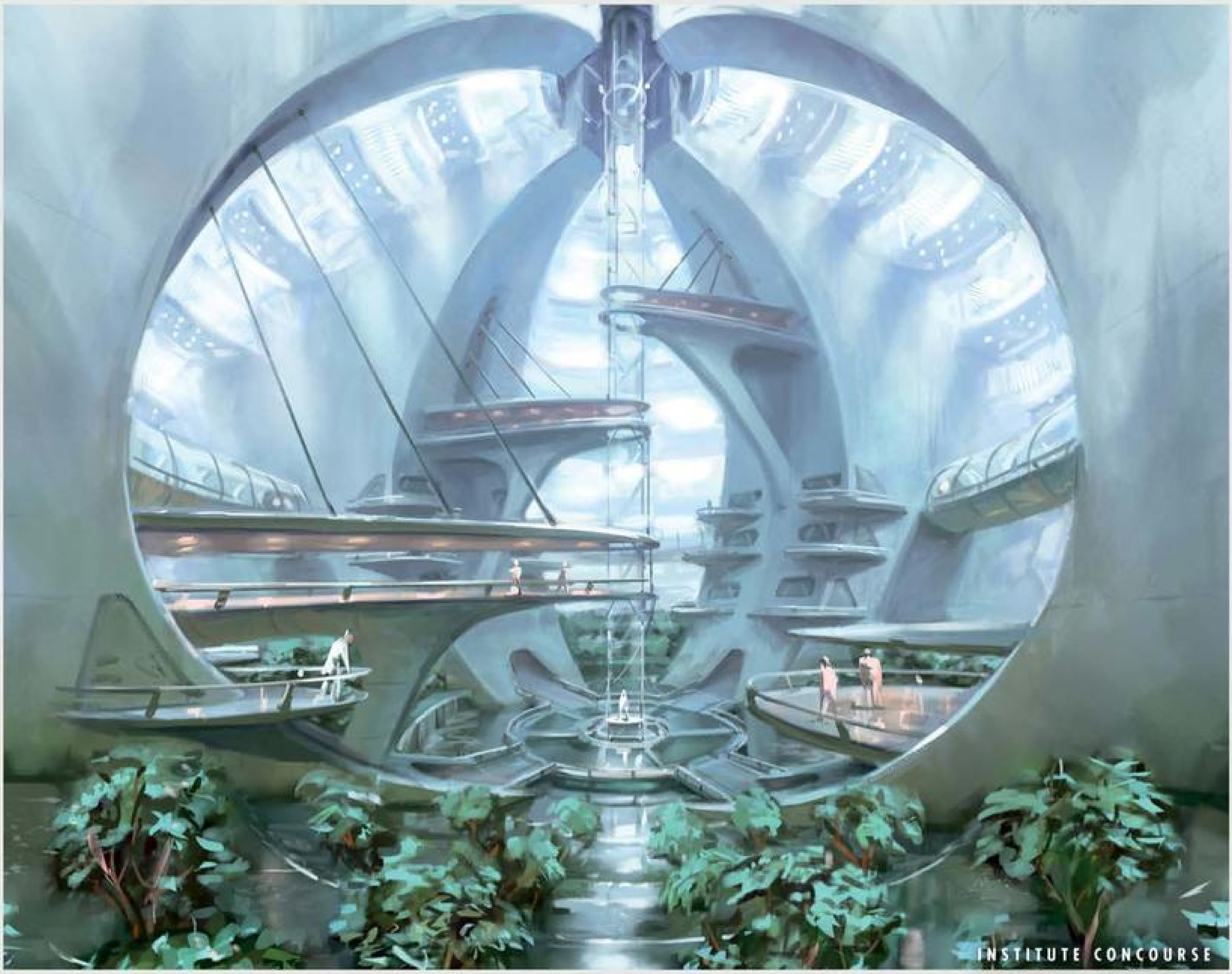
Although we didn't bring back the elaborate, interconnected subway system of *Fallout 3*, subways are still an important dungeon location throughout the city.

SUBWAY TICKET GATE

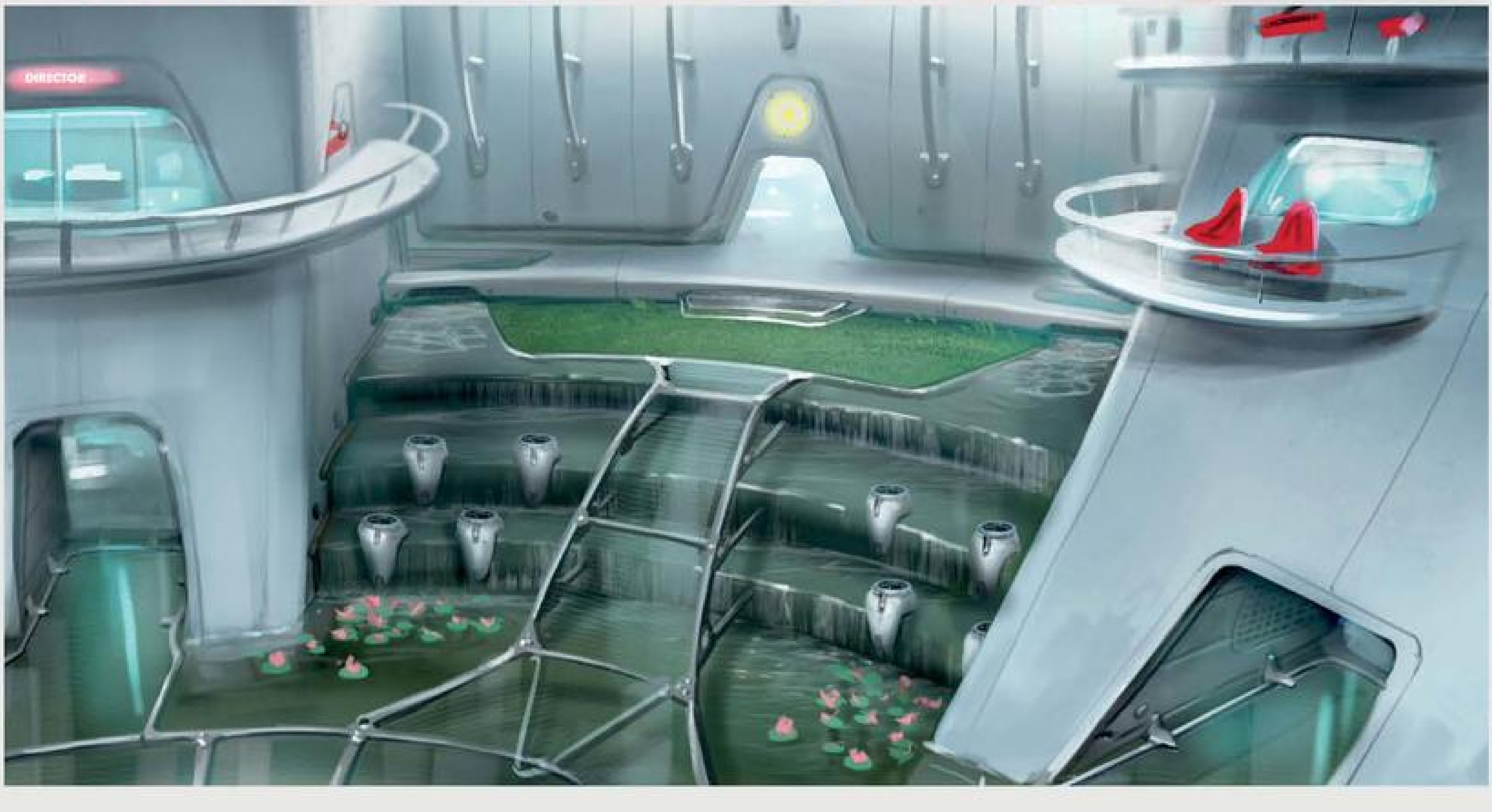


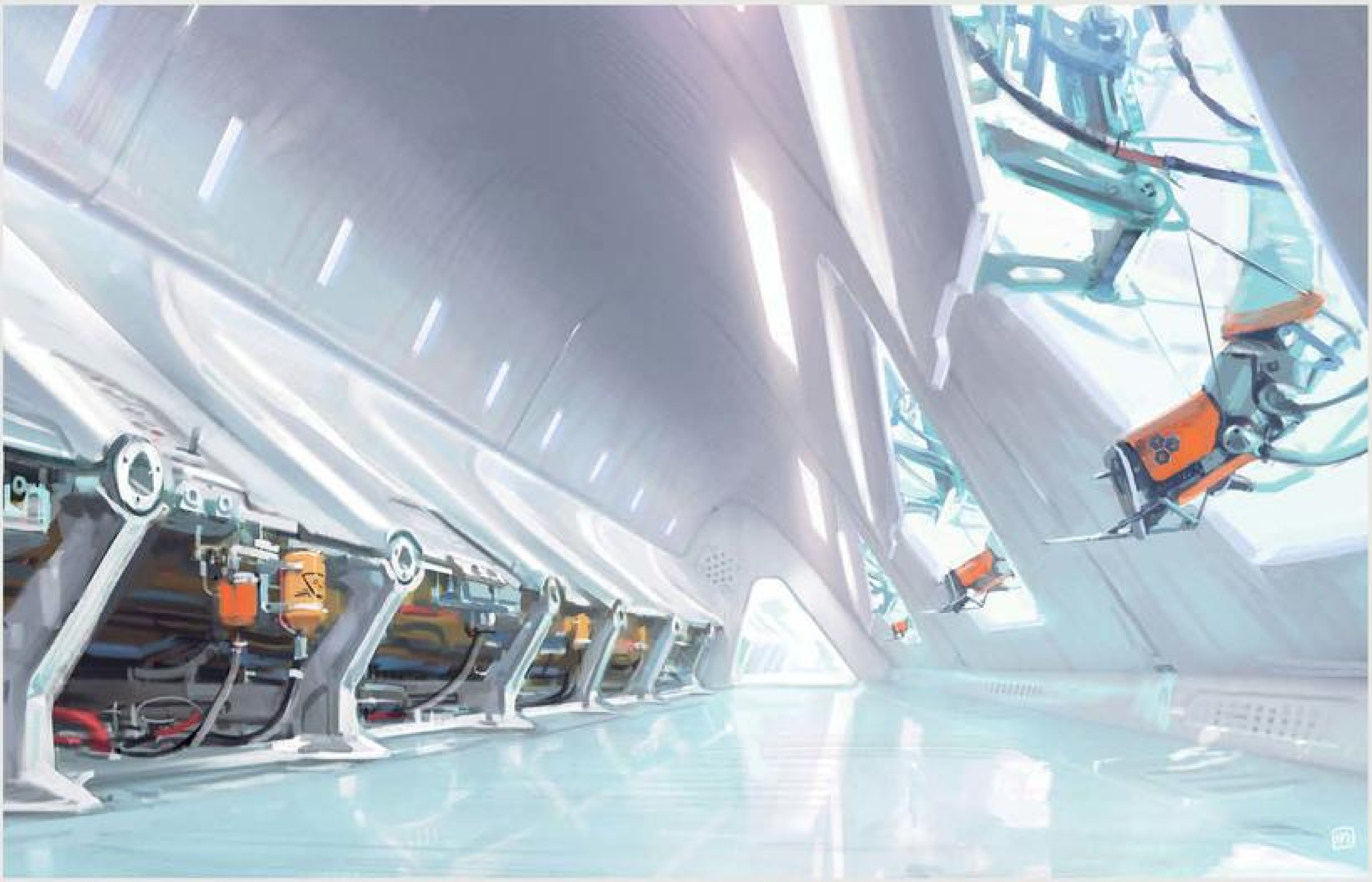
SUBWAY STAIRS

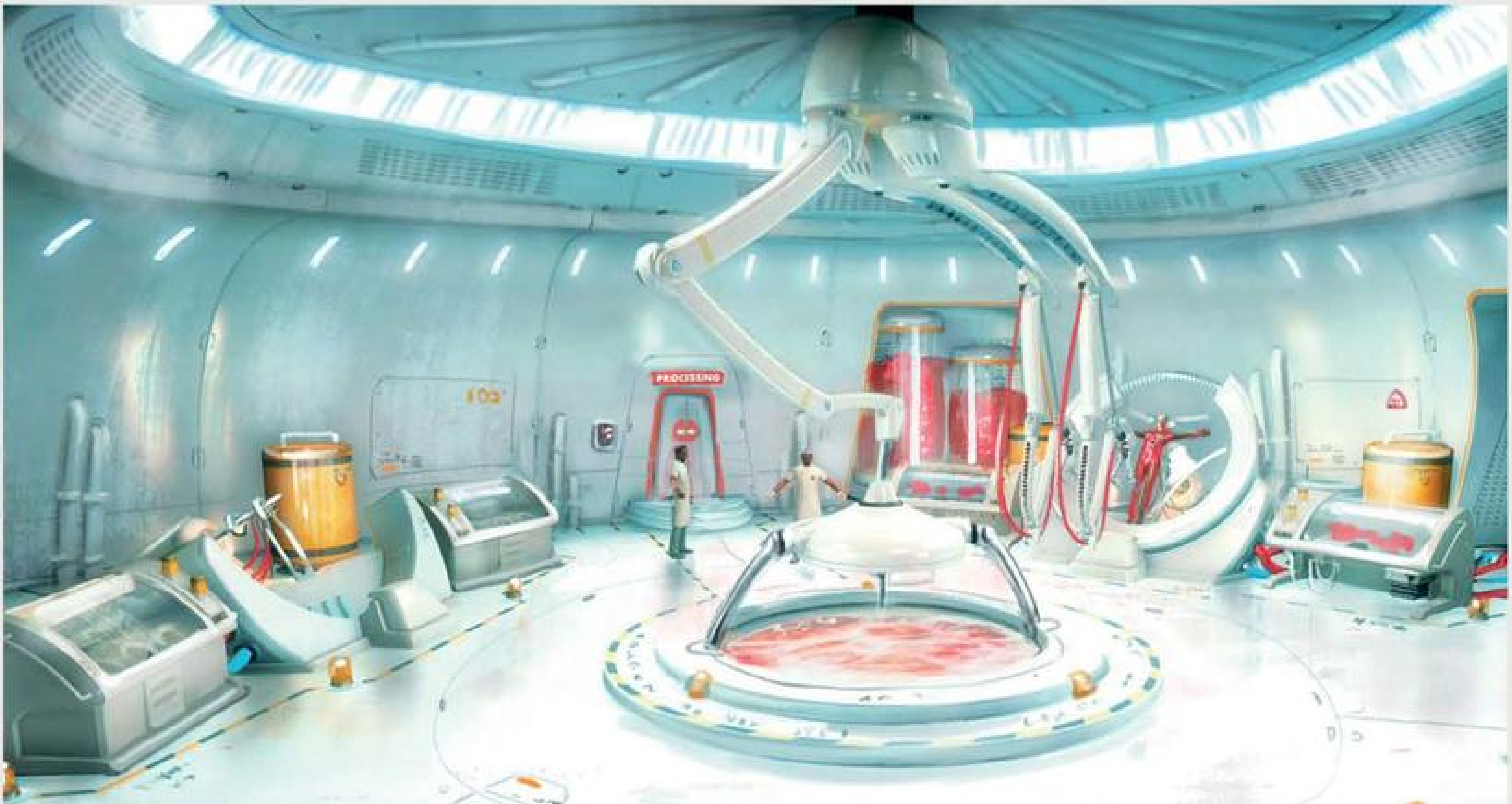

Tiles are color swapped
to match color of route



INSTITUTE CONCOURSE



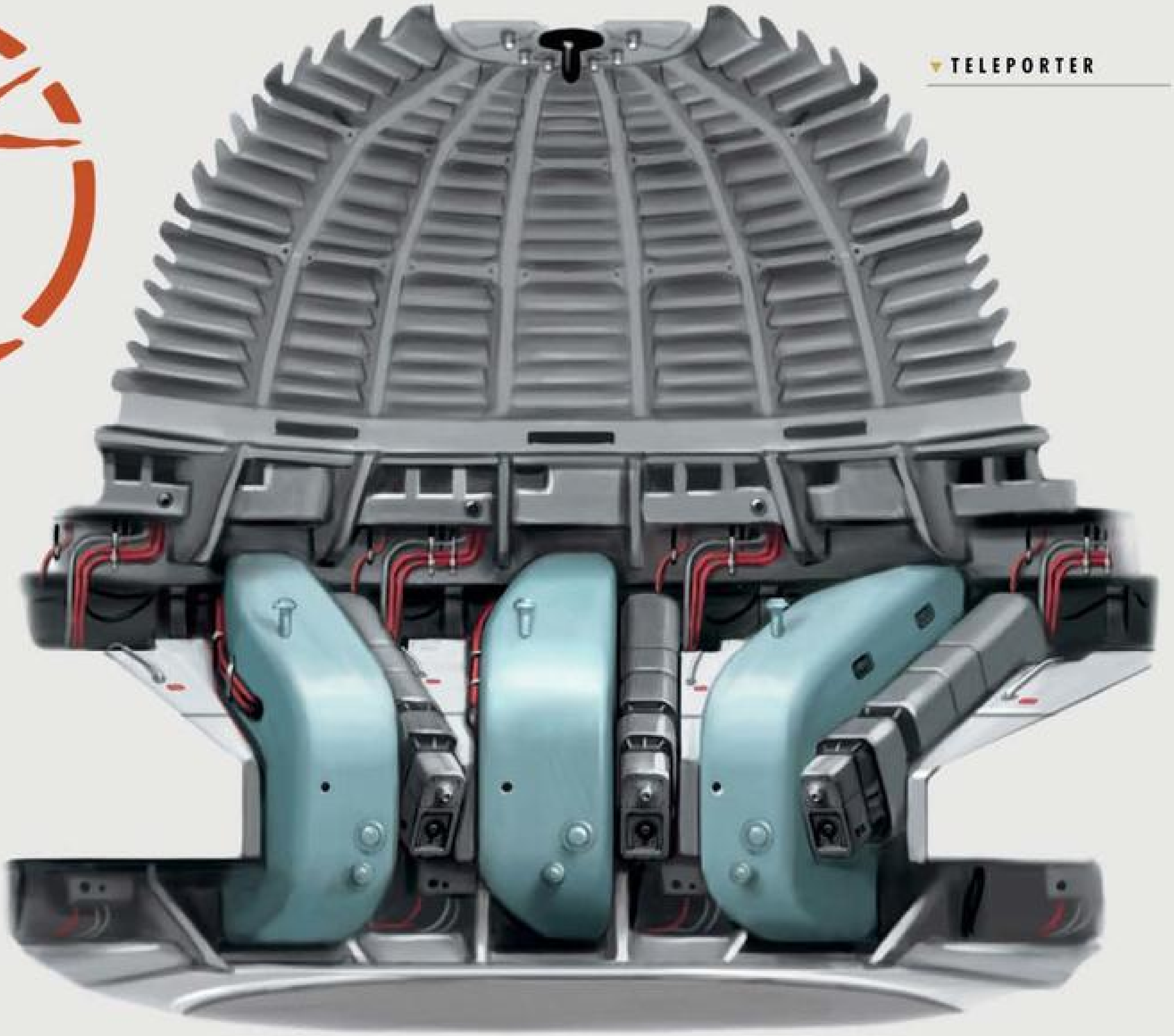



PROCESSING

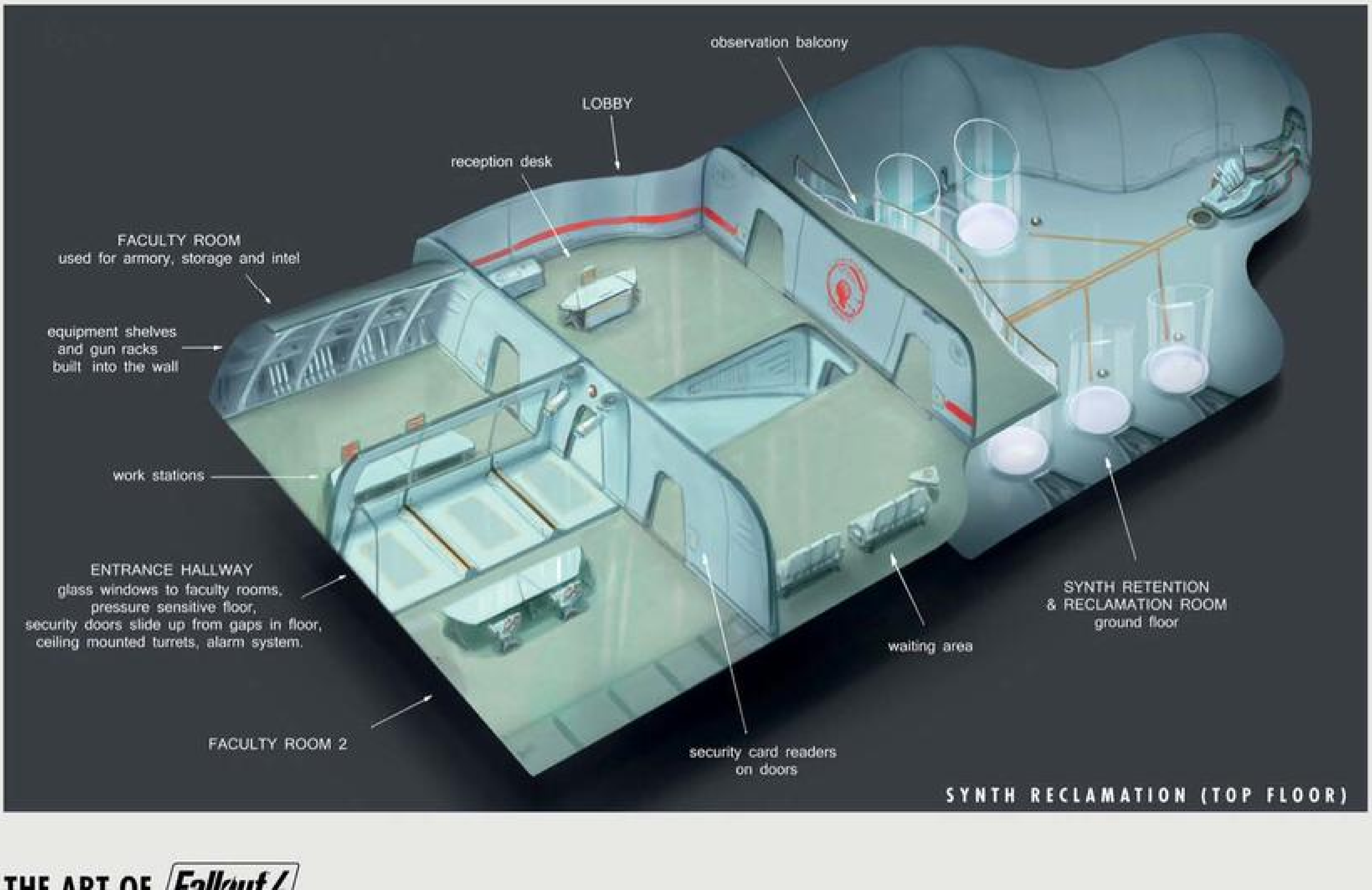
SYNTH FABRICATION ROOM

THE INSTITUTE

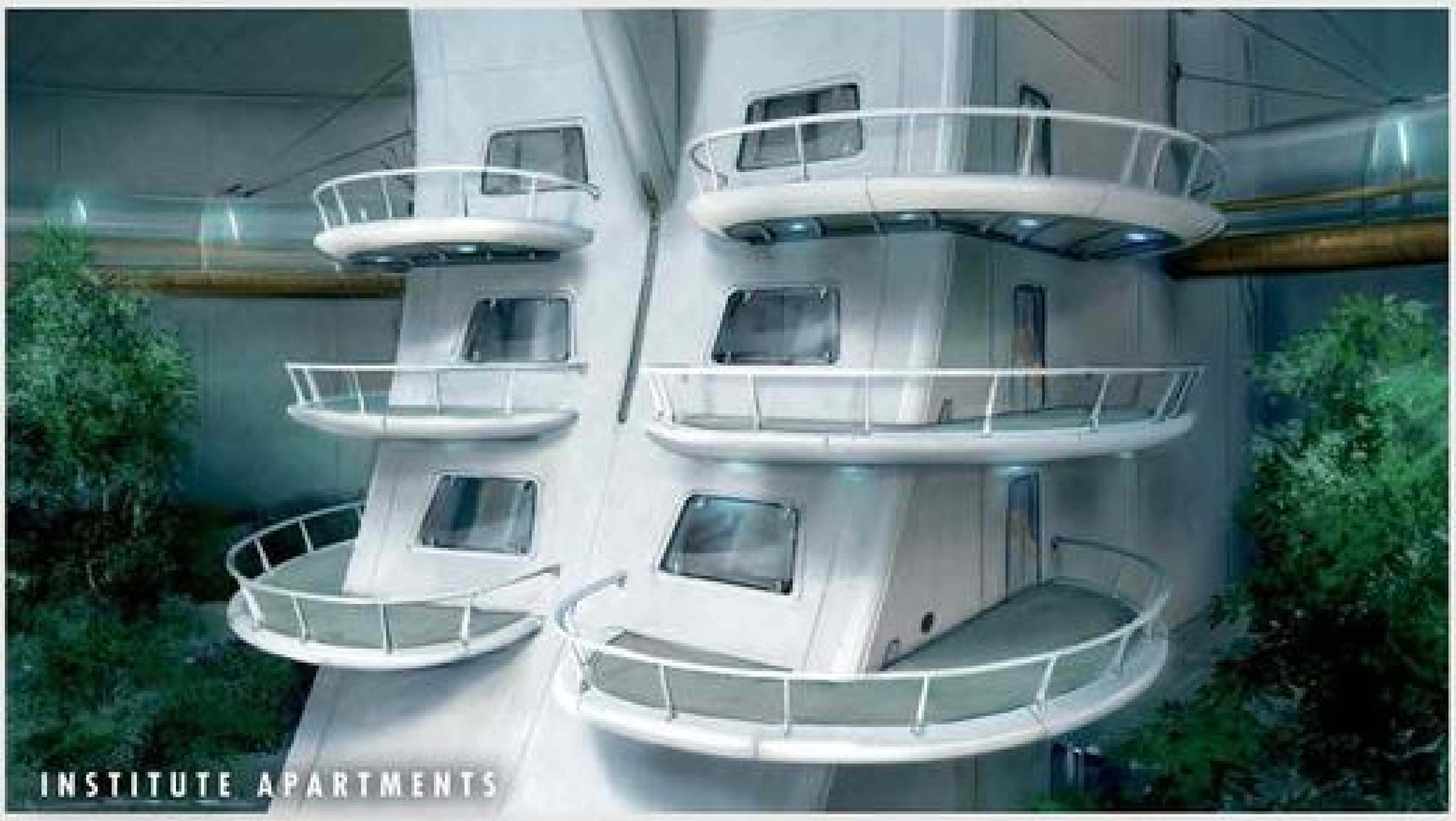
Inspired by a *Logan's Run*–like utopian future society, the Institute has a completely unique design language that's far removed from anything else in the world. There's a singular, cohesive vision that ties together the environment, the technology, and the costumes.



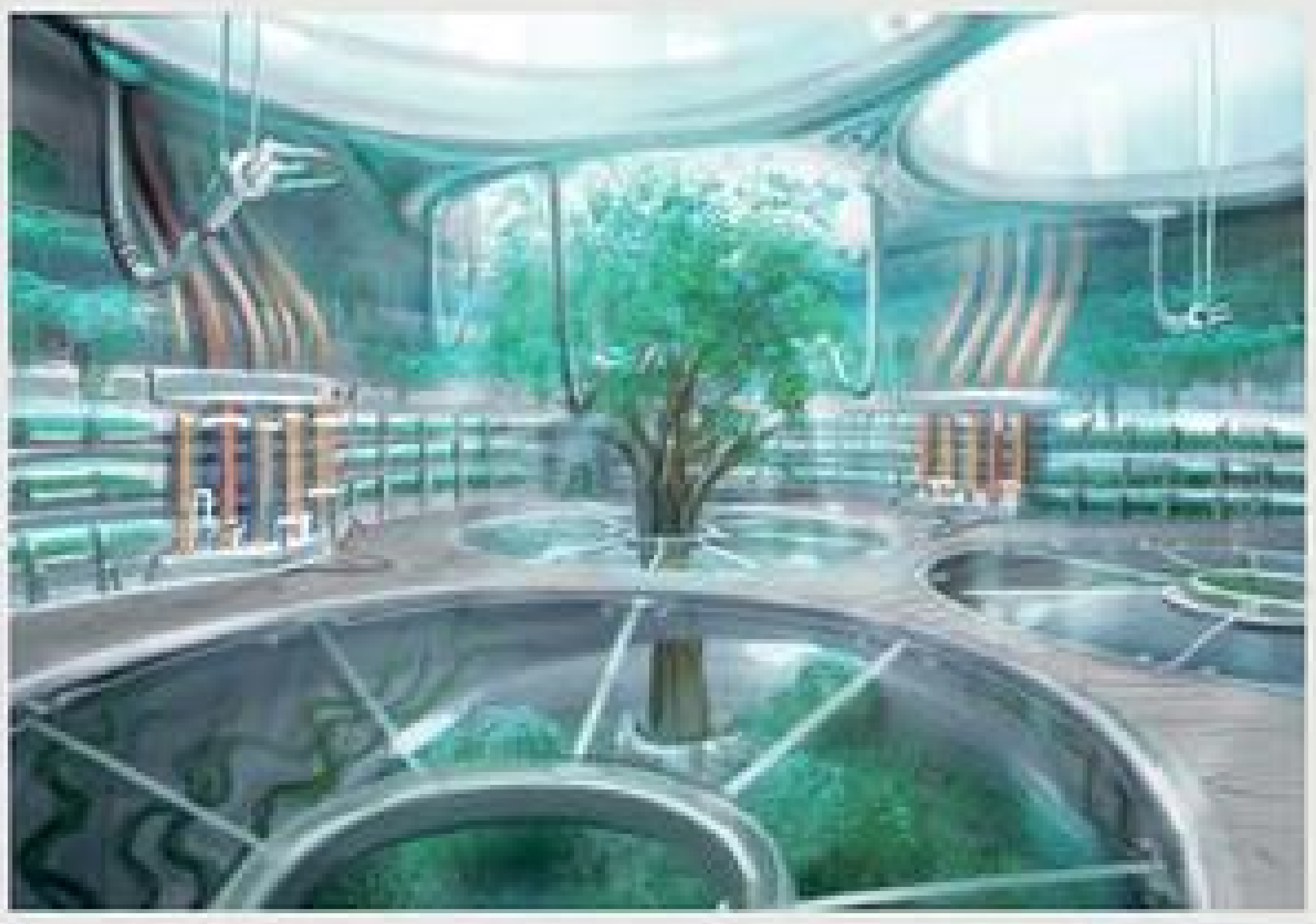
TELEPORTER

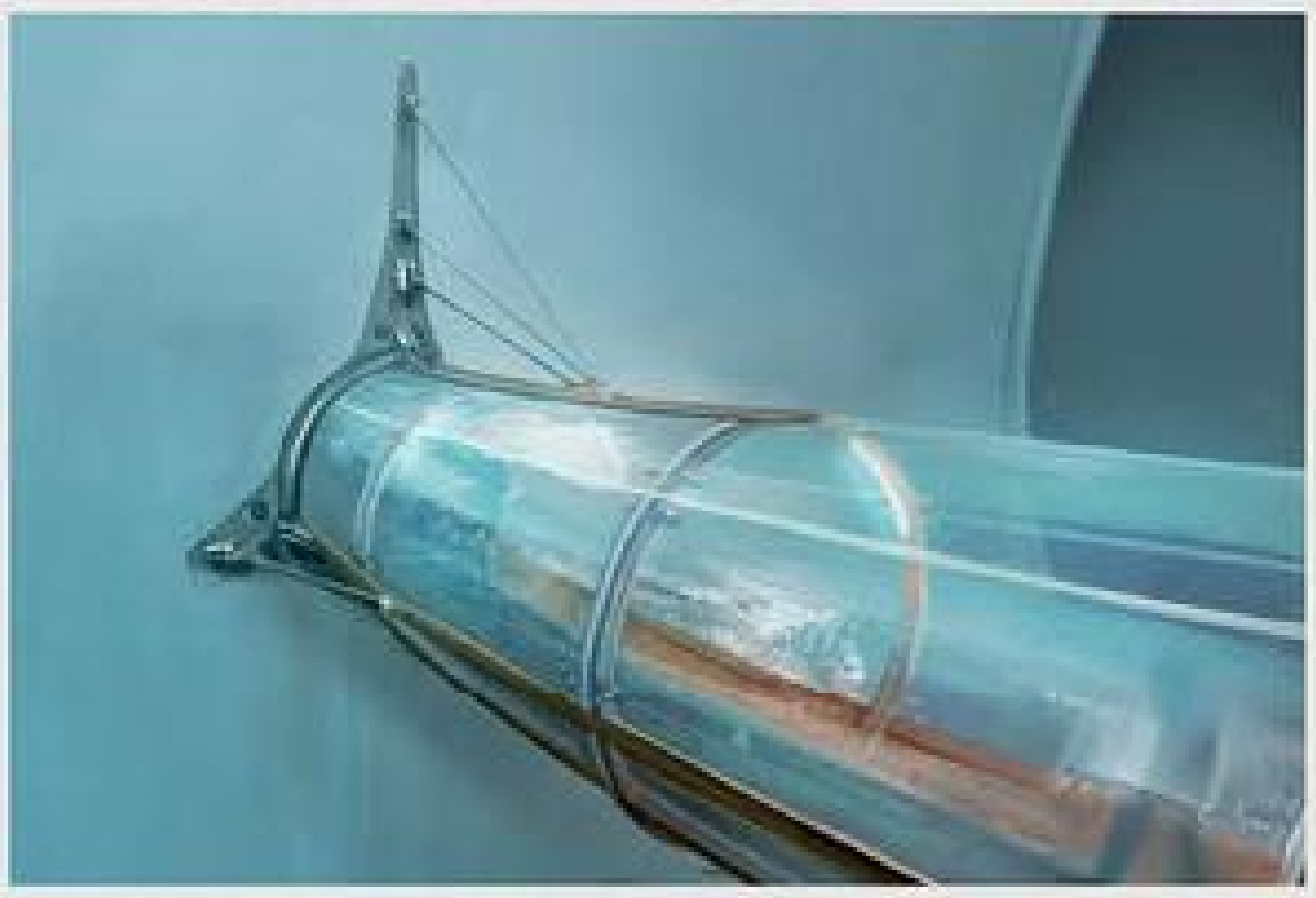

observation balcony
LOBBY
reception desk
FACULTY ROOM
used for armory, storage and intel
equipment shelves
and gun racks
built into the wall
work stations
ENTRANCE HALLWAY
glass windows to faculty rooms,
pressure sensitive floor,
security doors slide up from gaps in floor,
ceiling mounted turrets, alarm system.
FACULTY ROOM 2
security card readers
on doors
waiting area
SYNTH RETENTION
& RECLAMATION ROOM
ground floor

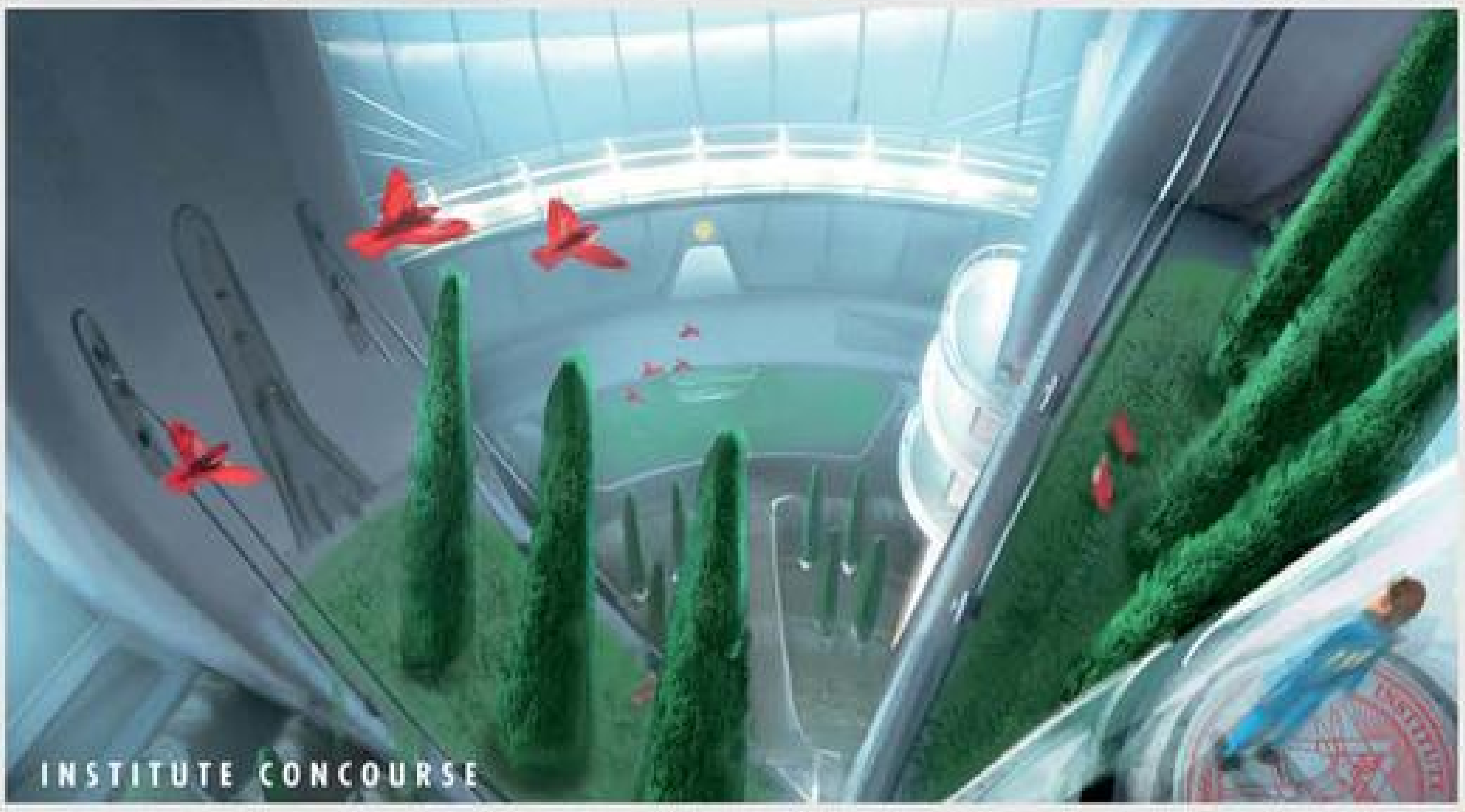
SYNTH RECLAMATION (TOP FLOOR)



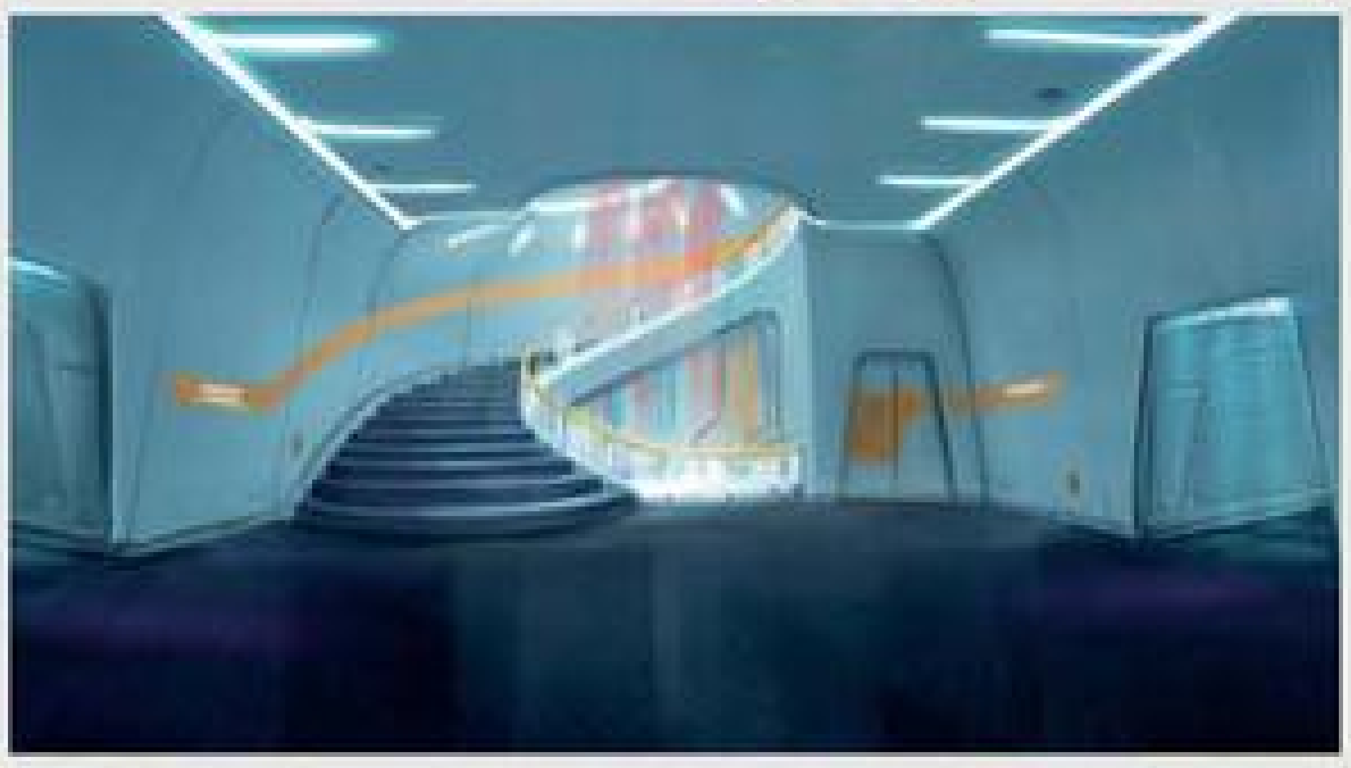
INSTITUTE APARTMENTS

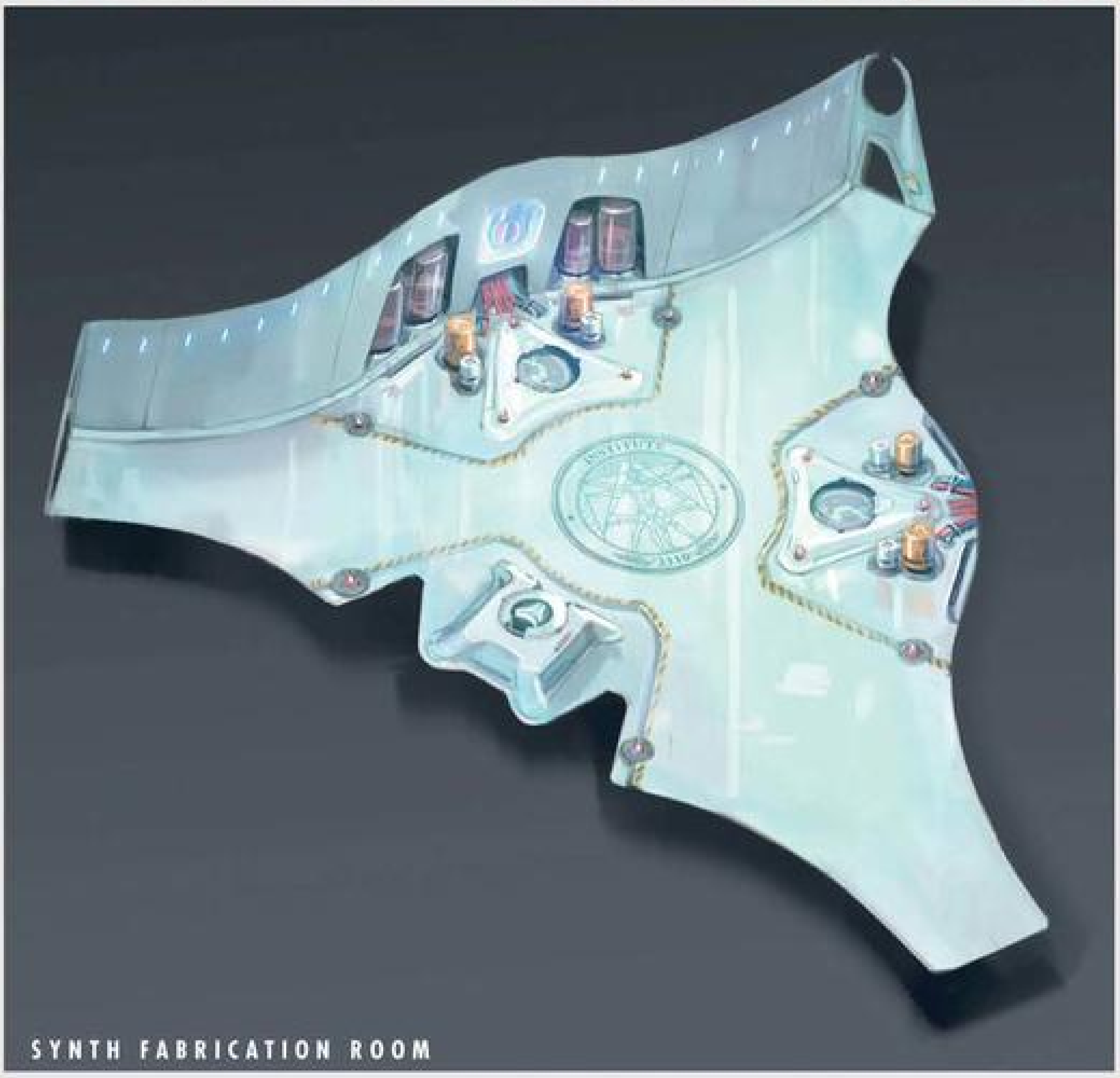




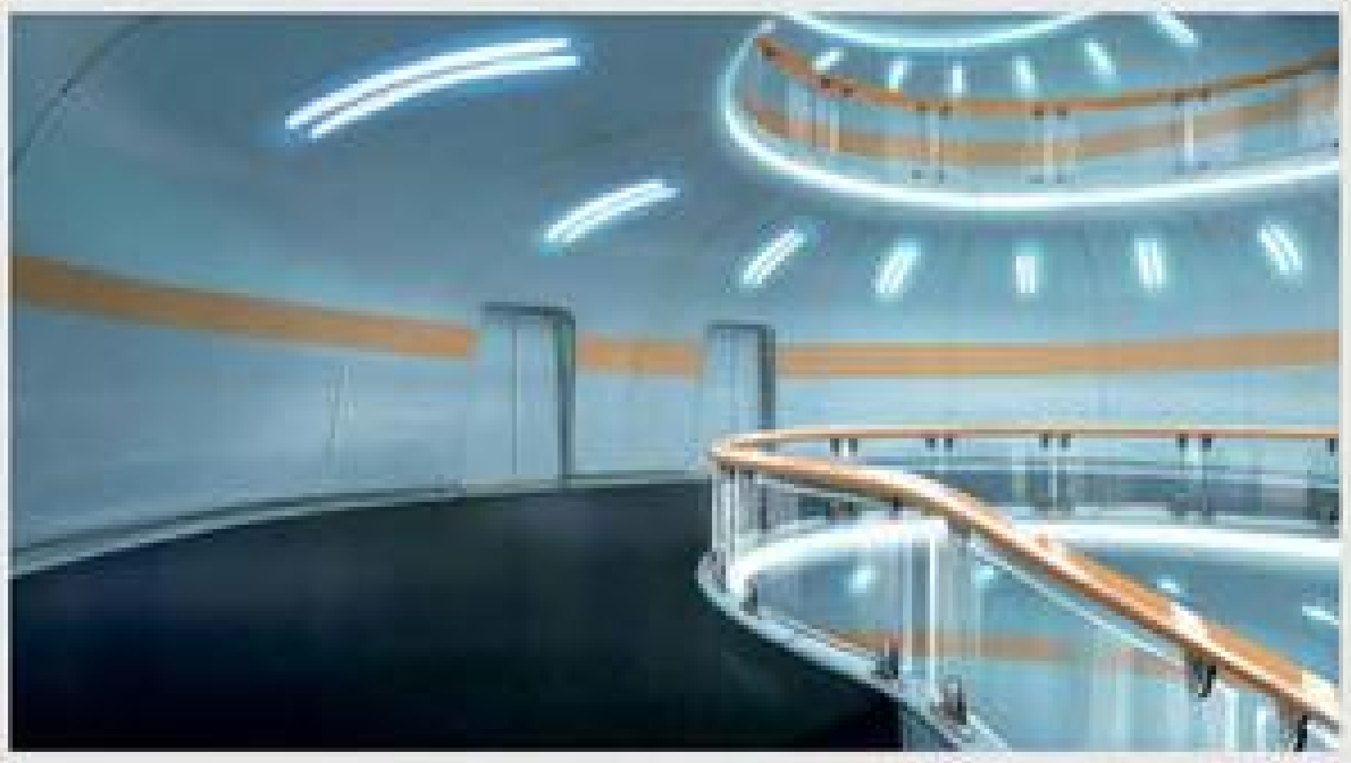


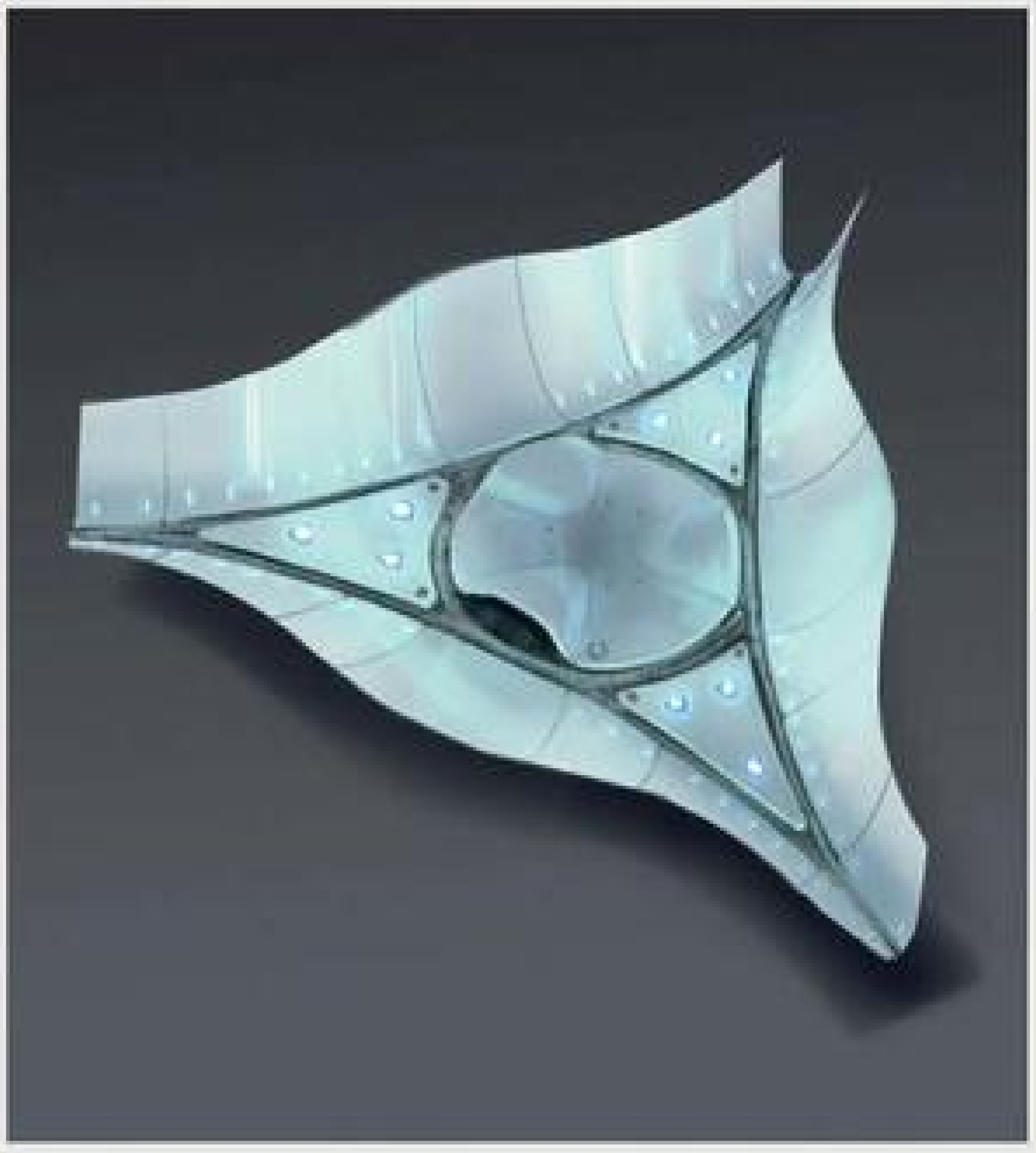
INSTITUTE CONCOURSE

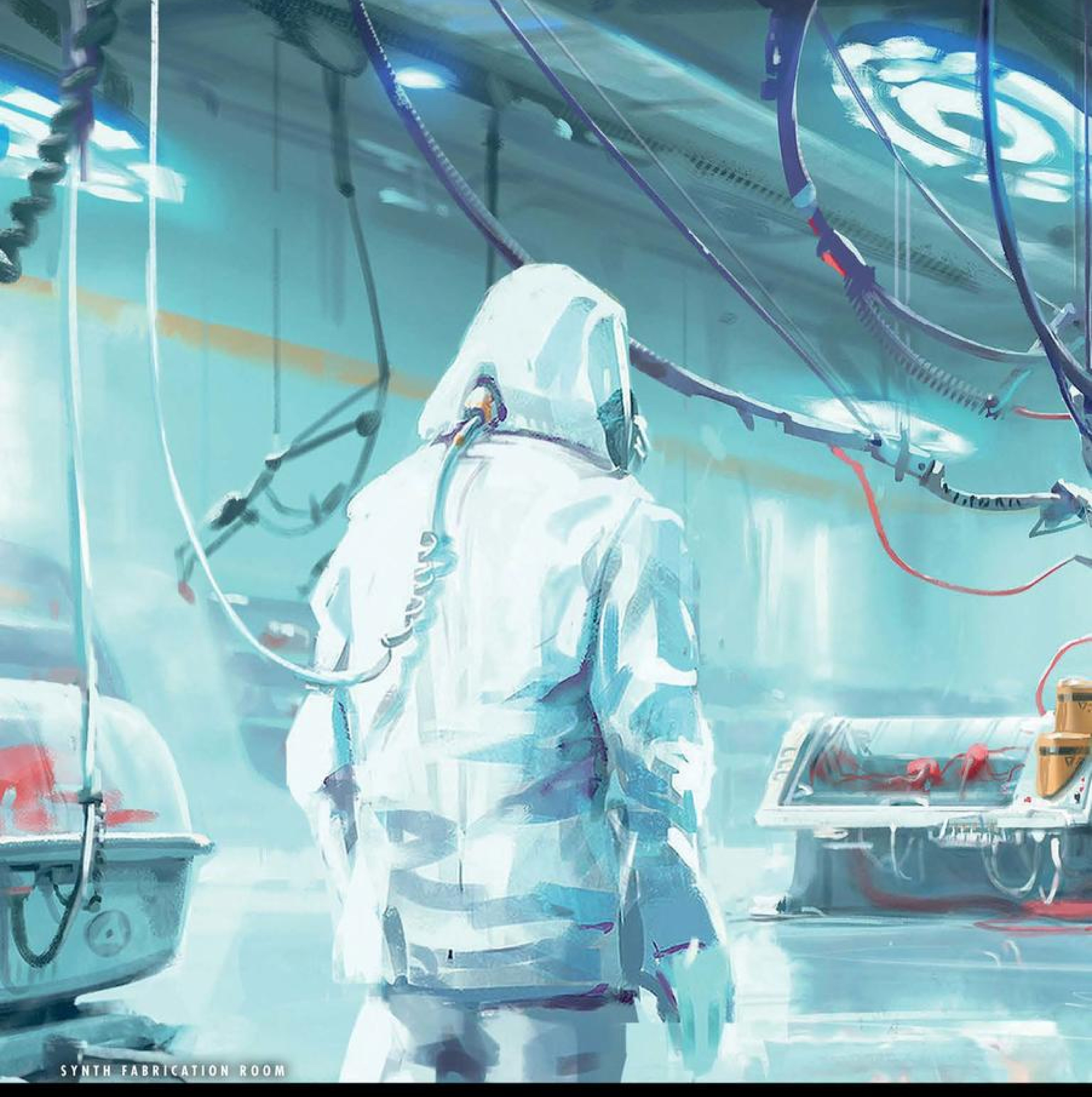




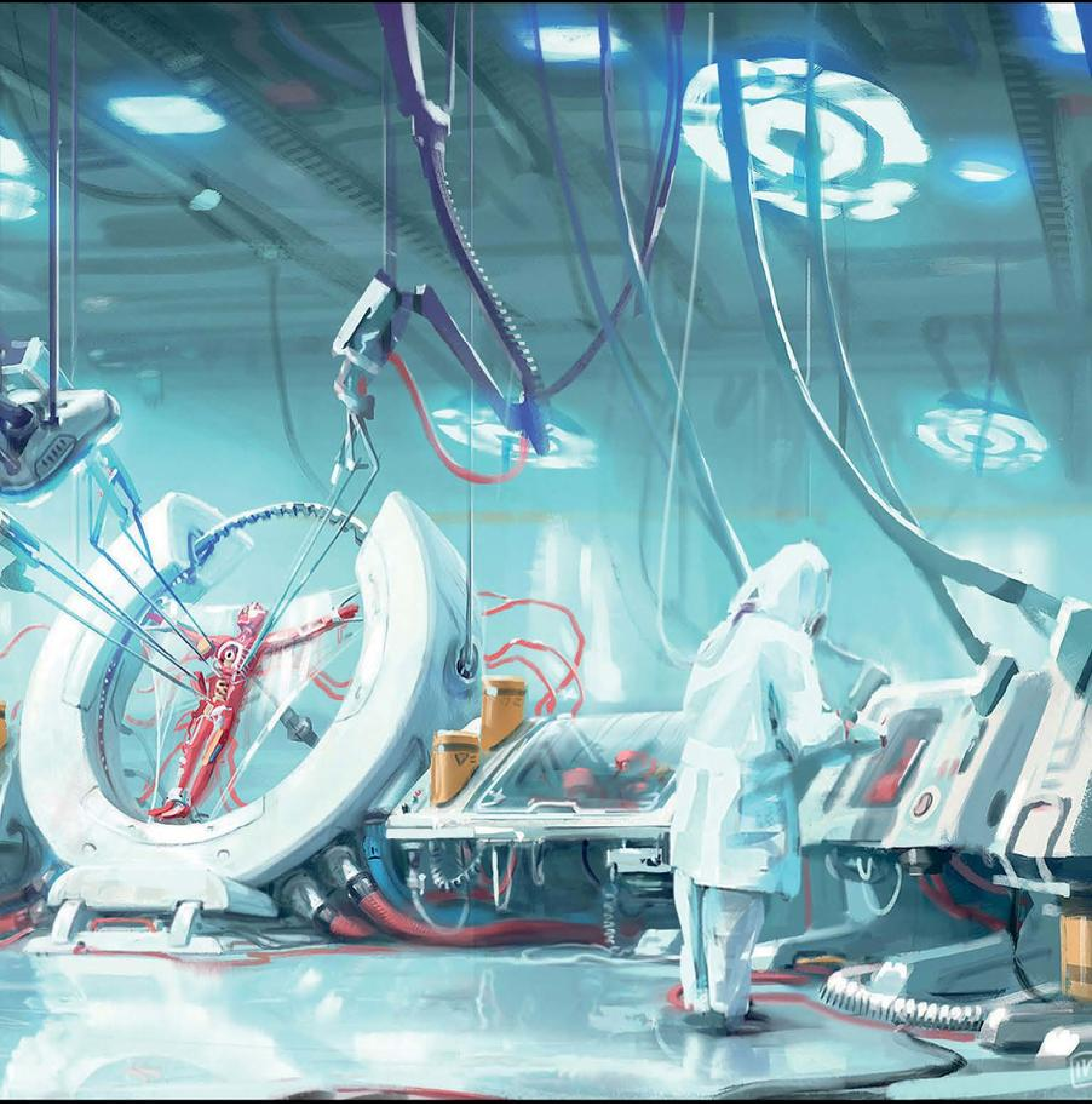
SYNTH FABRICATION ROOM





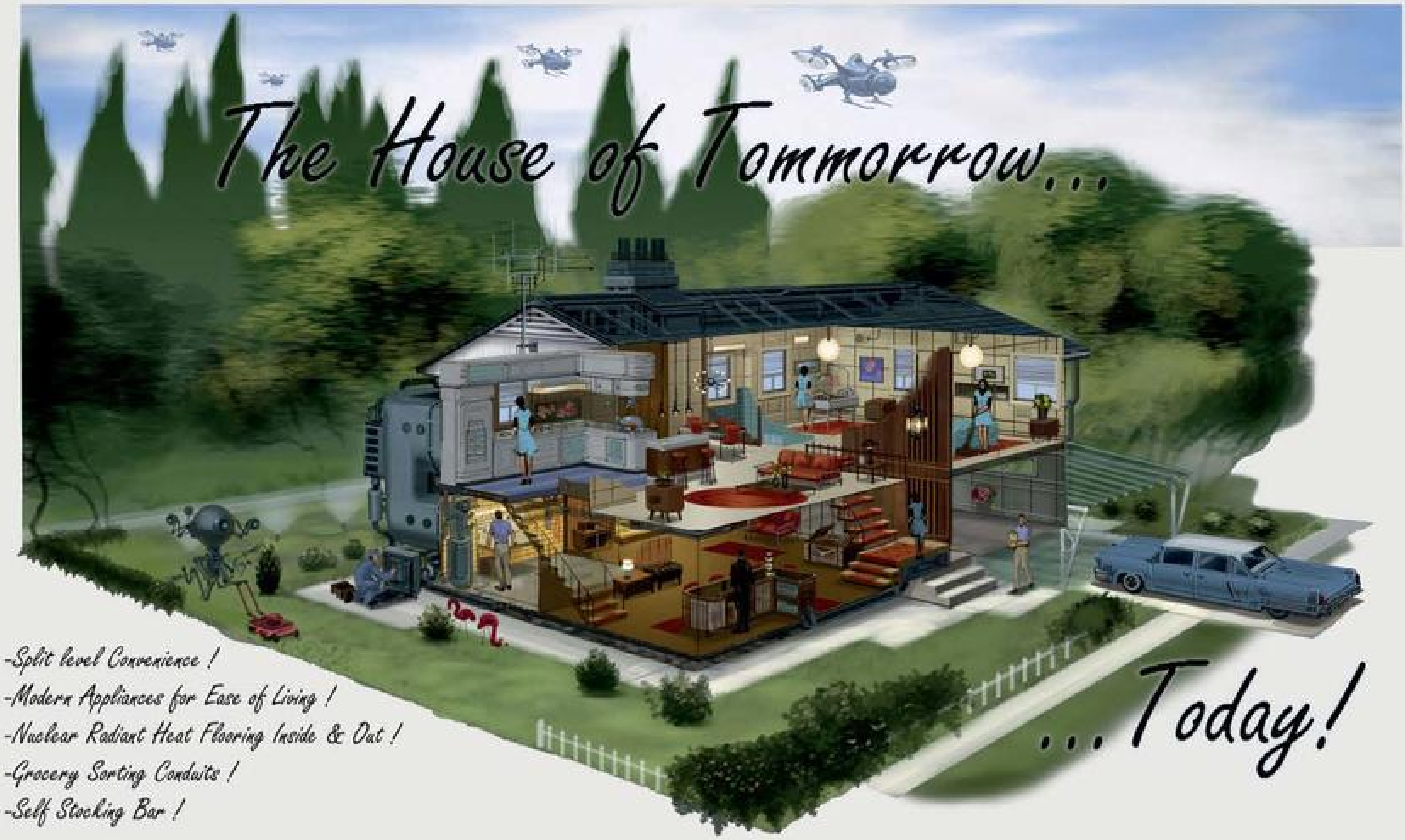


SYNTH FABRICATION ROOM

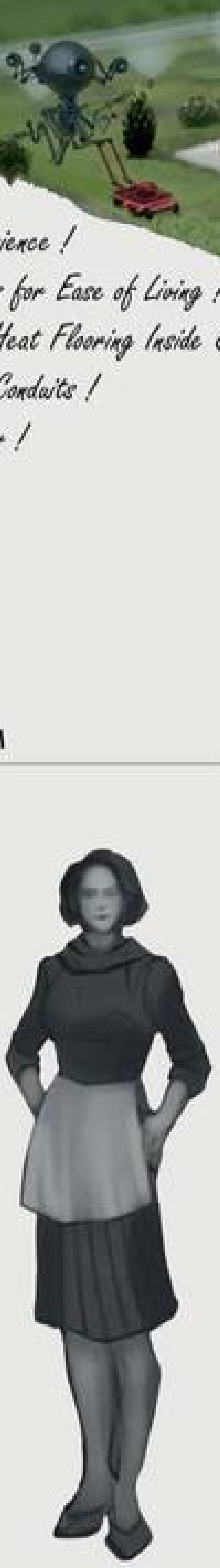


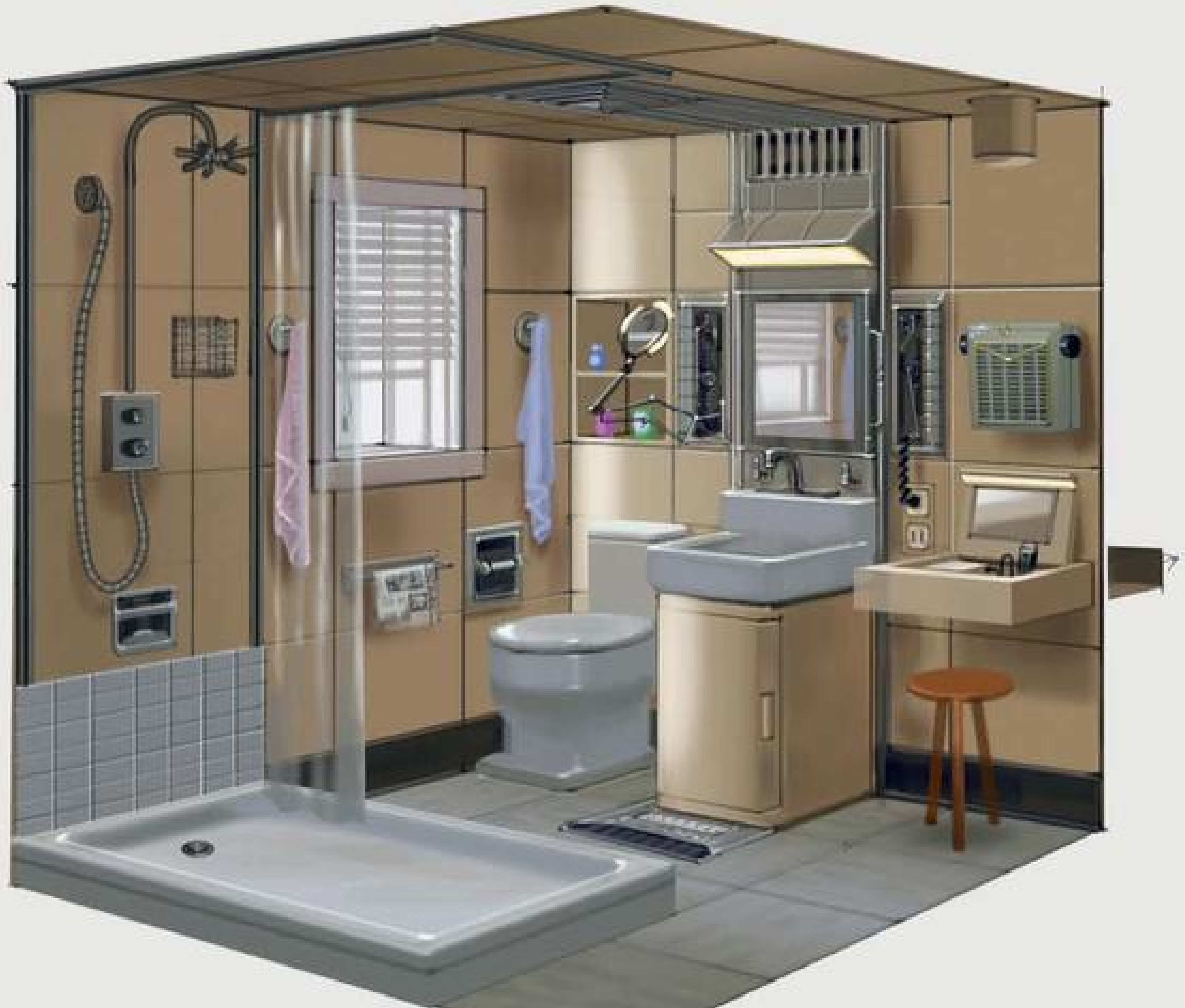
HOUSE OF TOMORROW

This was inspired by the Lustron House, a metal prefabricated house that was briefly available for purchase in the early 1950s.

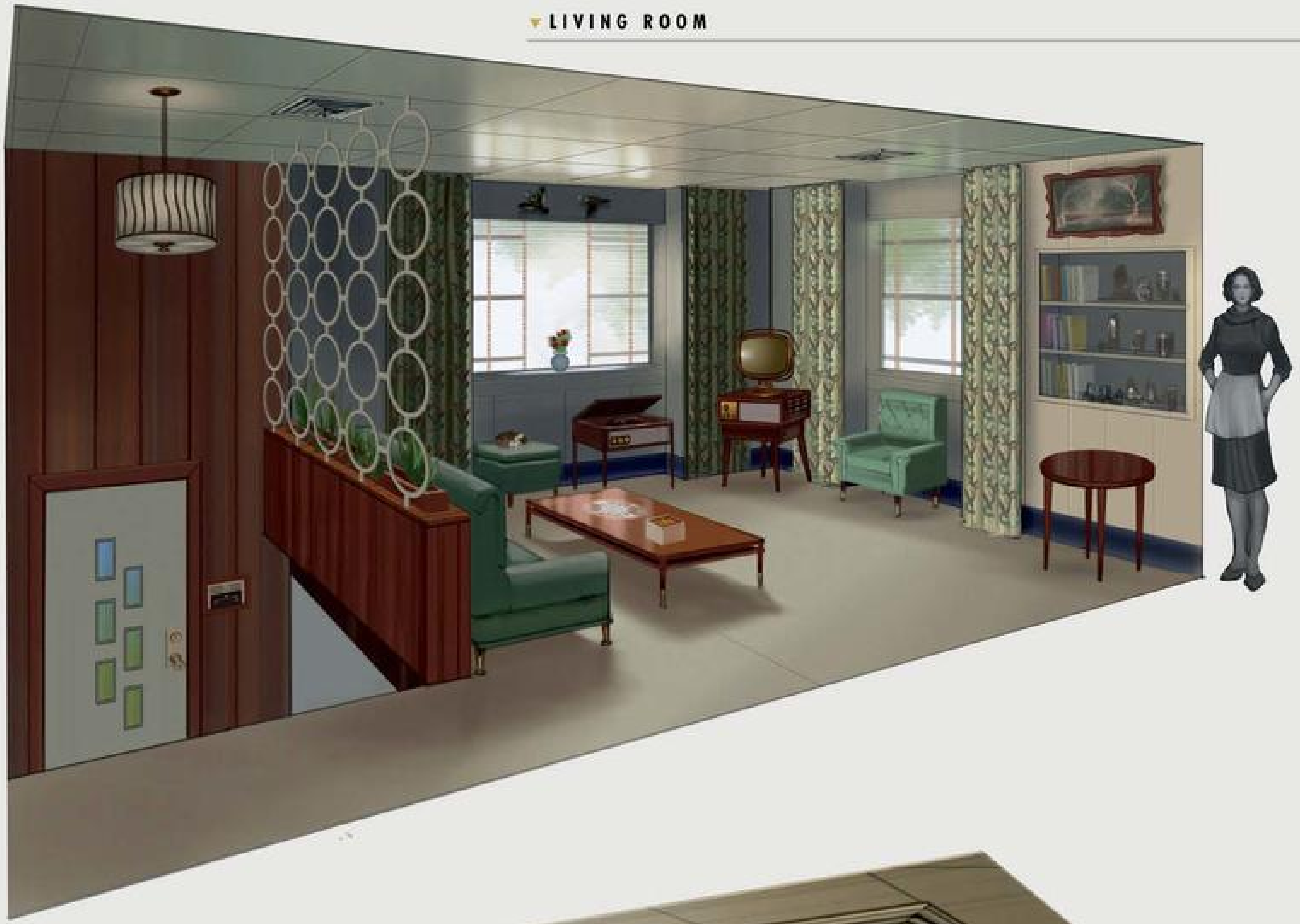

The House of Tommorrow...
-Split level Convenience !
-Modern Appliances for Ease of Living !
-Nuclear Radiant Heat Flooring Inside & Out !
-Grocery Sorting Conduits !
-Self Stocking Bar !
...Today!

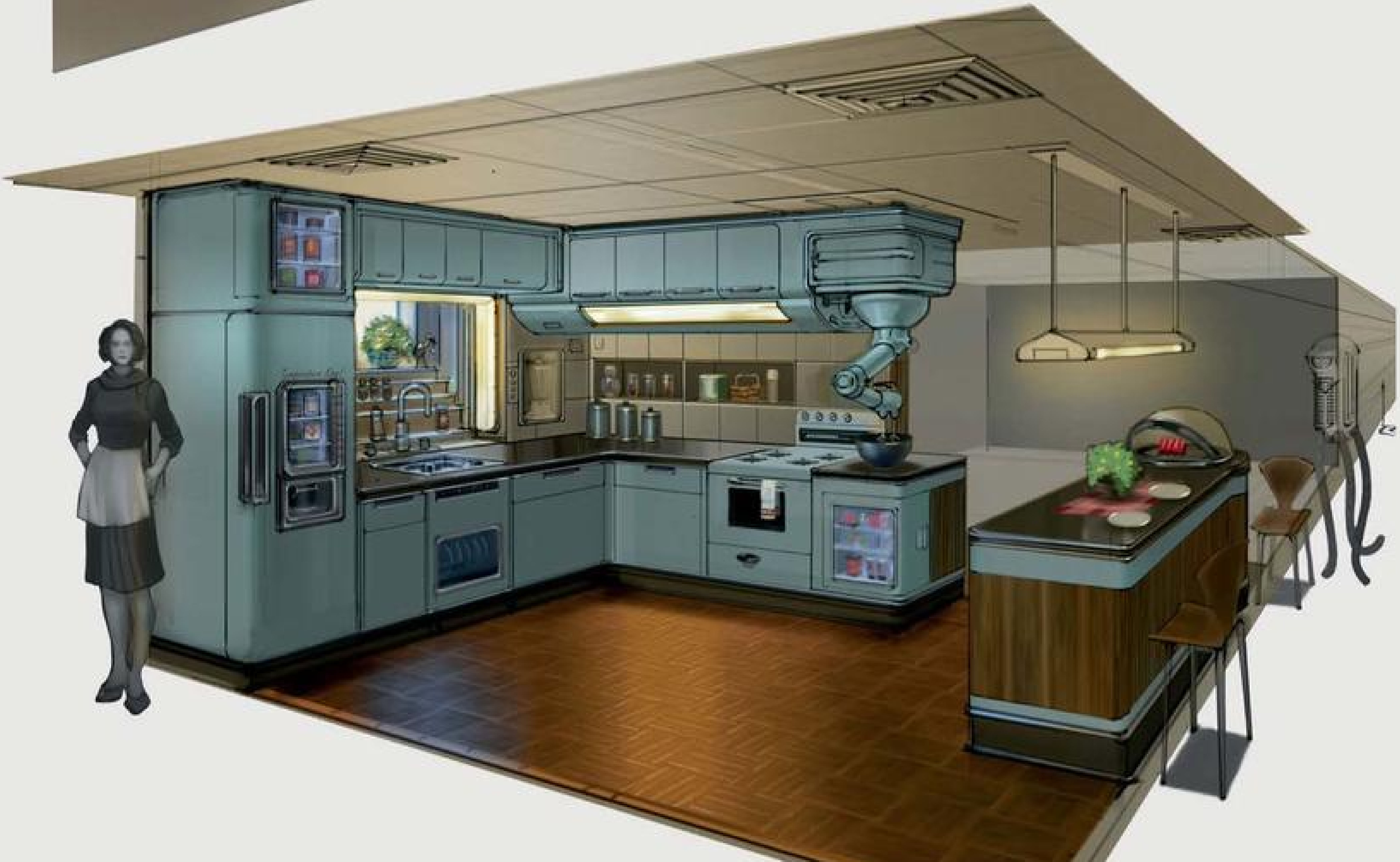
BATHROOM





▼ LIVING ROOM





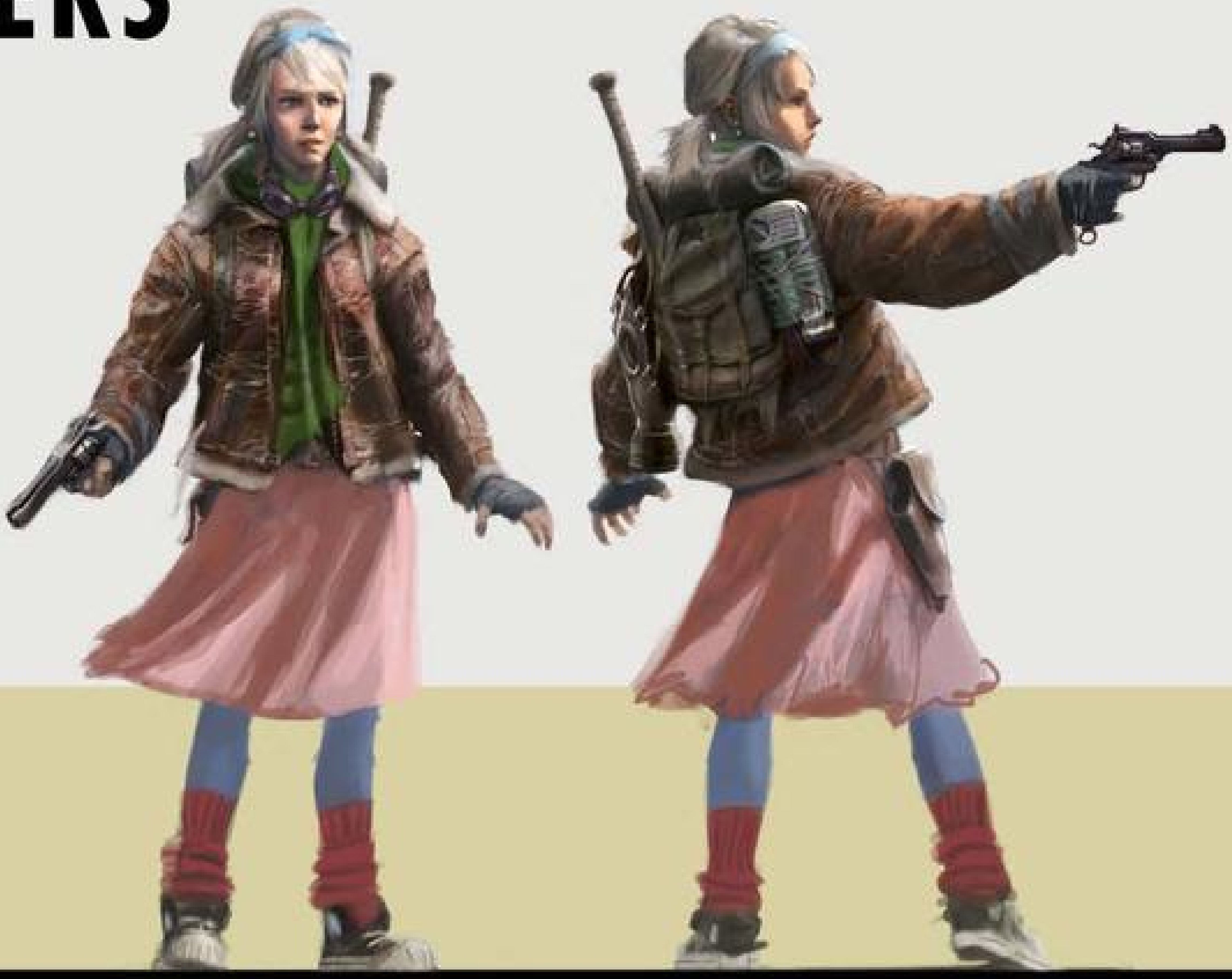
▲ KITCHEN

Chapter 3

CHARACTERS

Chapter 3

CHARACTERS



FALLOUT 4 HAS A VARIETY of factions with unique characters and personalities. Our character-creation system, used by both the player to create his or her persona and the artists to populate the world, had to evolve in order to create realistic and expressive human characters. We focused on adding more detail to the meshes and textures and created a sophisticated performance animation system to support the dynamic dialogue scenes.

Much of the costume design in *Fallout* is a combination of repurposed prewar clothing and the crazier postwar ensembles that provide each faction with its distinct identity. Prewar clothing is pretty much straight 1950s American fashion: simple, colorful conformity. We had a lot of fun enhancing these basic designs by layering on pieces of armor, duct tape, etc., to create the perfect Wastelander getup. People who live in the major settlements, such as Diamond City, have considerably less gear than the groups that roam the Wasteland, and that's also reflected in the level of wear and tear on their costumes.

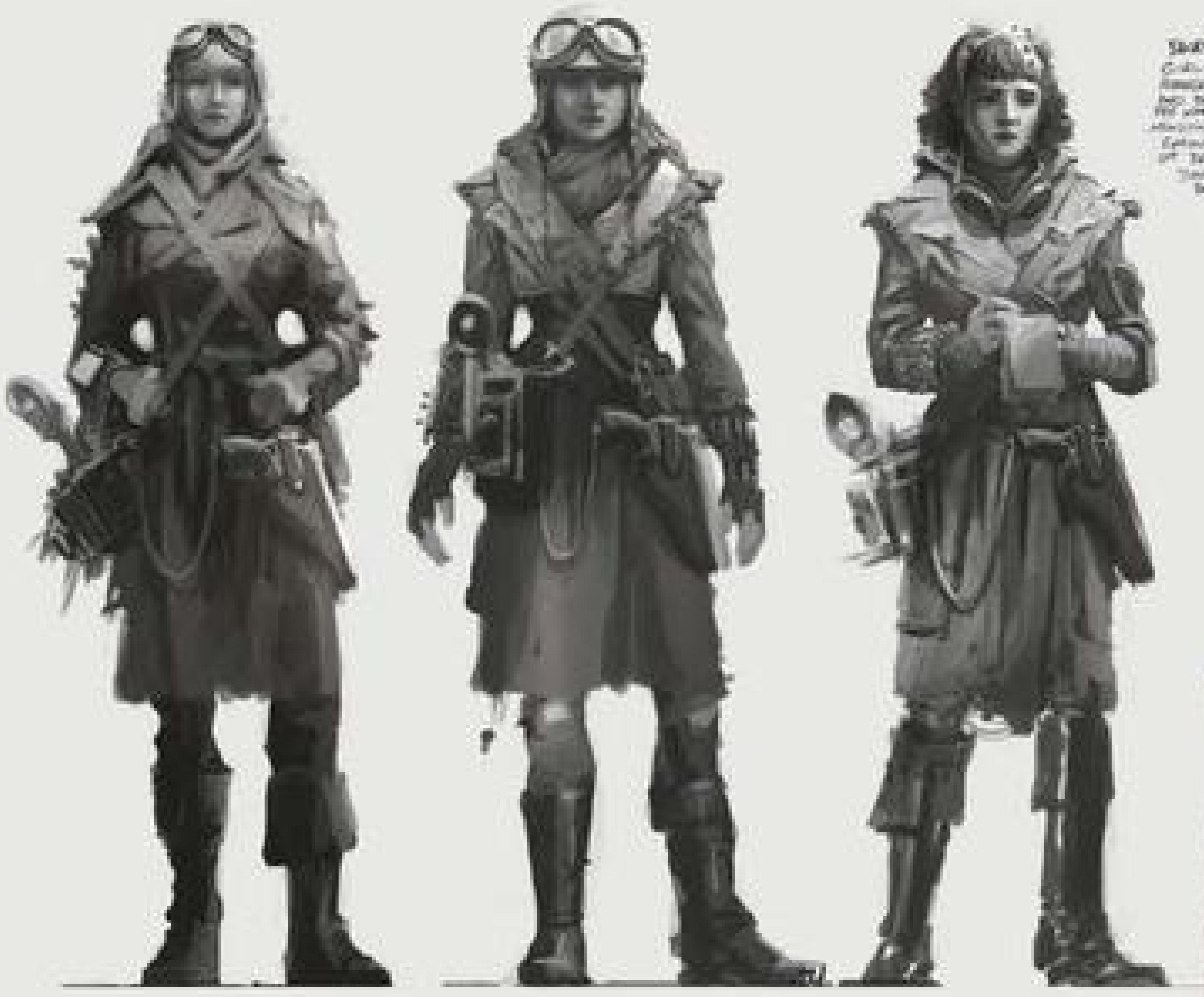
We introduced a layered-armor system to allow the player to customize their look and to add an element of realistic asymmetry to the outfits. It would be rare to come across a complete suit of metal or combat armor; you're more likely to meet someone who's only managed to find a scrap of leather armor here and a piece of combat armor there and wears it on top of whatever clothing they already had. This concept required "underwear": fairly form-fitting, full-body apparel intended to be worn layered with pieces of armor. The iconic Vault suit and the Brotherhood of Steel underarmor are perfect examples of this.

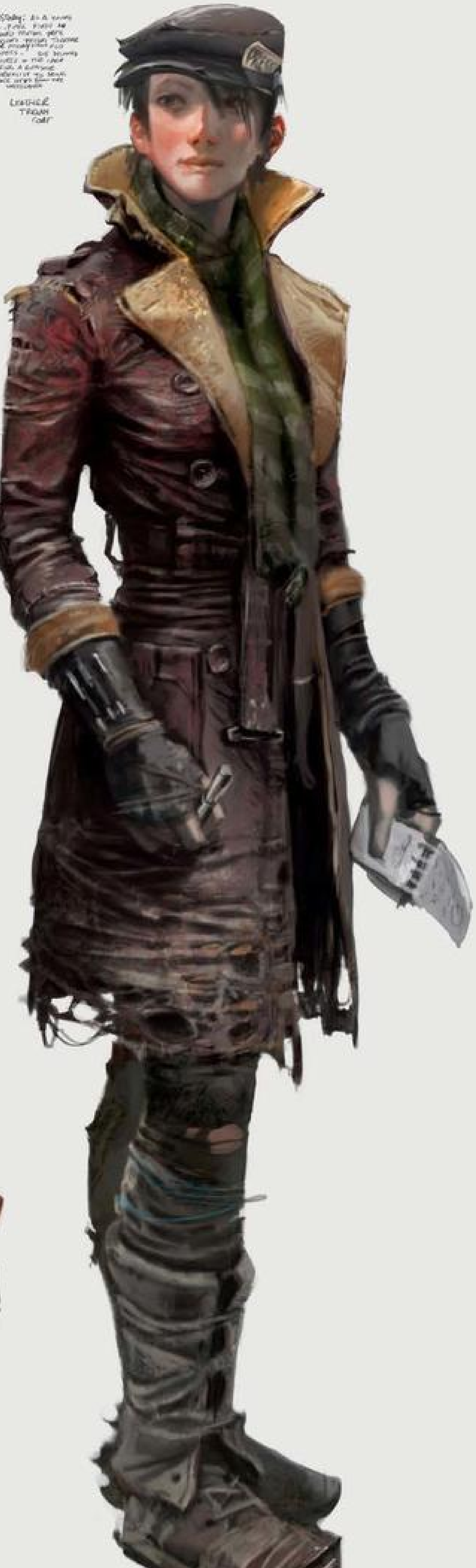
The Brotherhood in particular have distinctly nomadic and militaristic costumes, with all members being fully equipped at all times for whatever they might encounter. Because of the very specialized nature of the different BoS roles and ranks, this faction probably has the biggest variety of outfits.

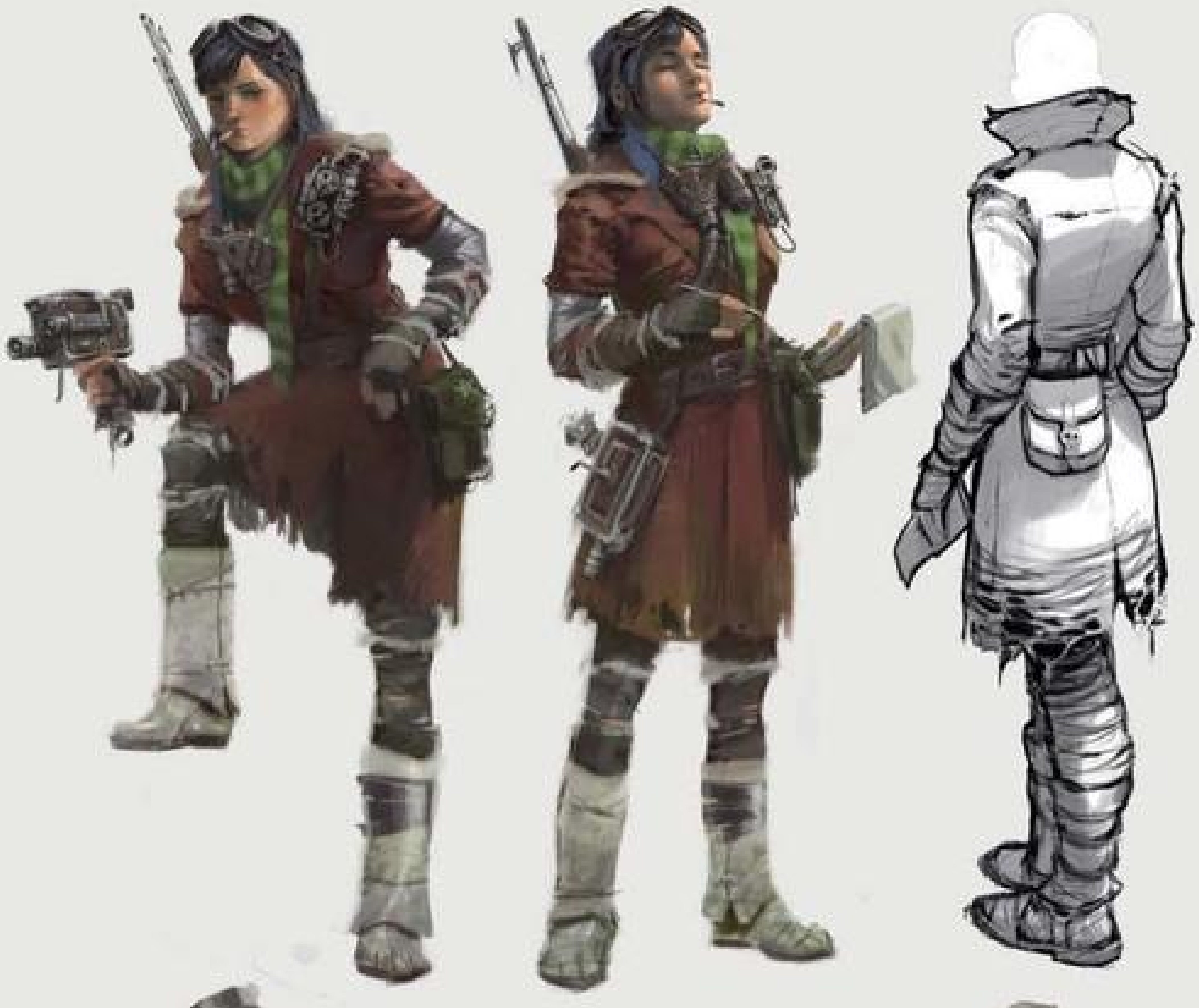
Our most memorable characters received custom outfits befitting their personalities. Nick Valentine and Piper are firmly in noir territory, Preston has a getup straight out of the Revolutionary War, and Virgil the super mutant still wears his broken glasses on his nose to retain a bit of humanity. Finding design inspiration from an eclectic mix of genres is one of the things that makes the *Fallout* universe so fun to work in for an artist.

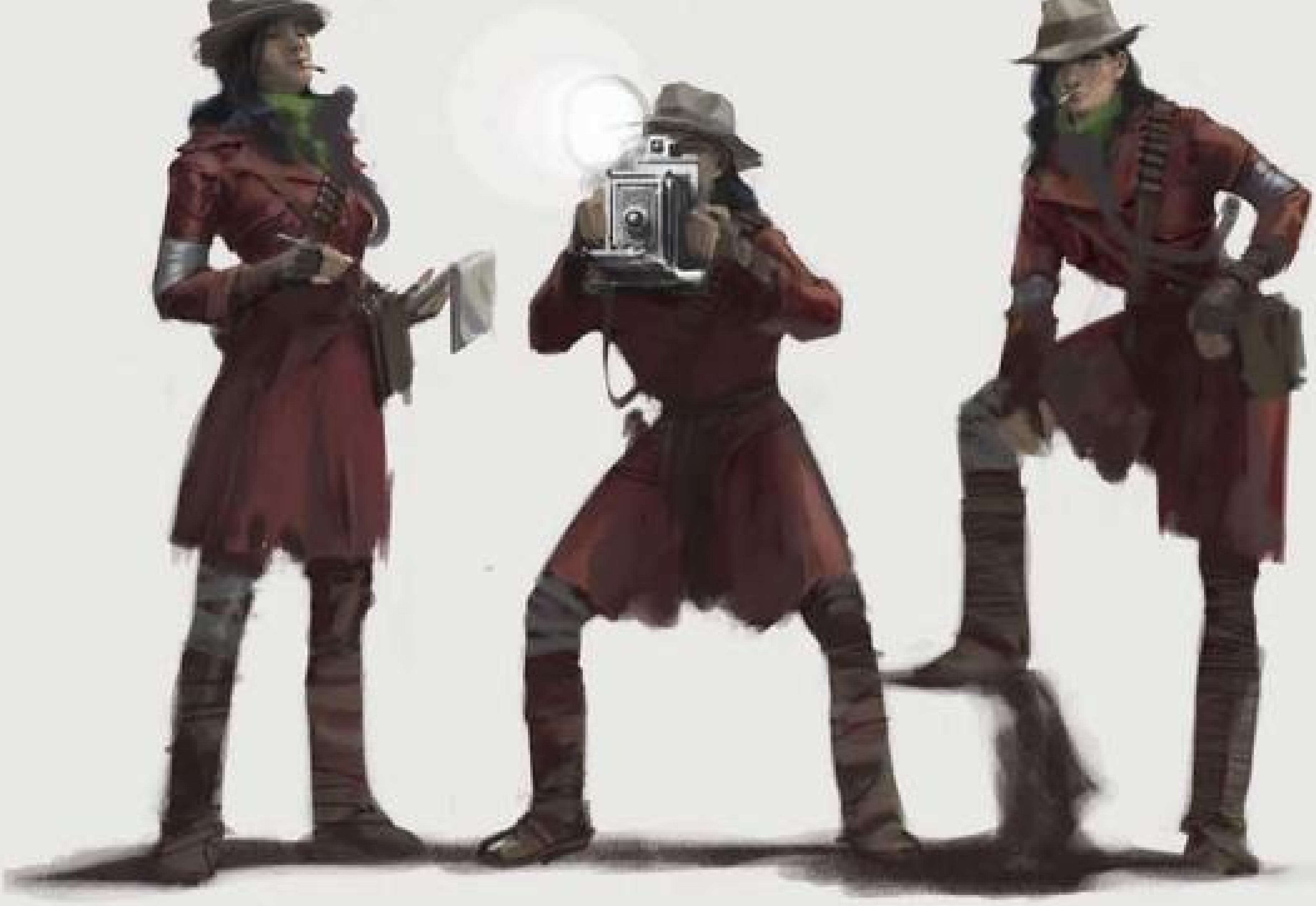
PIPER

One of the first main characters you meet and your introduction to Diamond City. Her design and personality are meant to evoke a tough, headline-hunting reporter with a noirish vibe that's in the same vein as Nick Valentine. Her conversation with the mayor outside the city was an early test bed for our conversation system and third-person dialogue cameras.

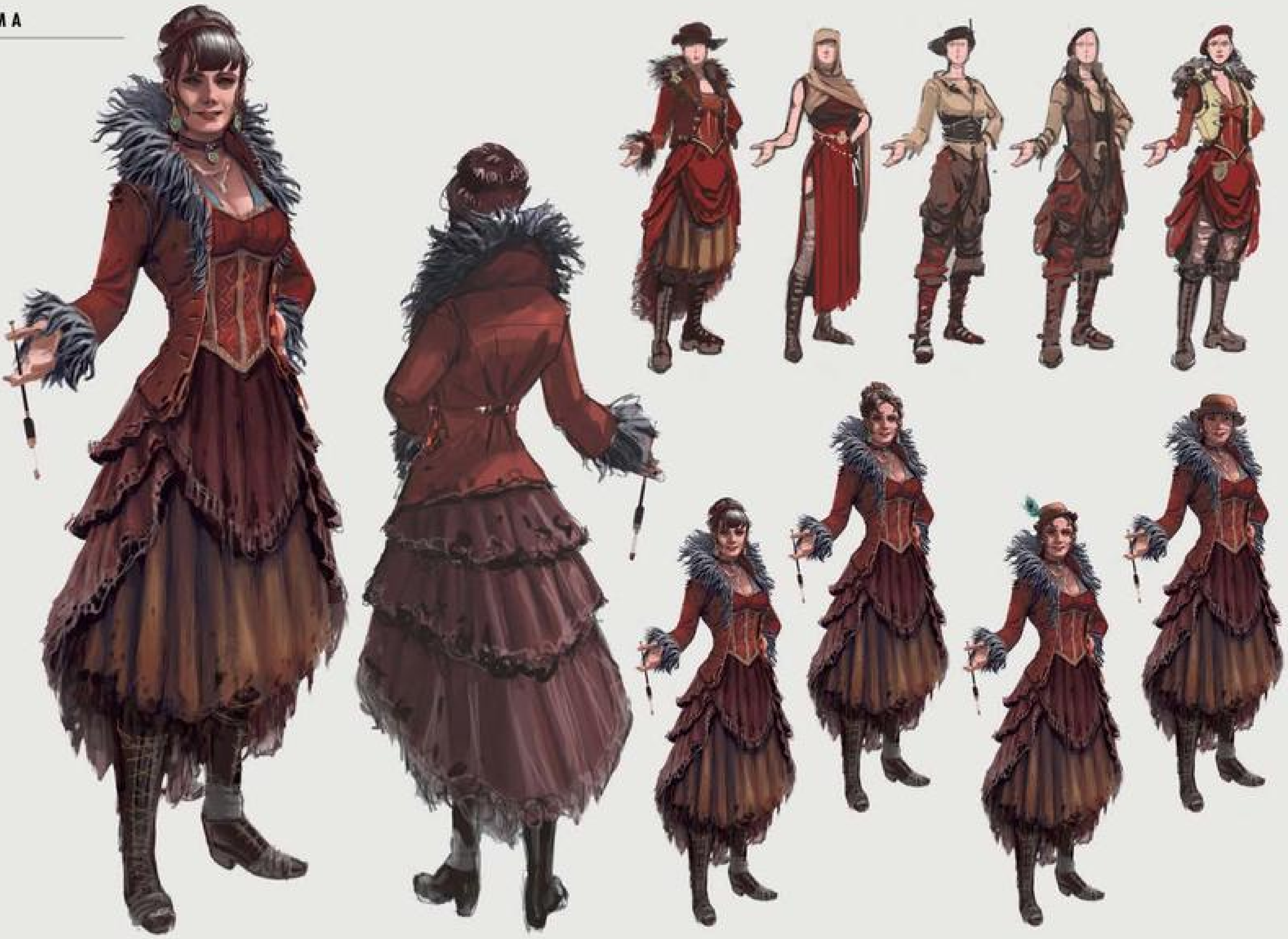






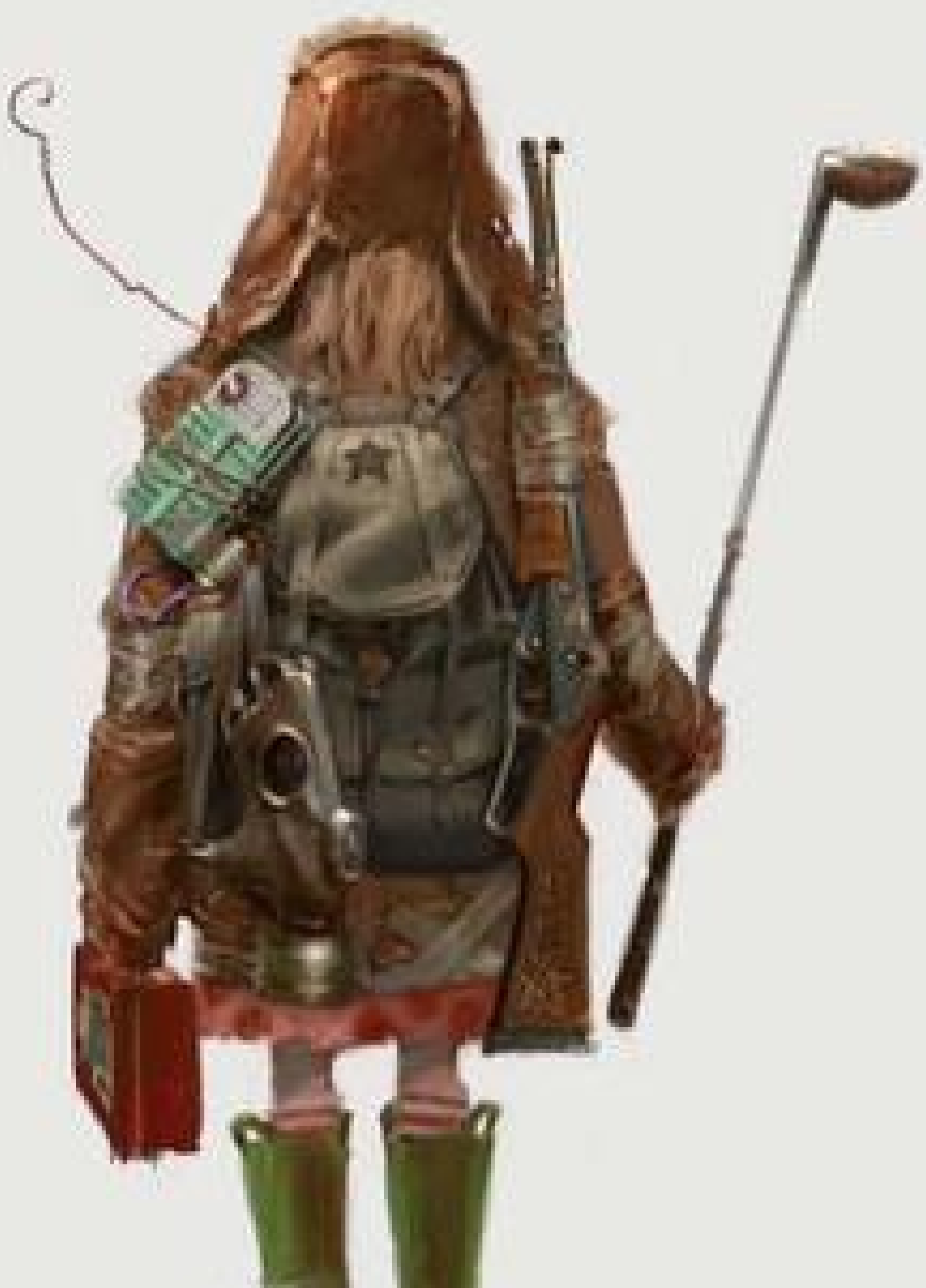


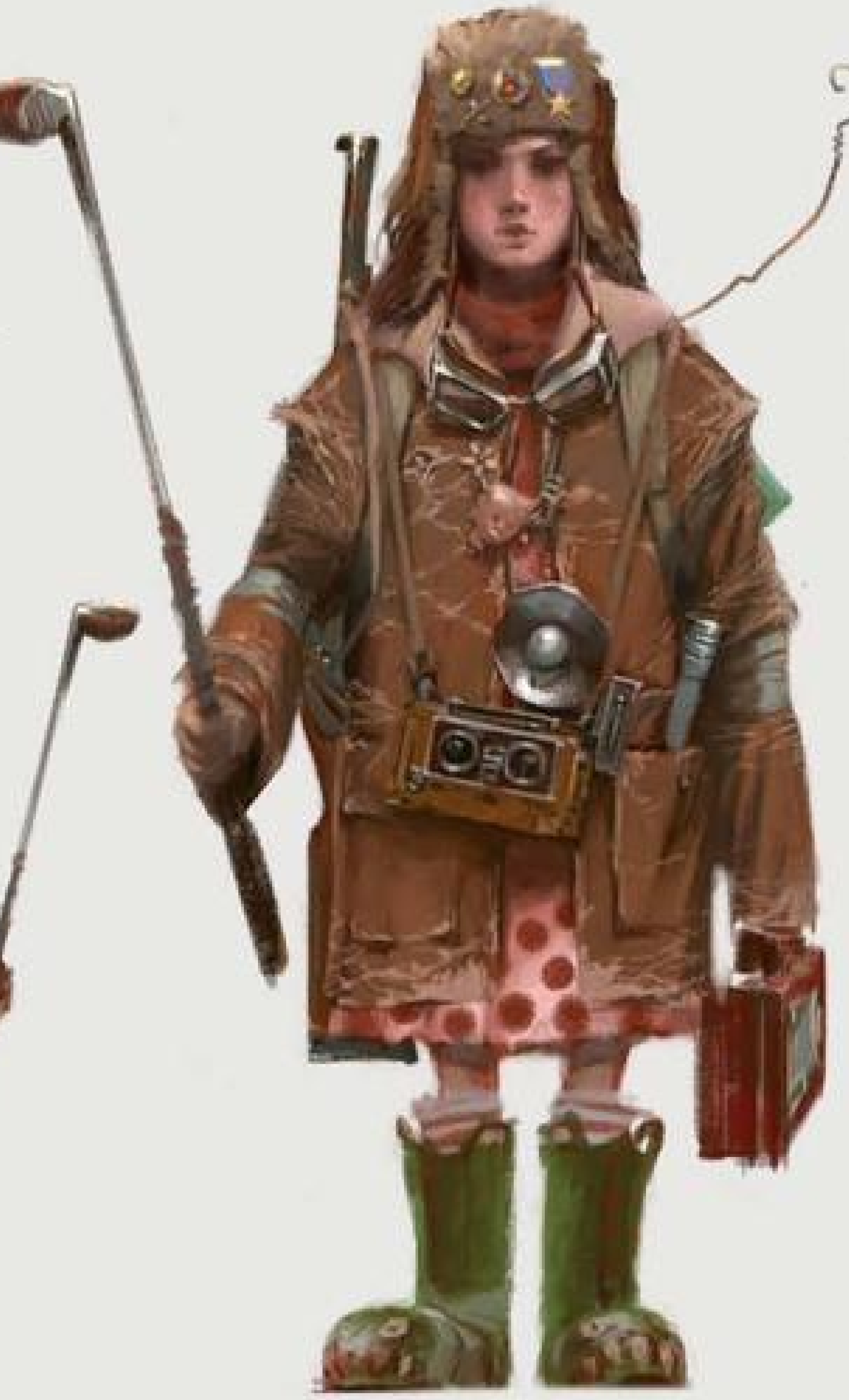
EMMA

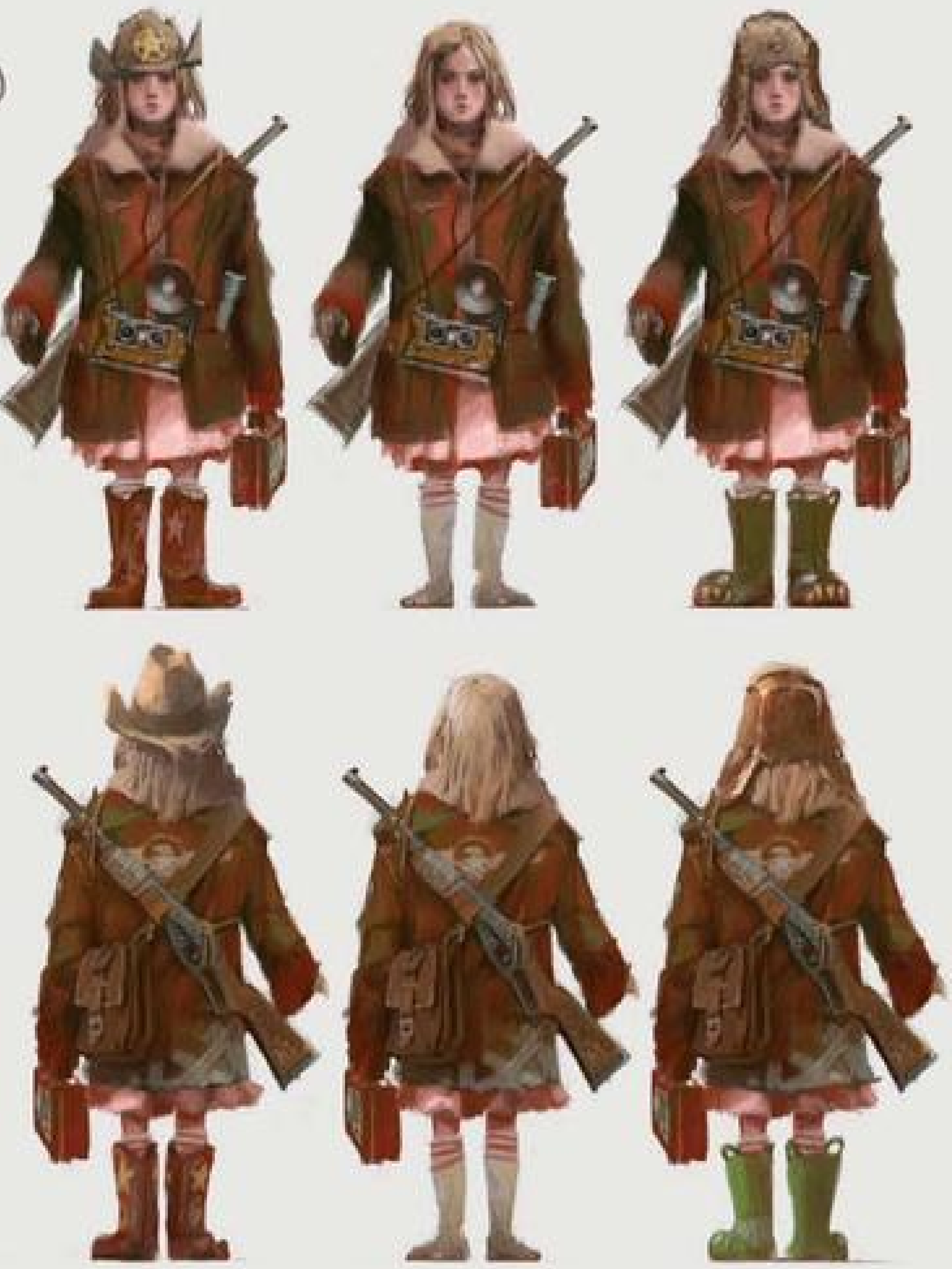


GNAT

Piper's sister.

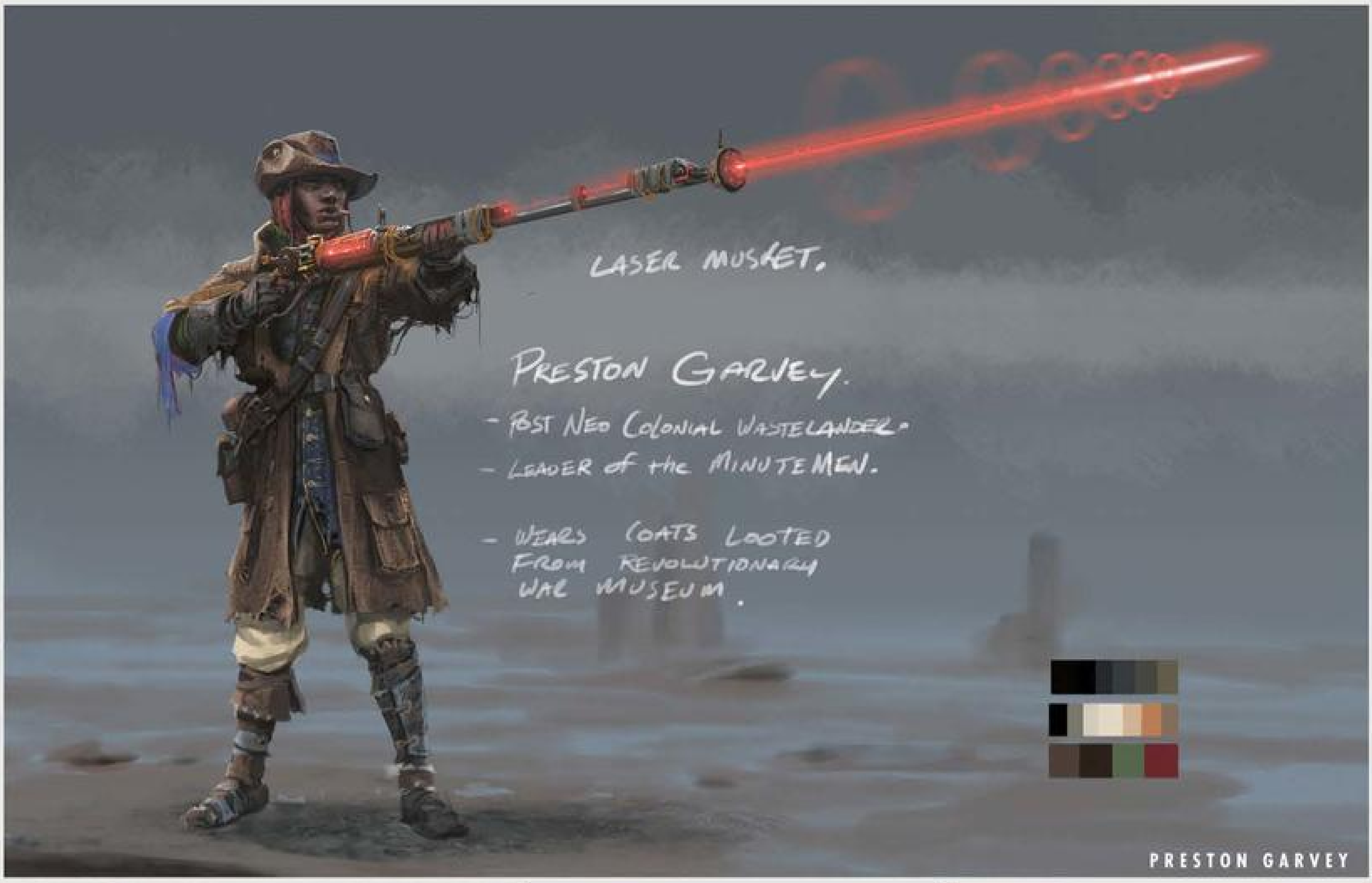




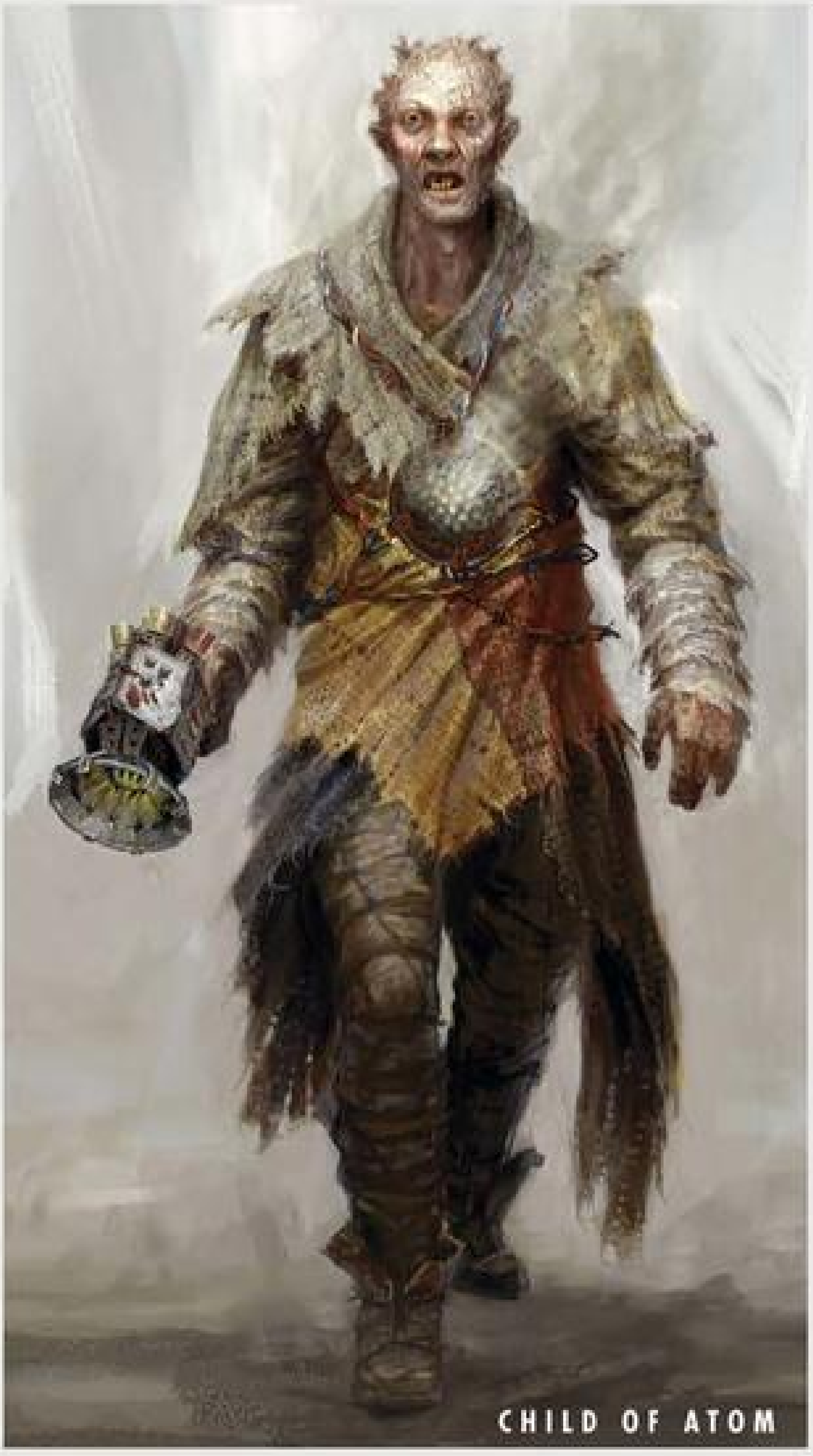


John Hancock

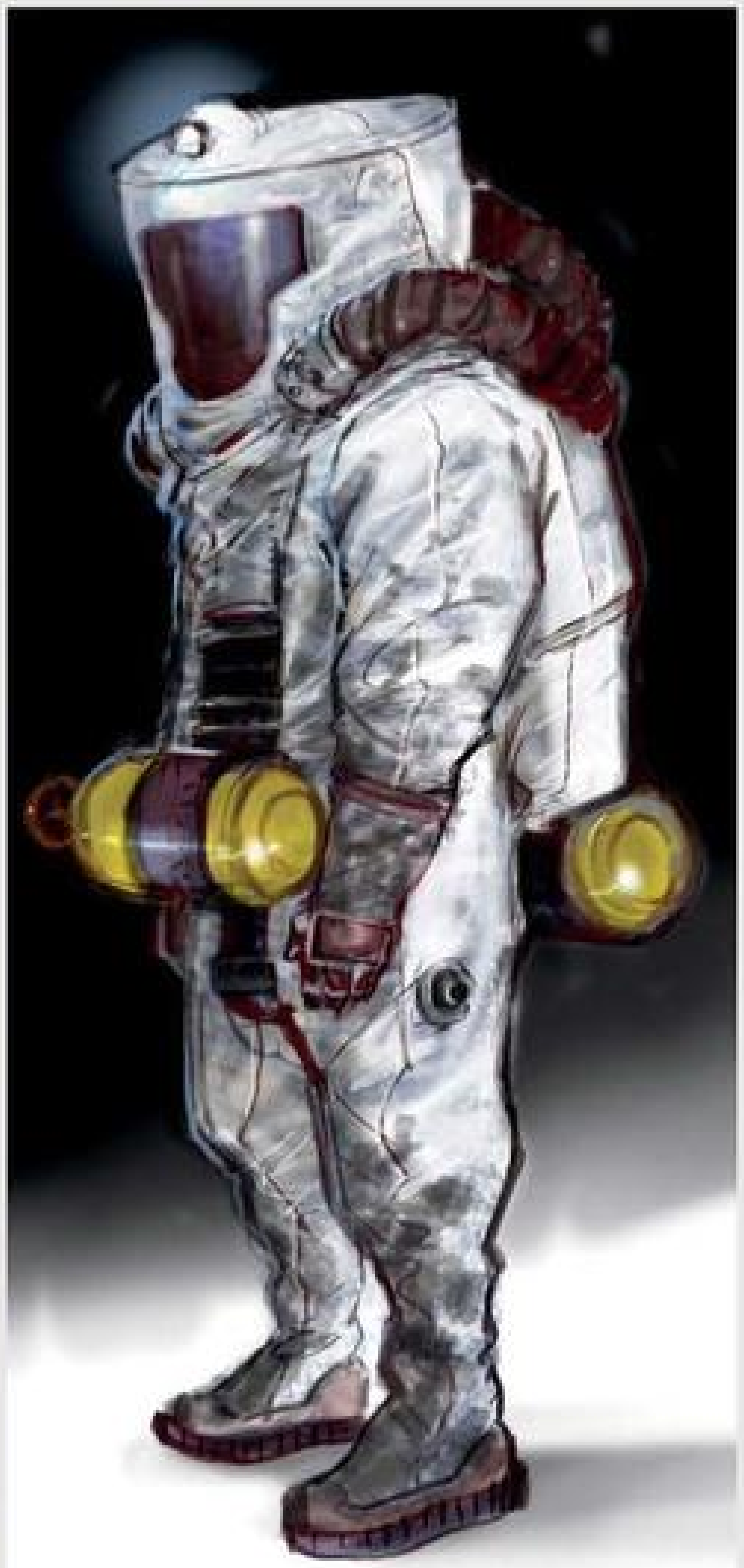
HANCOCK


LASER MUSKET.
PRESTON GARVEY.
- POST NEO COLONIAL WASTELANDER.
- LEADER of the MINUTEMEN.
- WEARS COATS LOOTED FROM REVOLUTIONARY WAR MUSEUM.

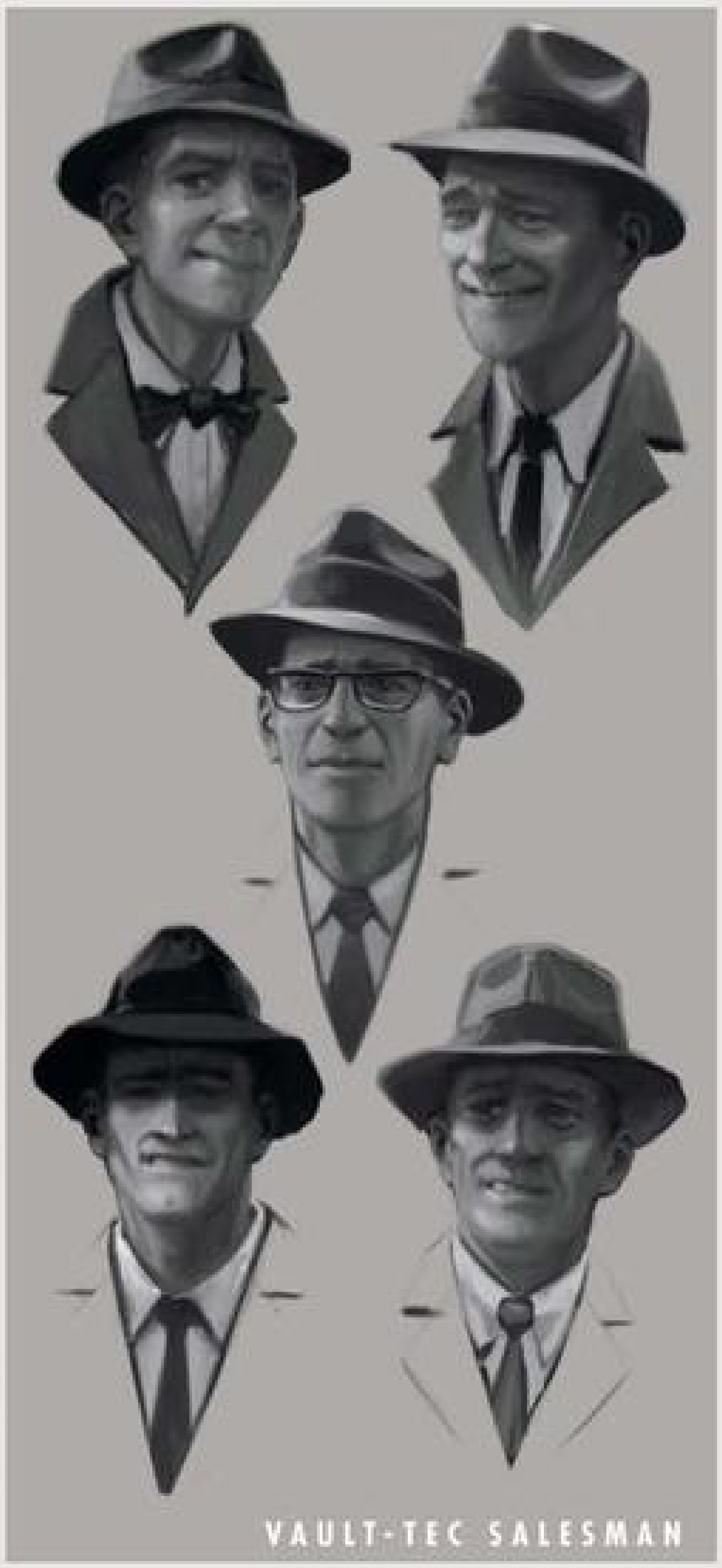
PRESTON GARVEY



CHILD OF ATOM



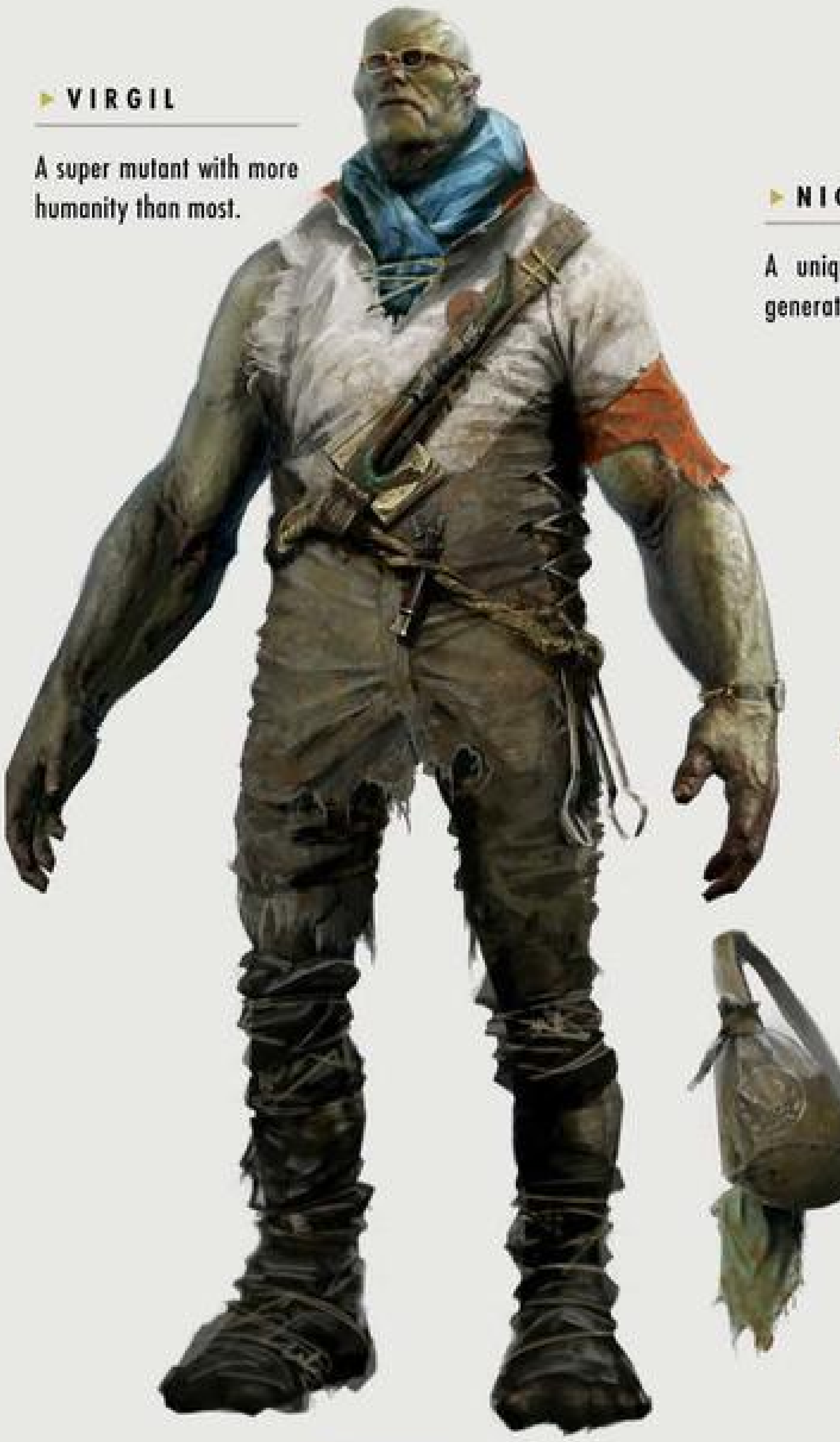
INSULATION SUIT



VAULT-TEC SALESMAN

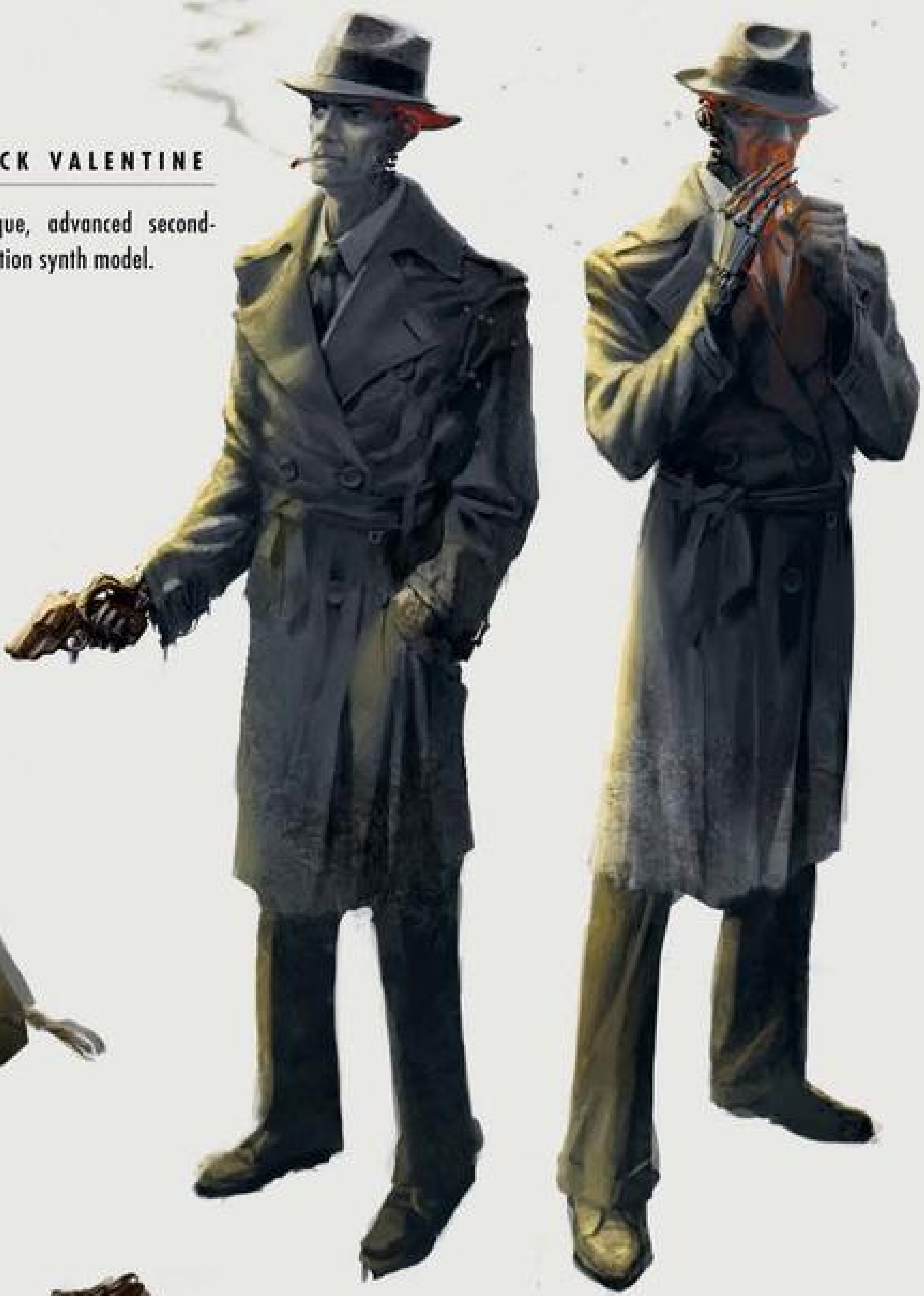
VIRGIL

A super mutant with more humanity than most.

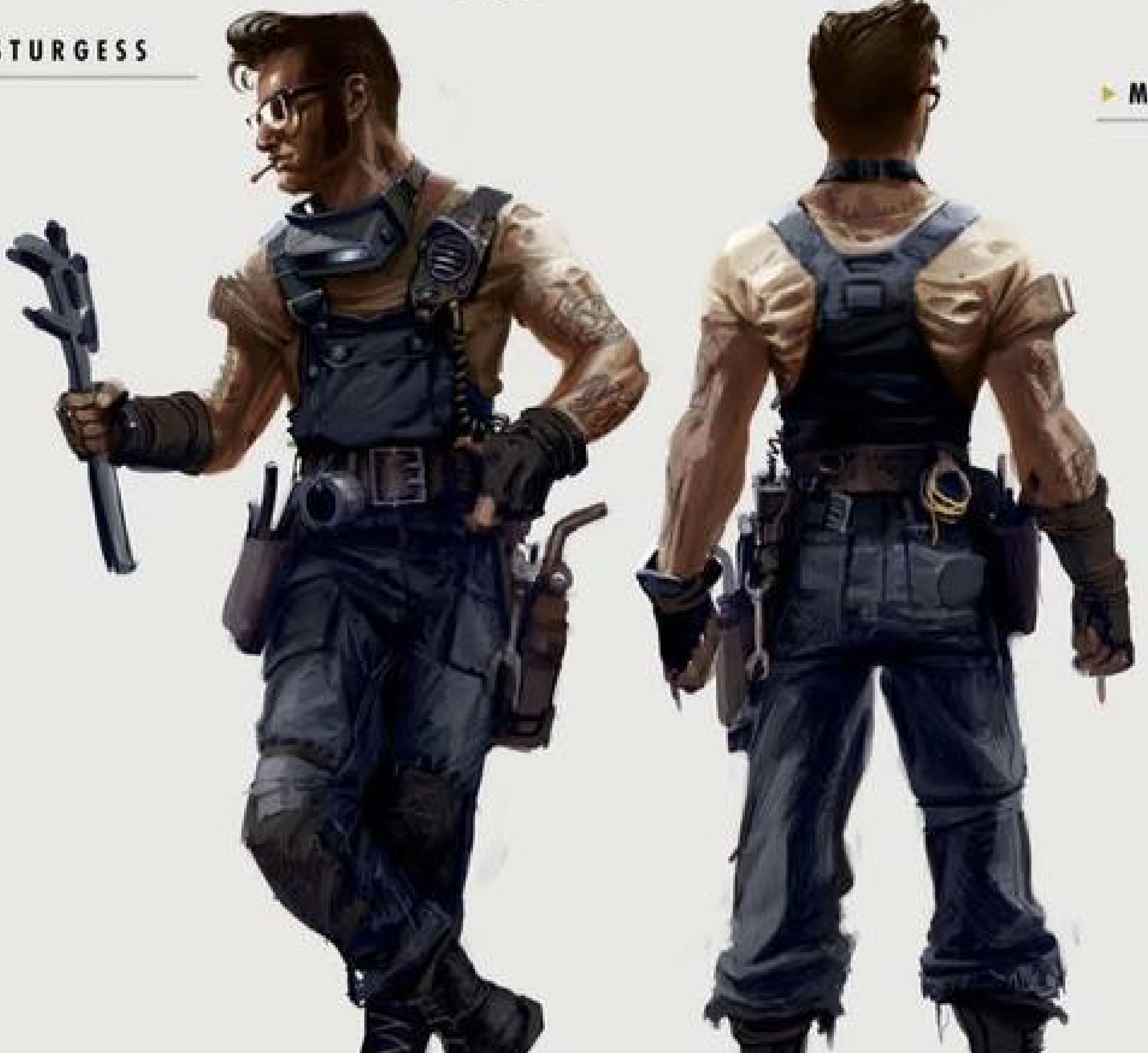


NICK VALENTINE

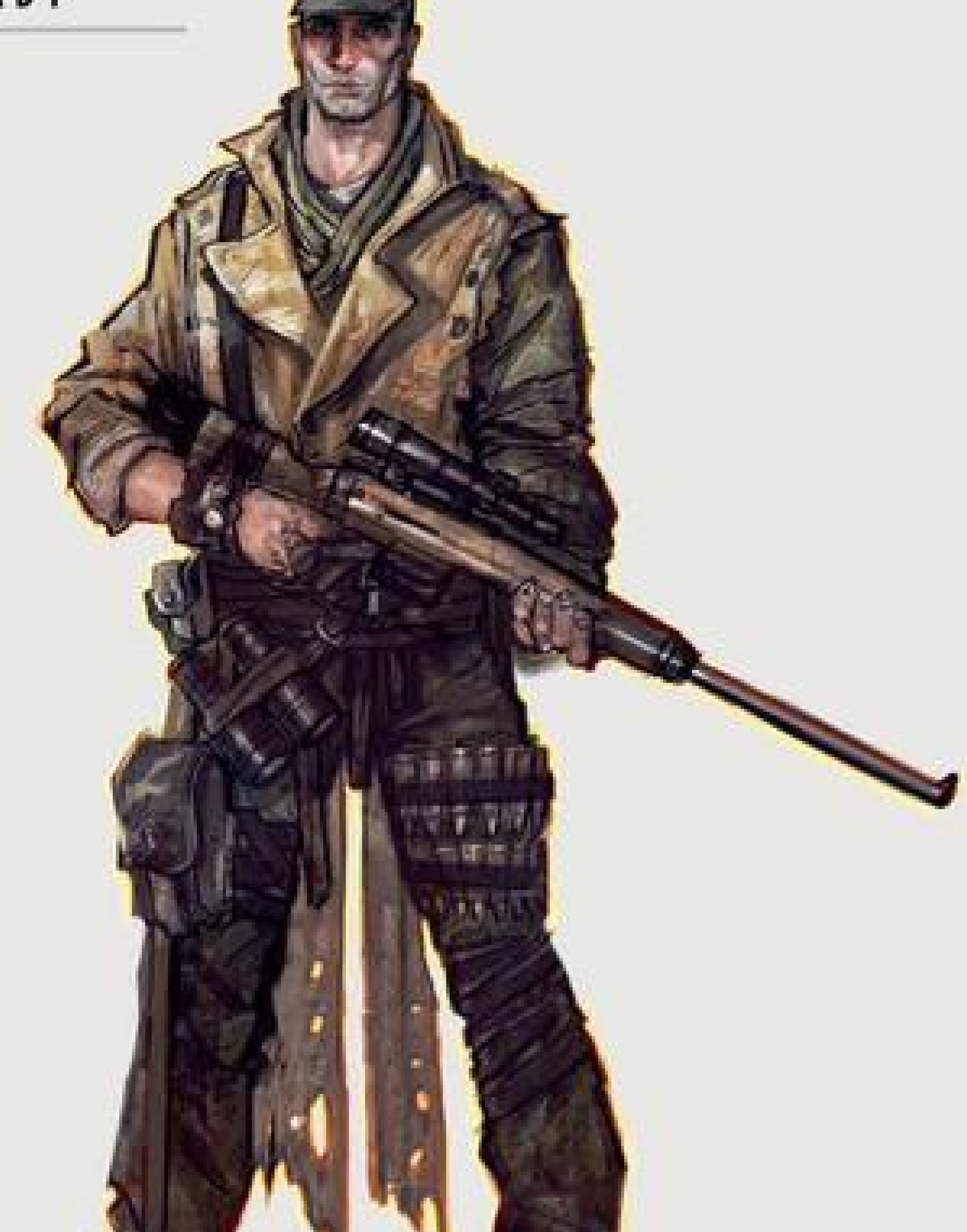
A unique, advanced second-generation synth model.

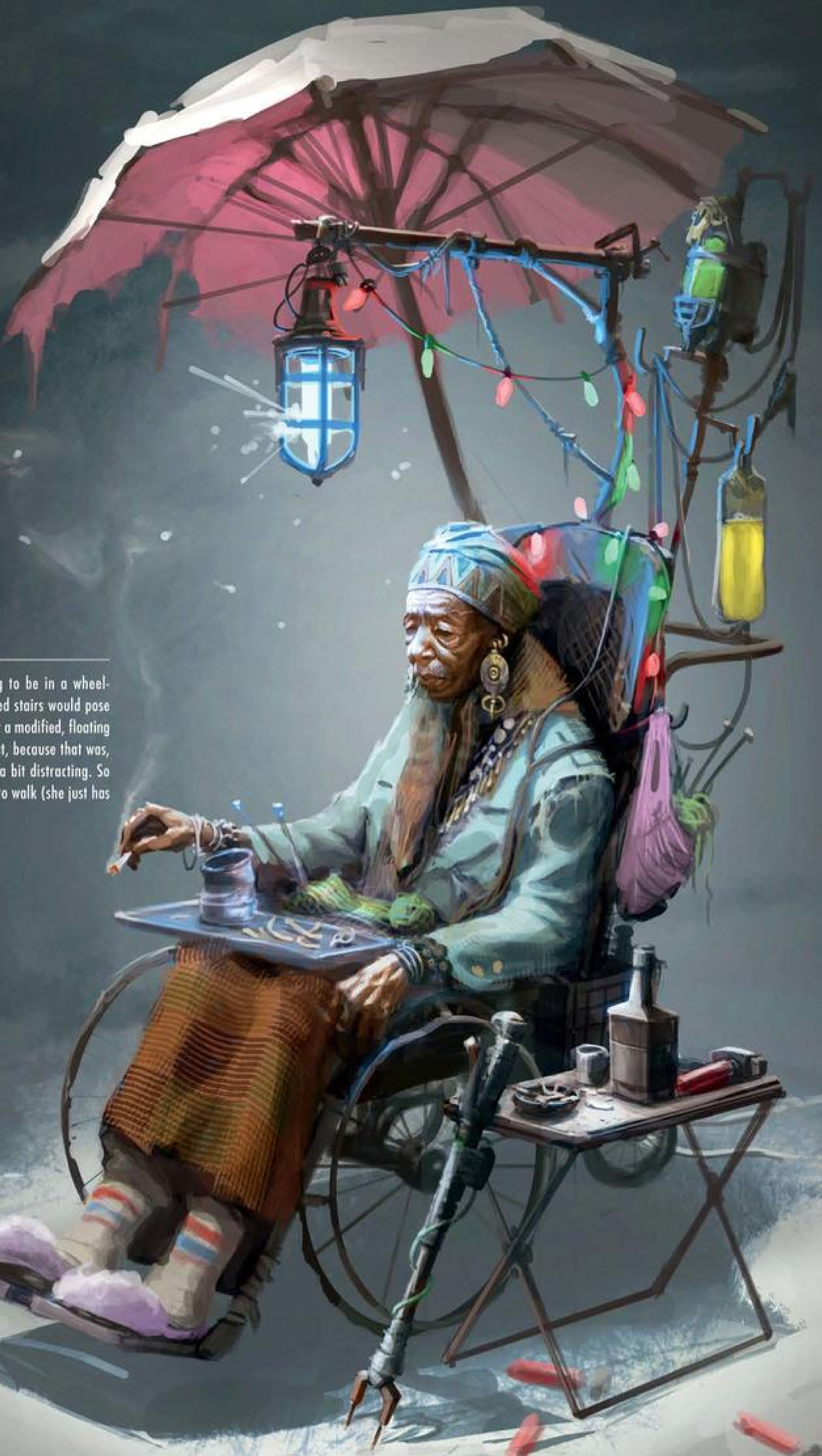


STURGESS



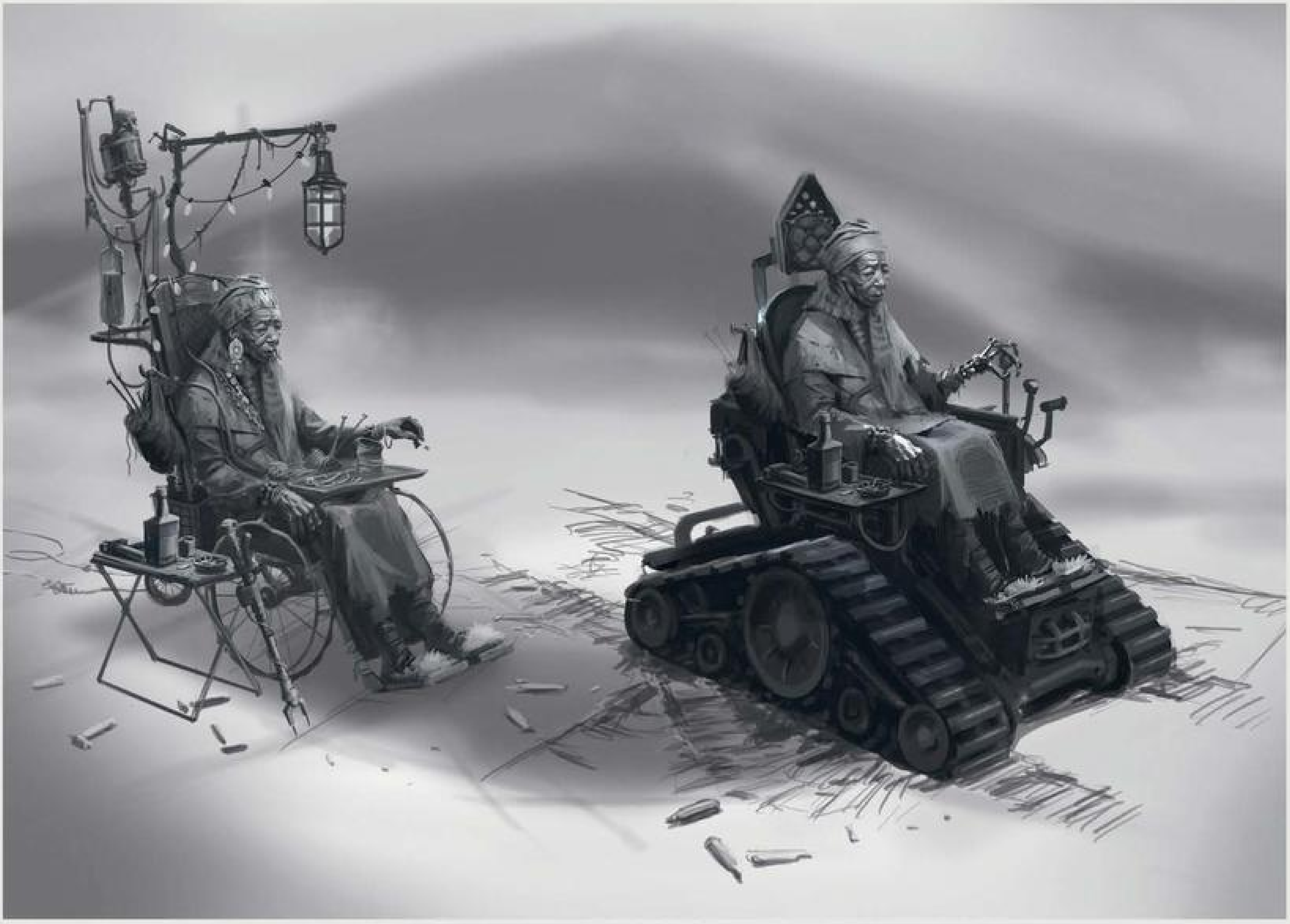
McREADY

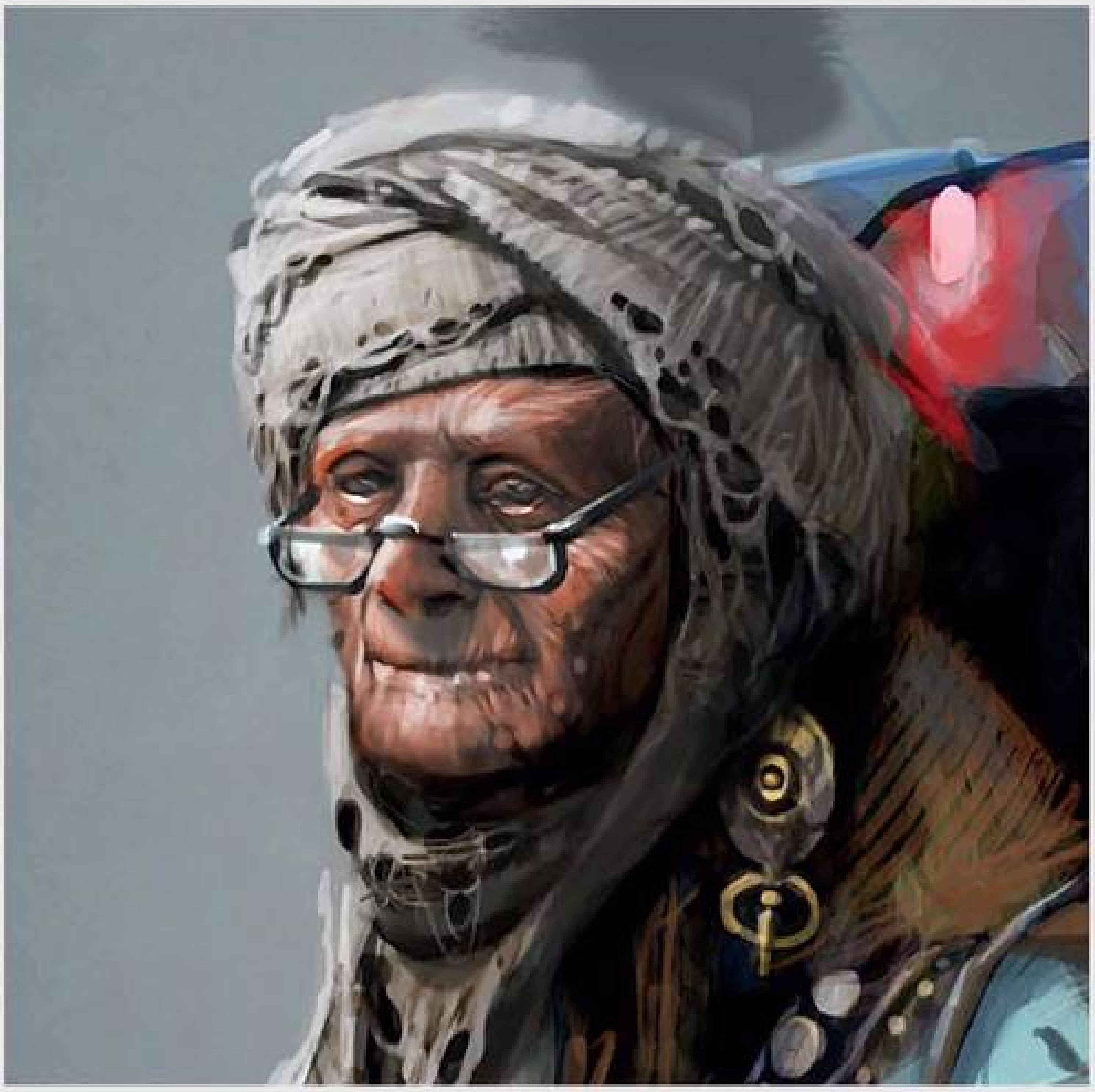


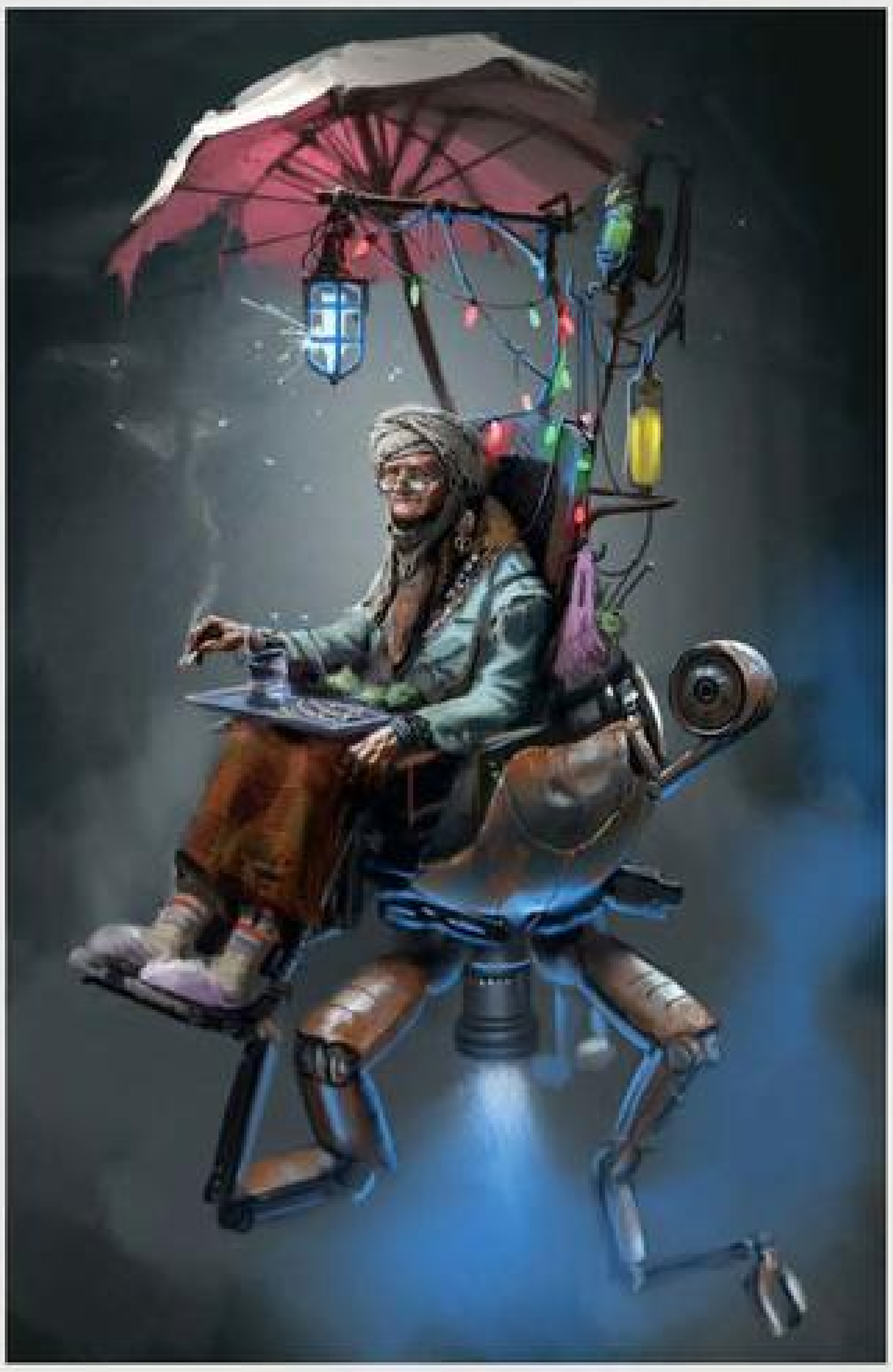


MAMA MURPHY

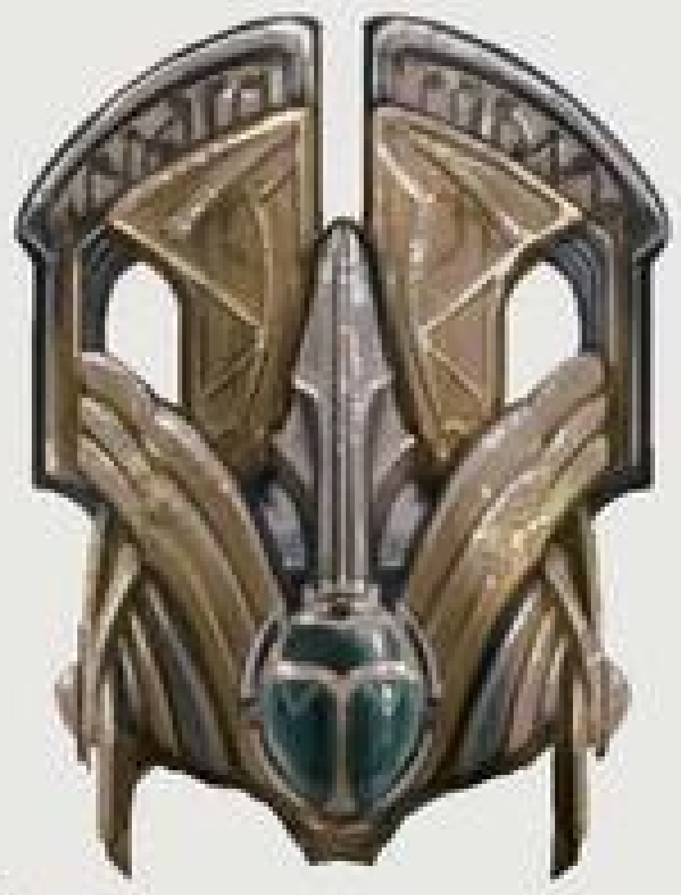
Originally she was going to be in a wheelchair, but we soon realized stairs would pose a problem. So we gave her a modified, floating Mr. Handy to use as a seat, because that was, well, awesome. But also a bit distracting. So she ended up being able to walk (she just has to sit down a lot).

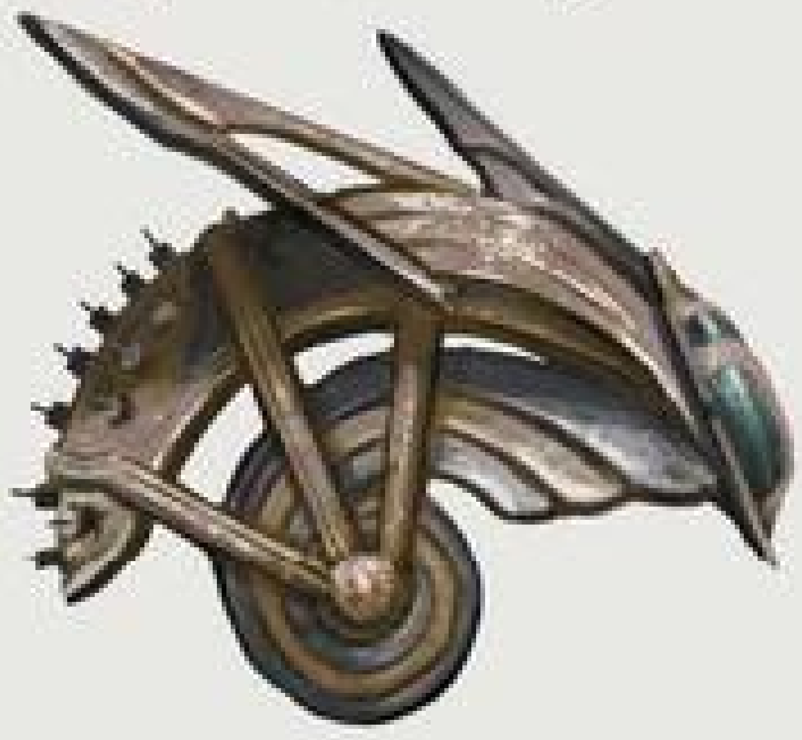


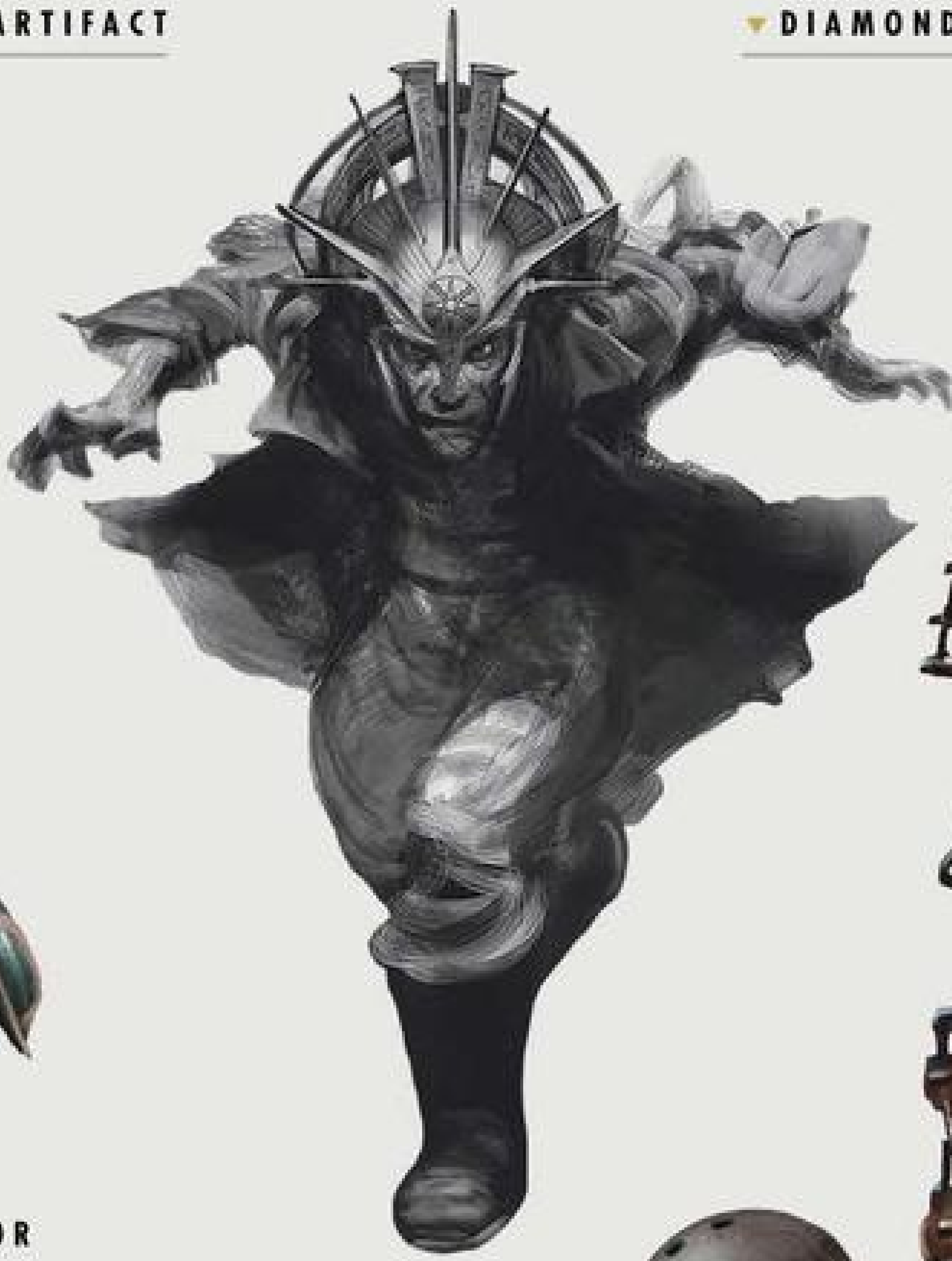




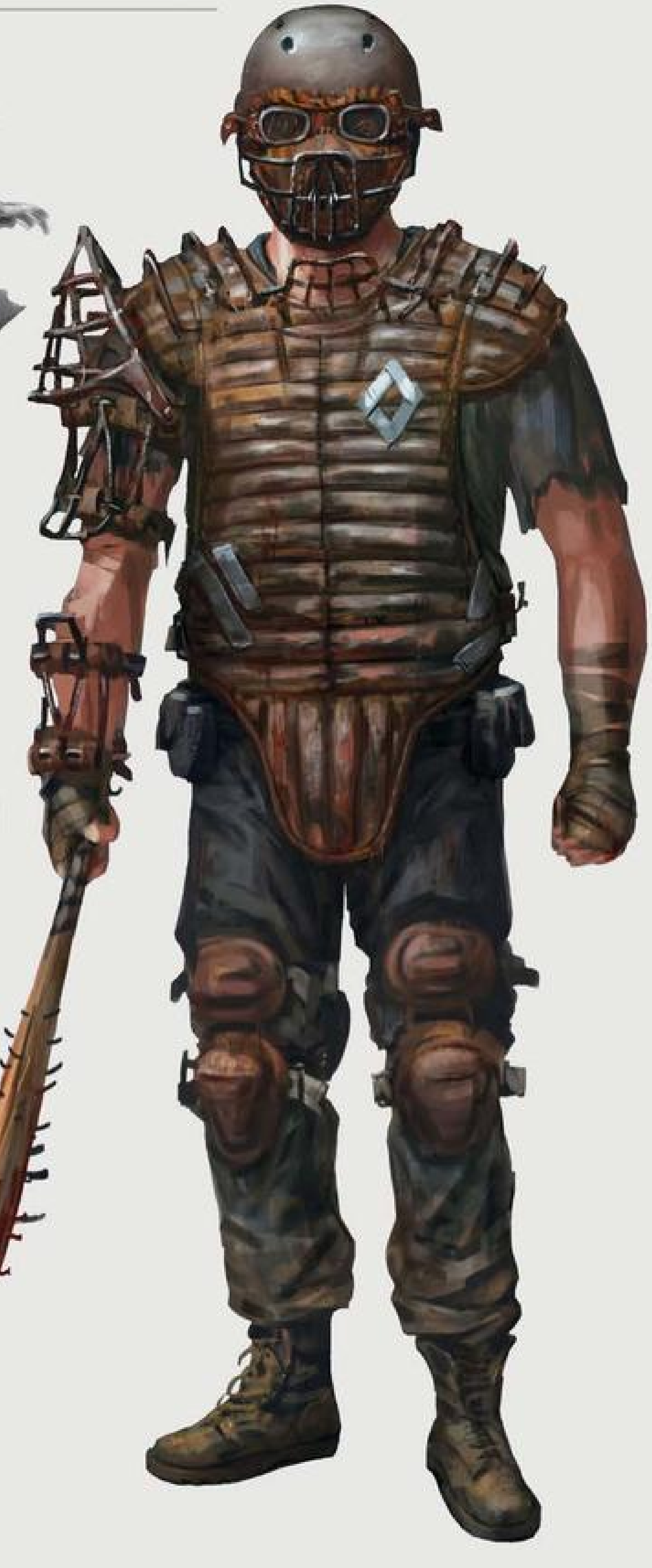
LORENZO'S CROWN ARTIFACT

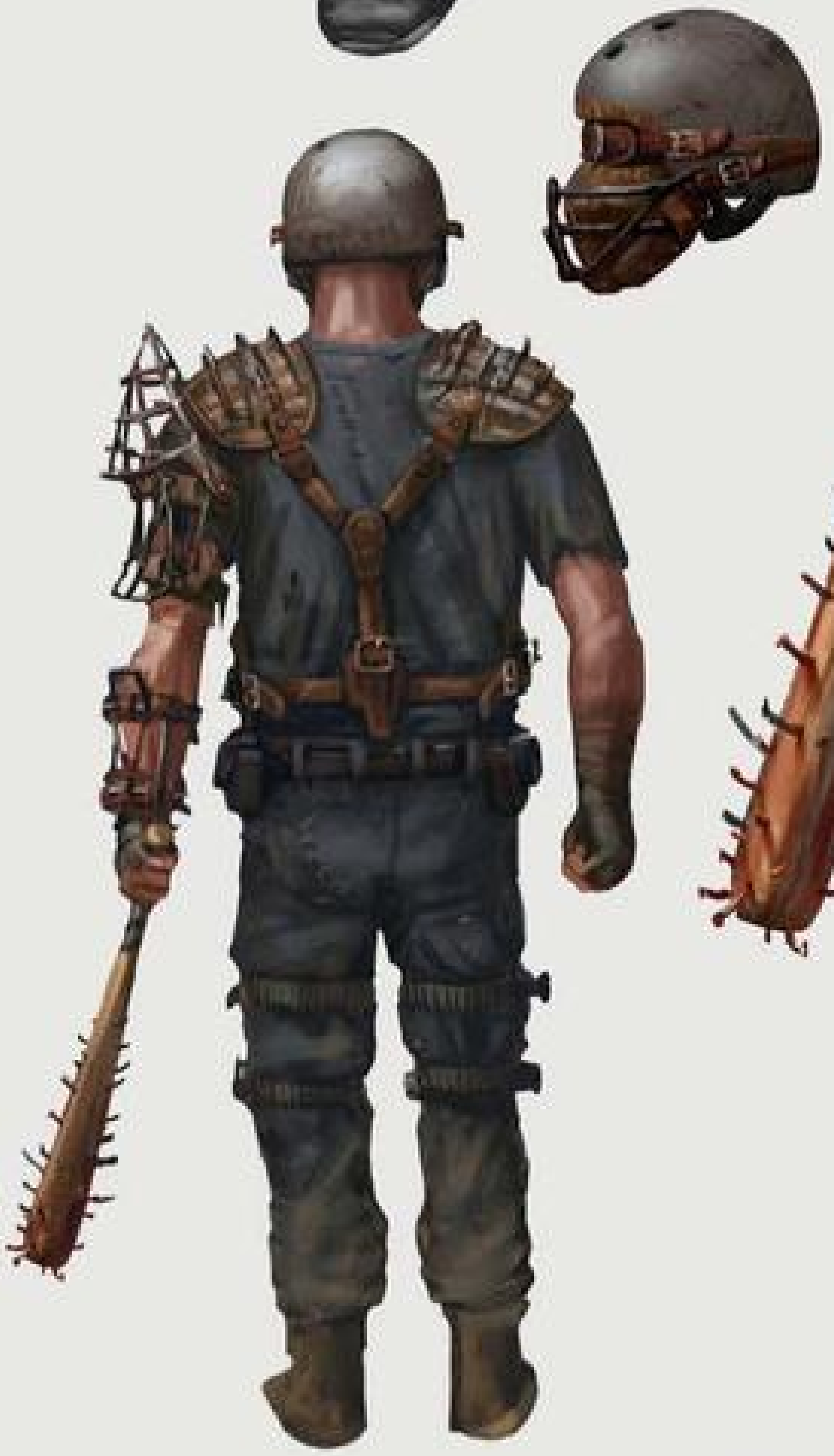




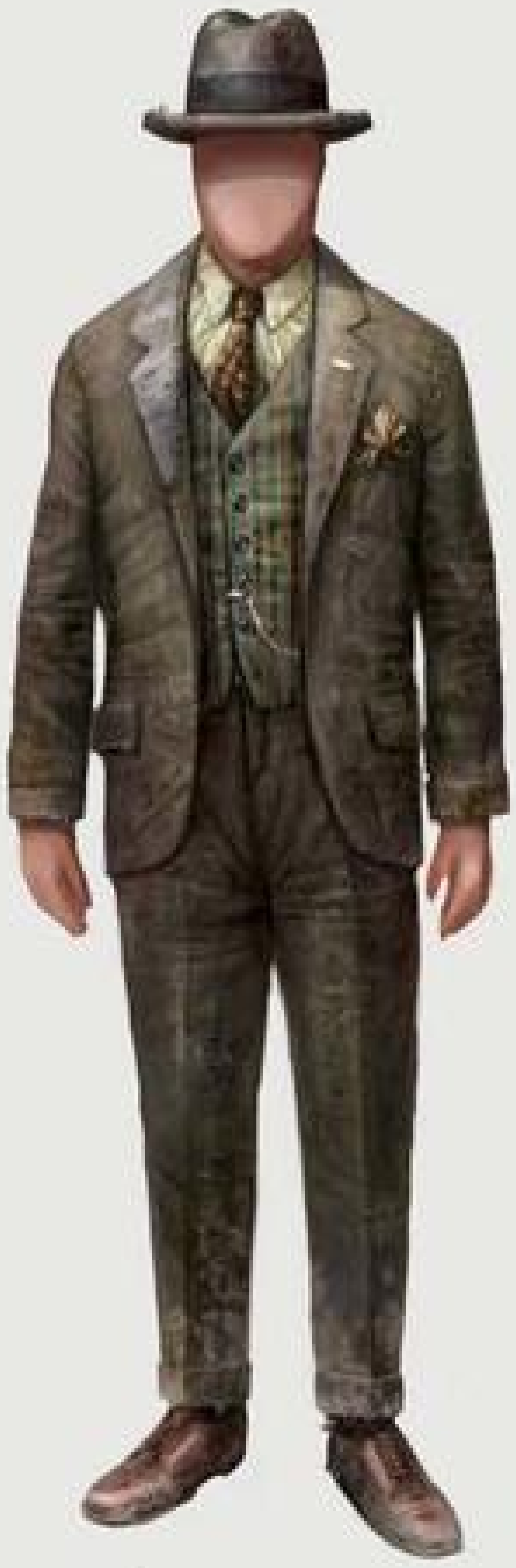


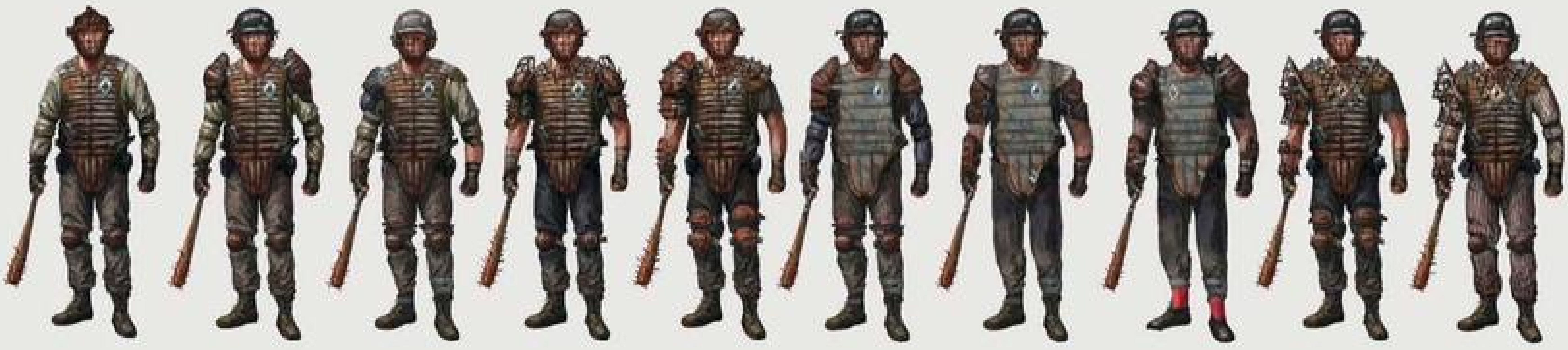
DIAMOND CITY GUARD



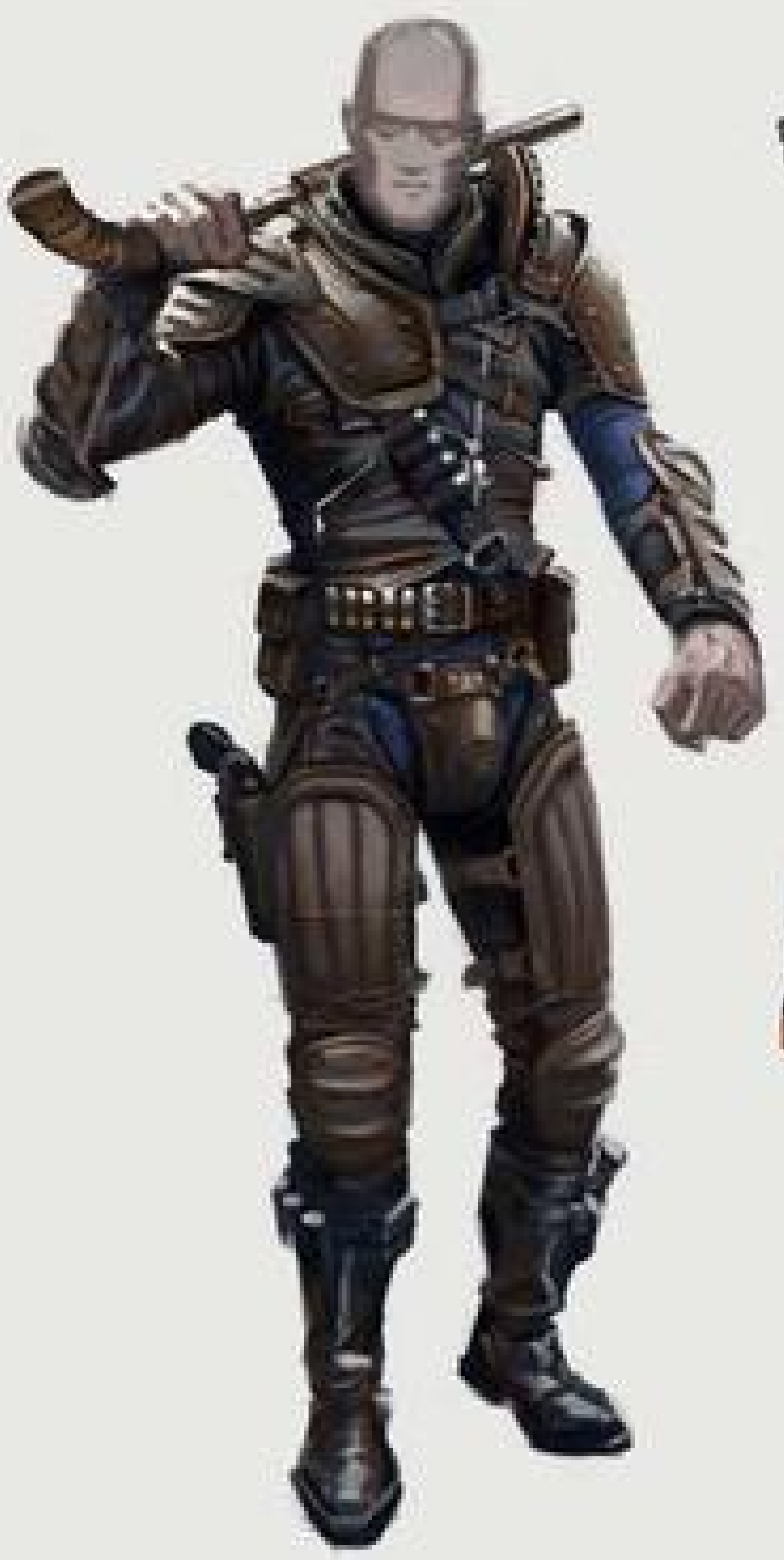


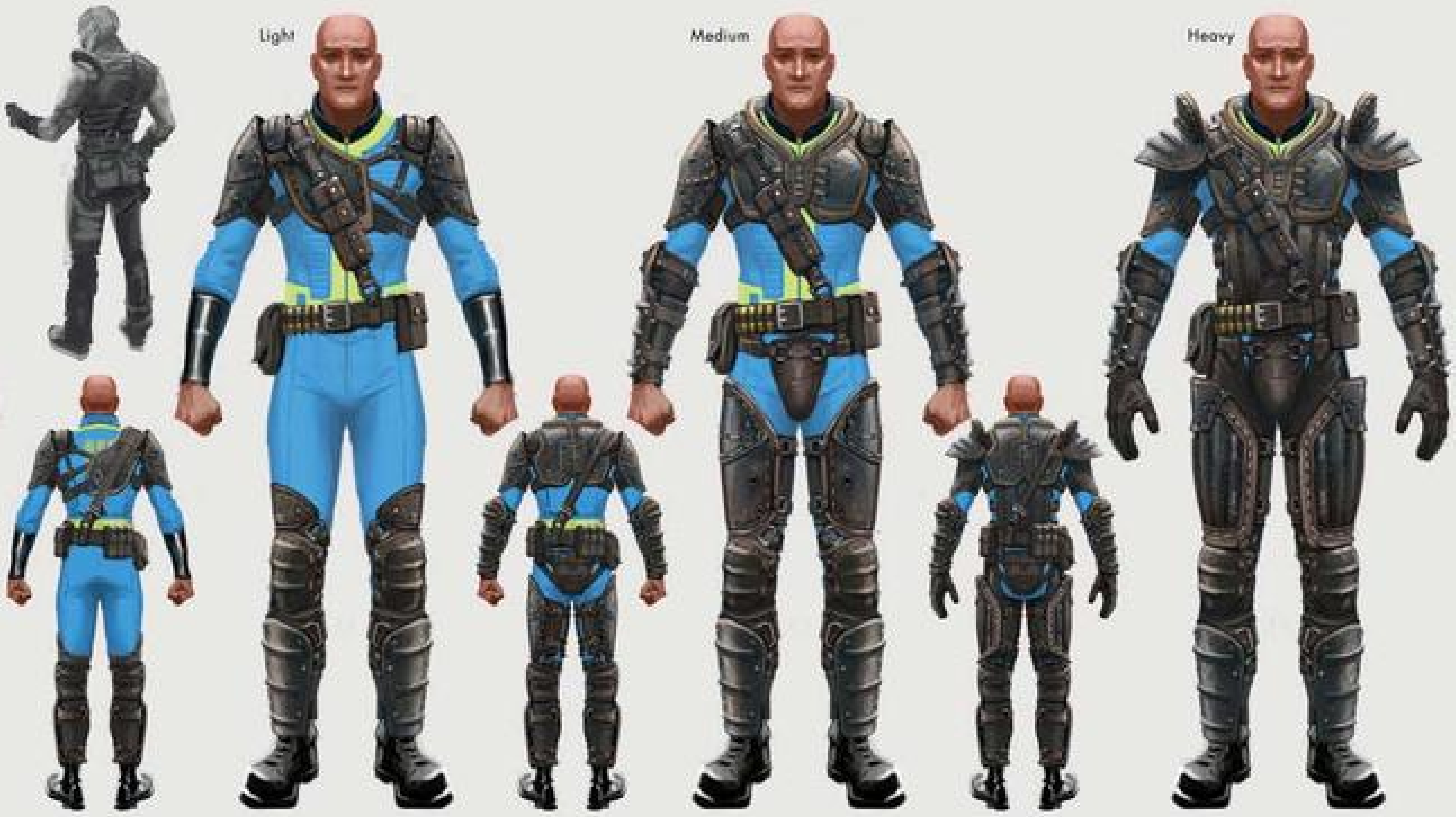
DIAMOND CITY MAYOR



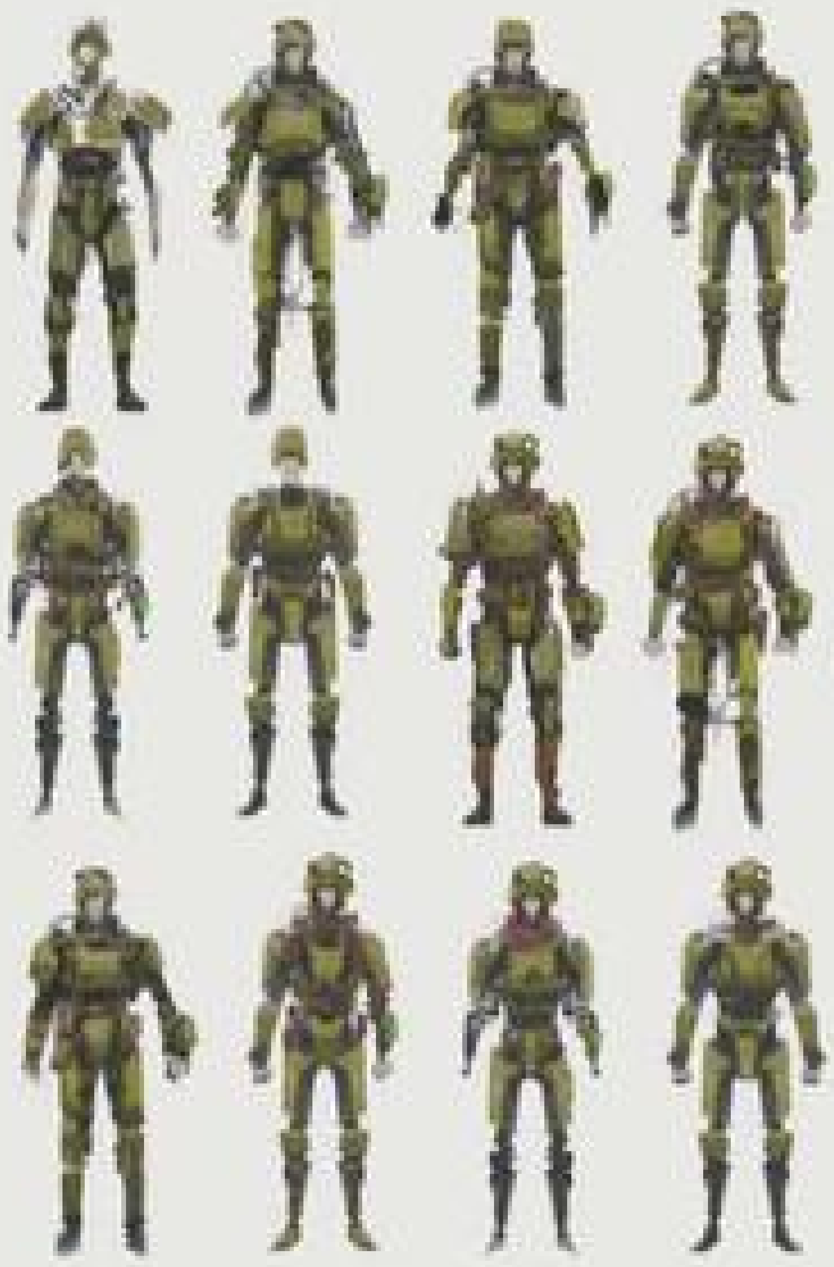


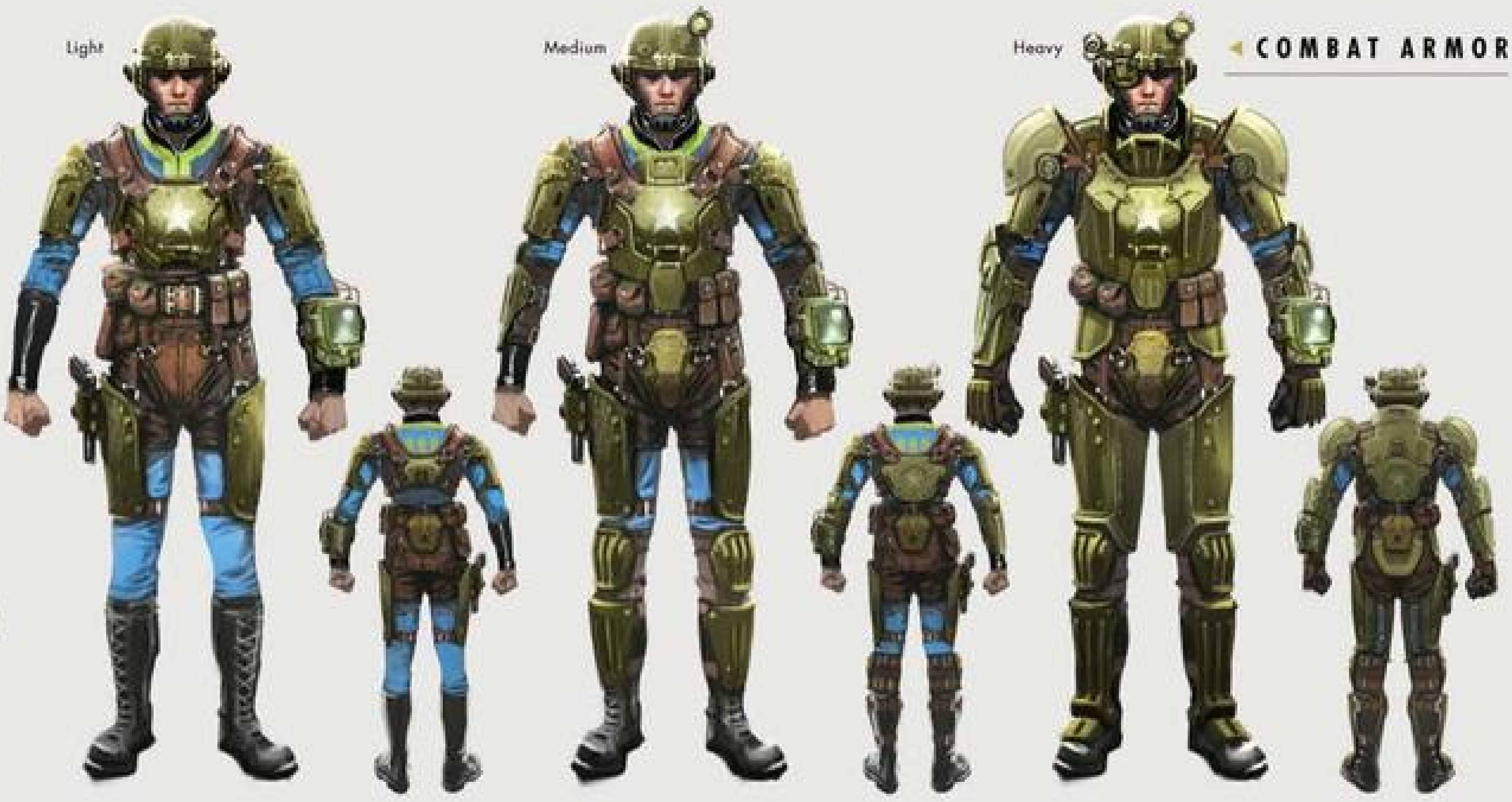
LEATHER ARMOR



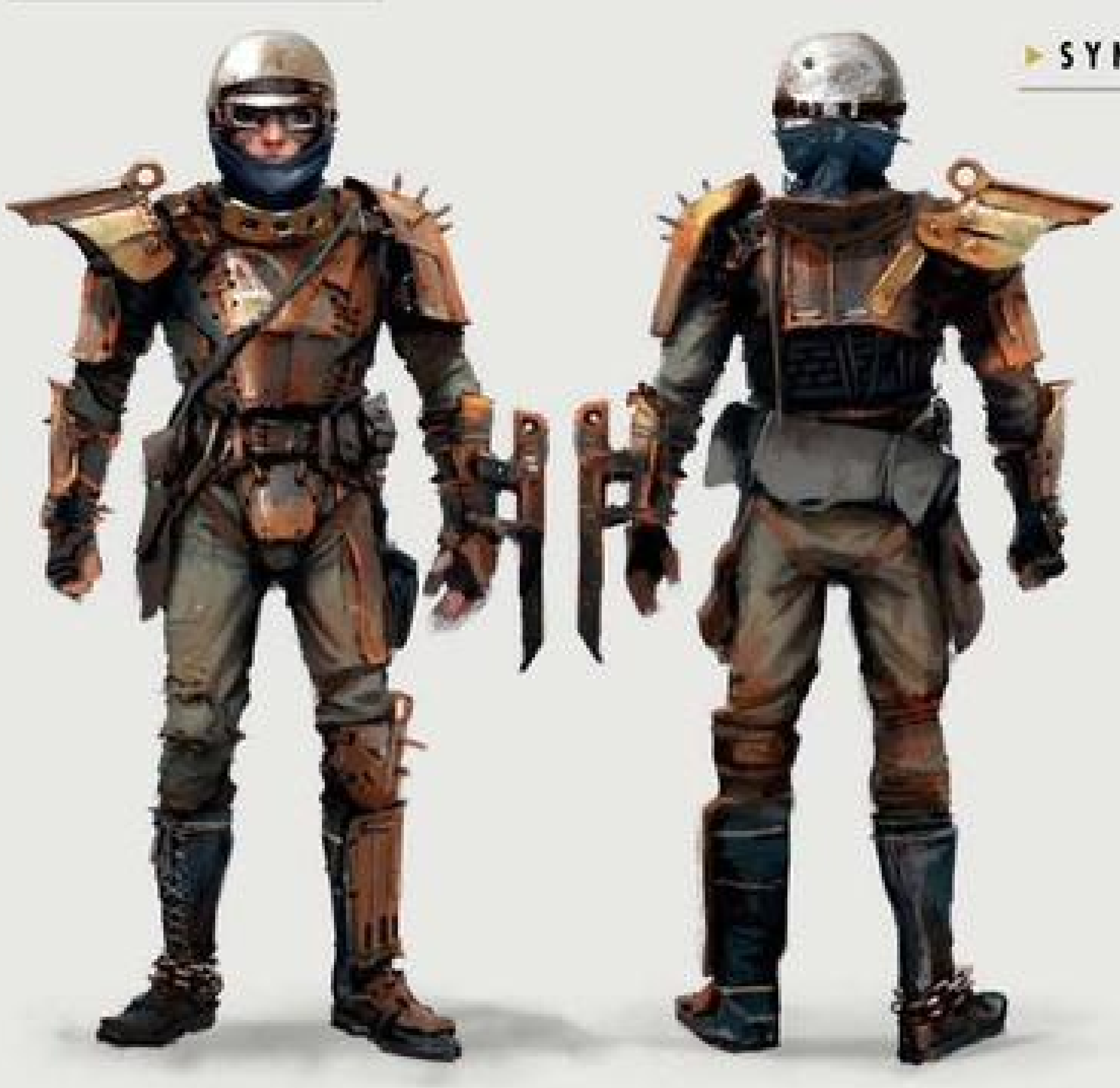

Light
Medium
Heavy

COMBAT ARMOR

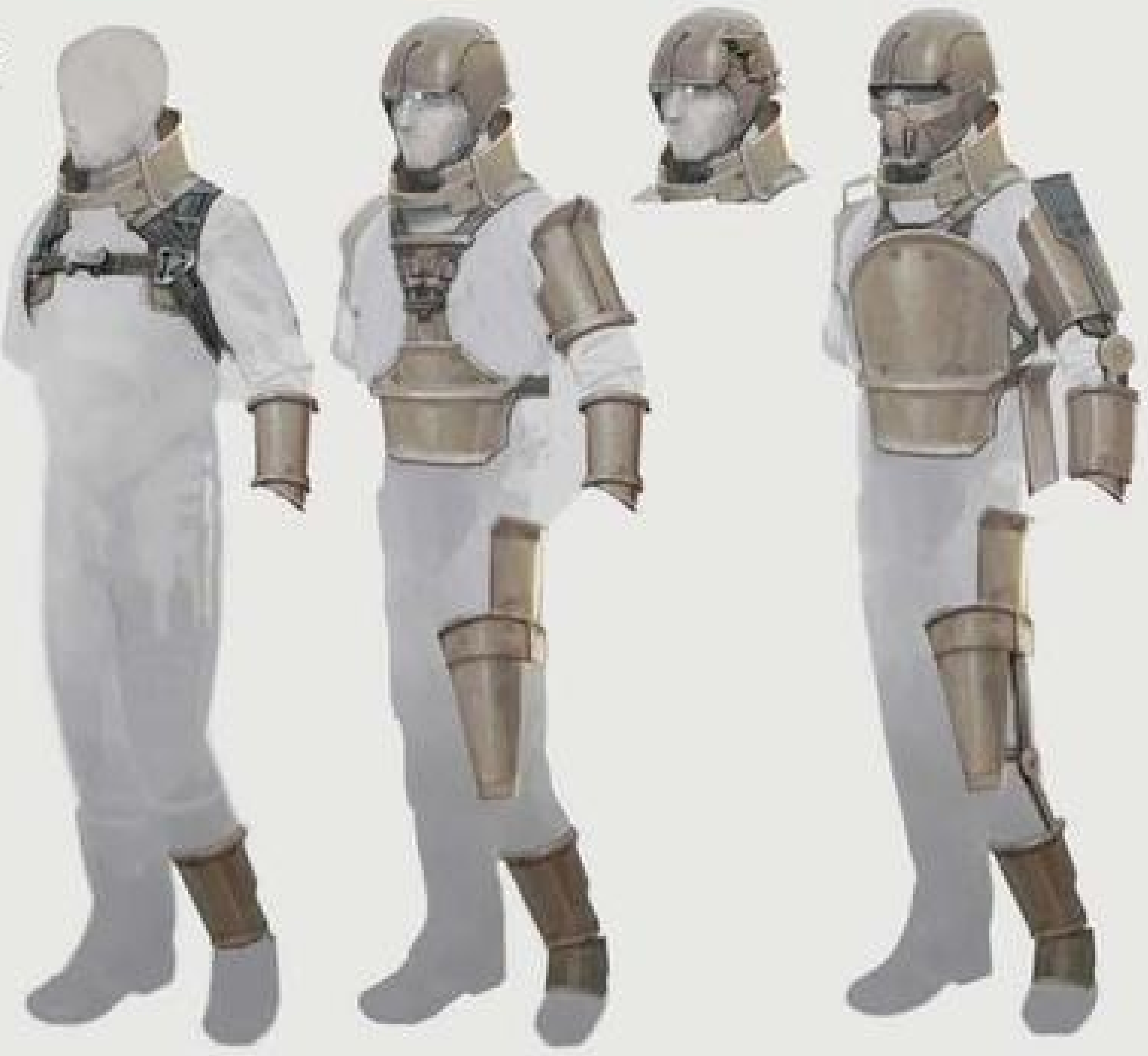



Light
Medium
Heavy

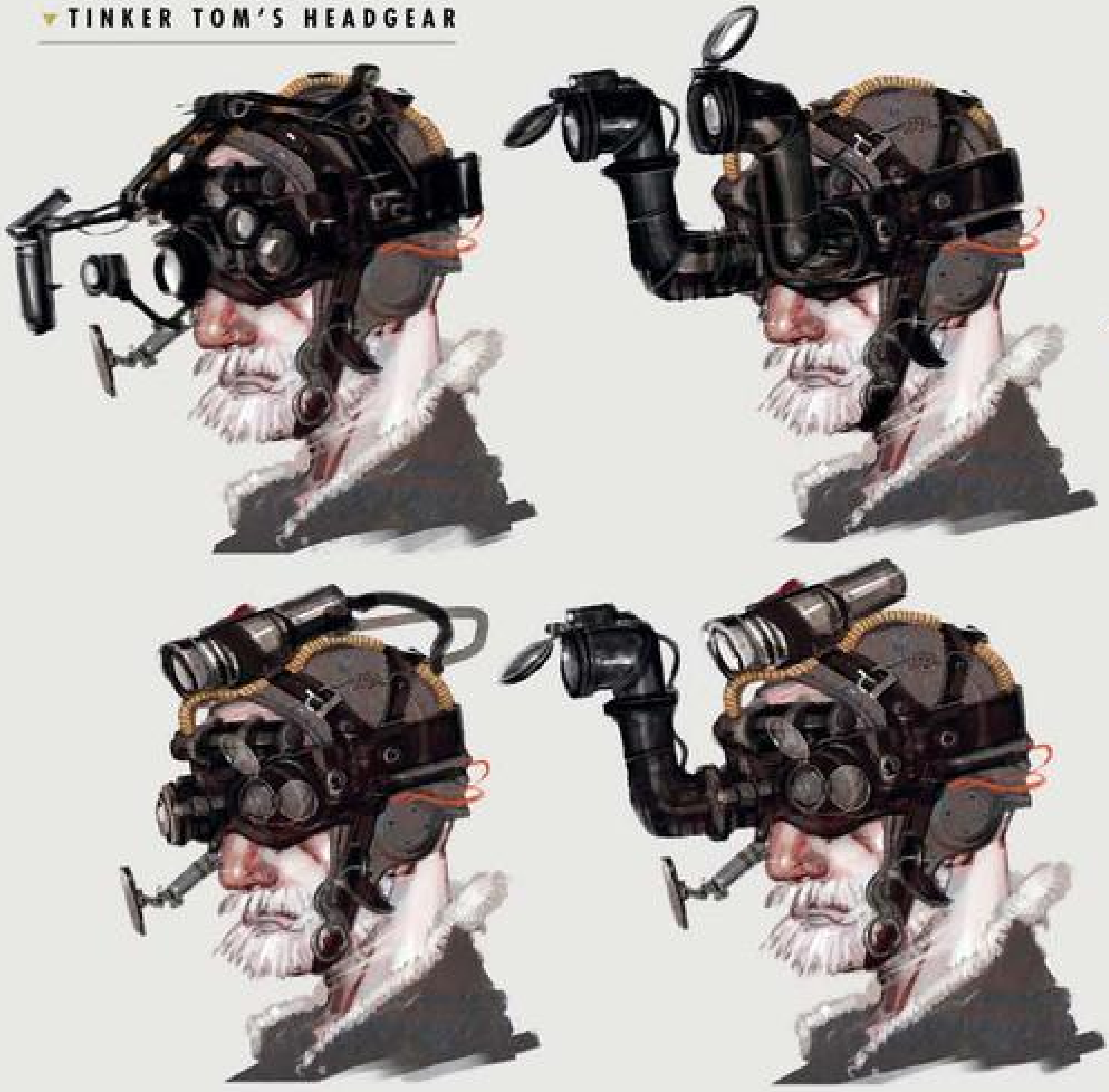
METAL ARMOR

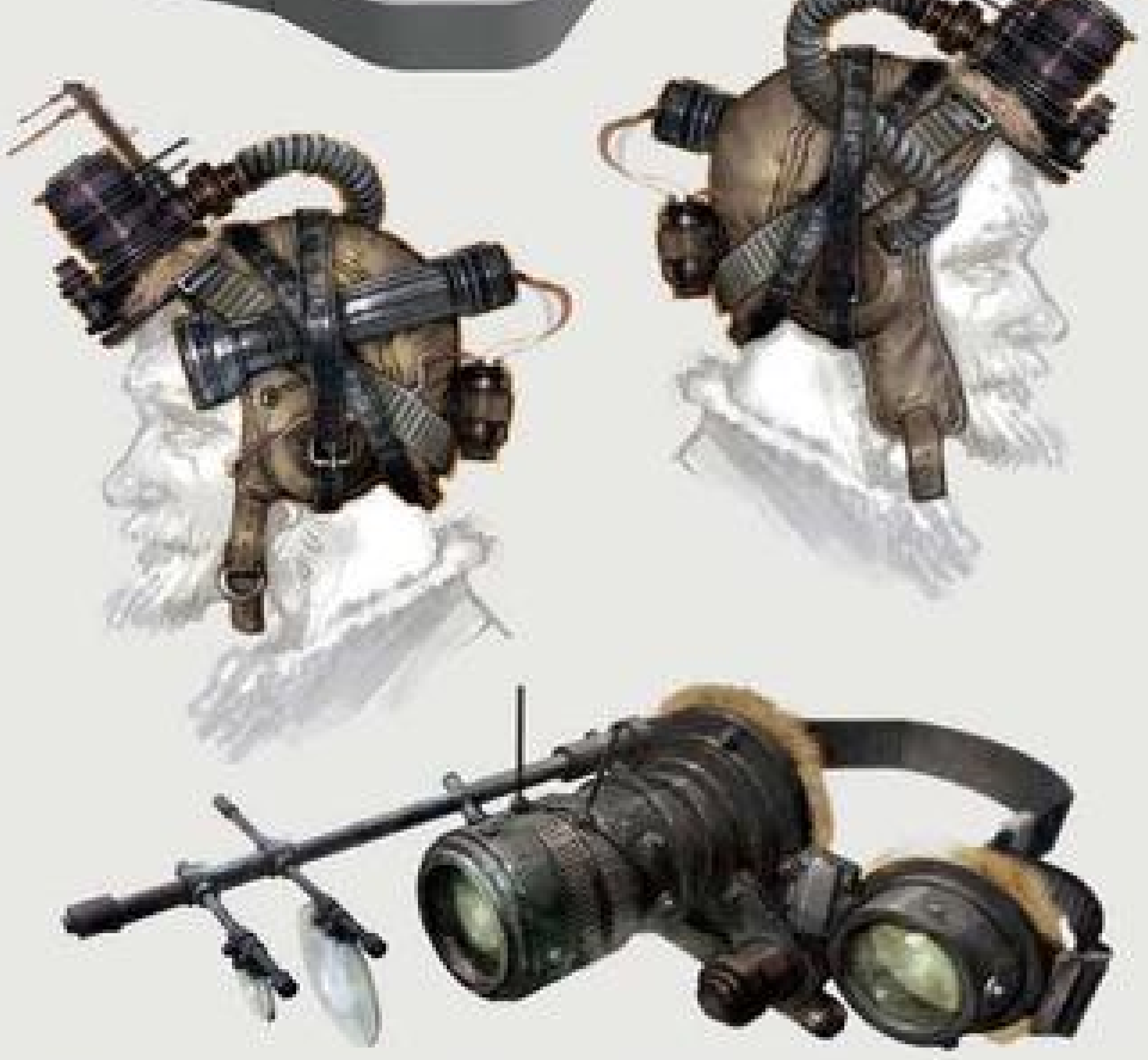


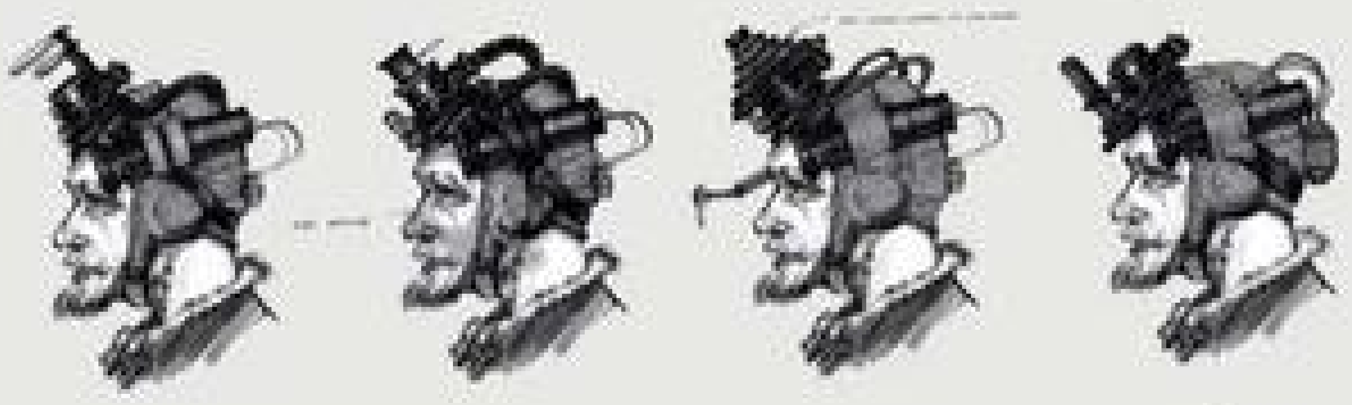
SYNTH ARMOR



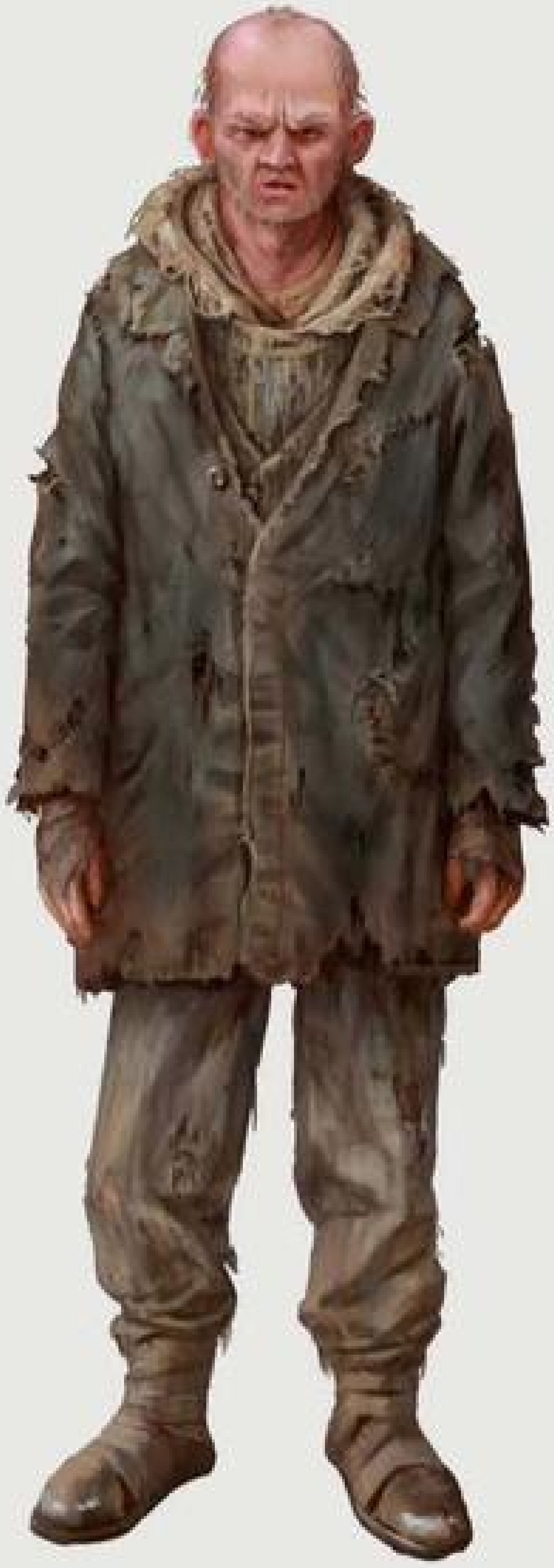
TINKER TOM'S HEADGEAR

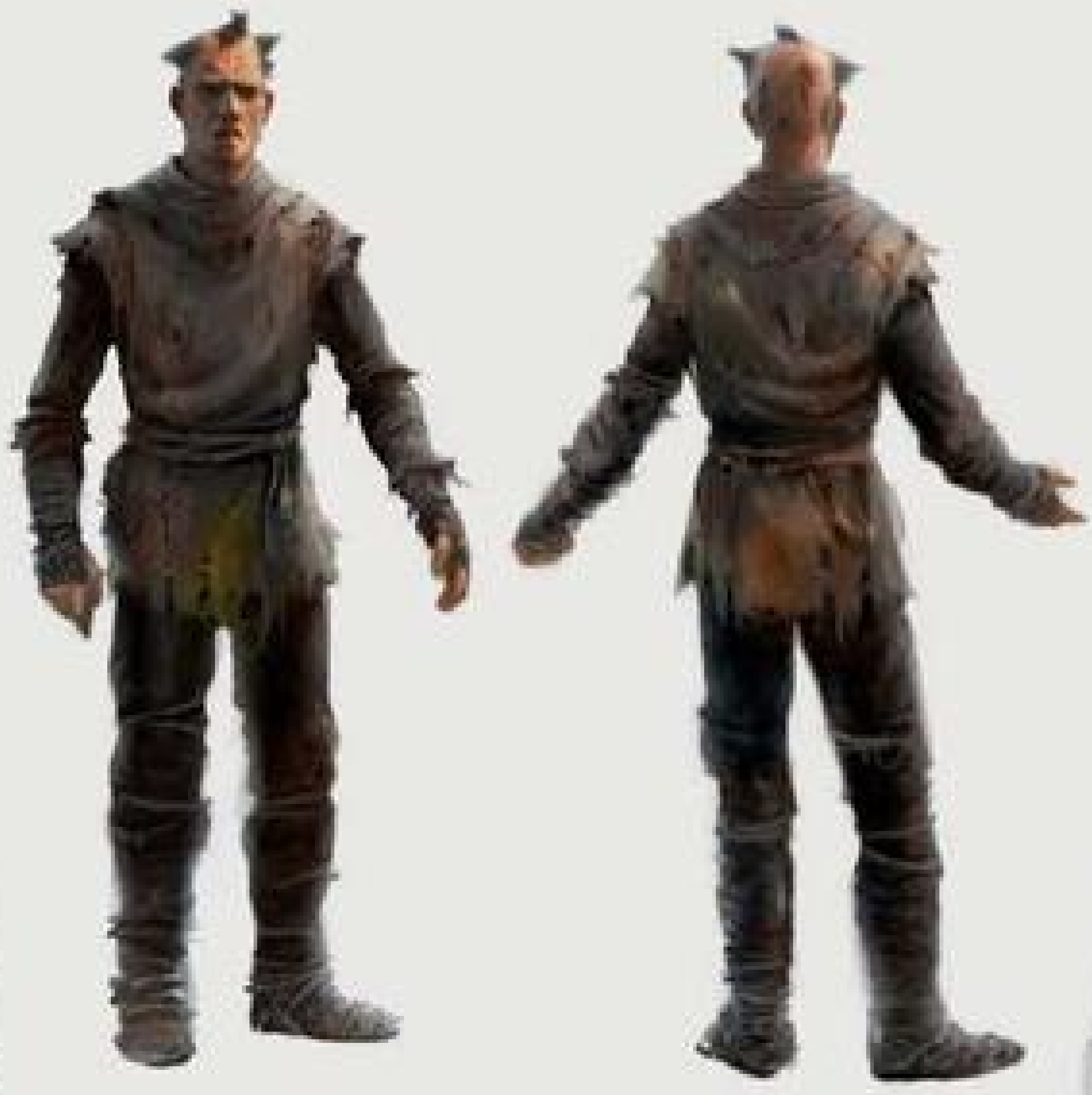


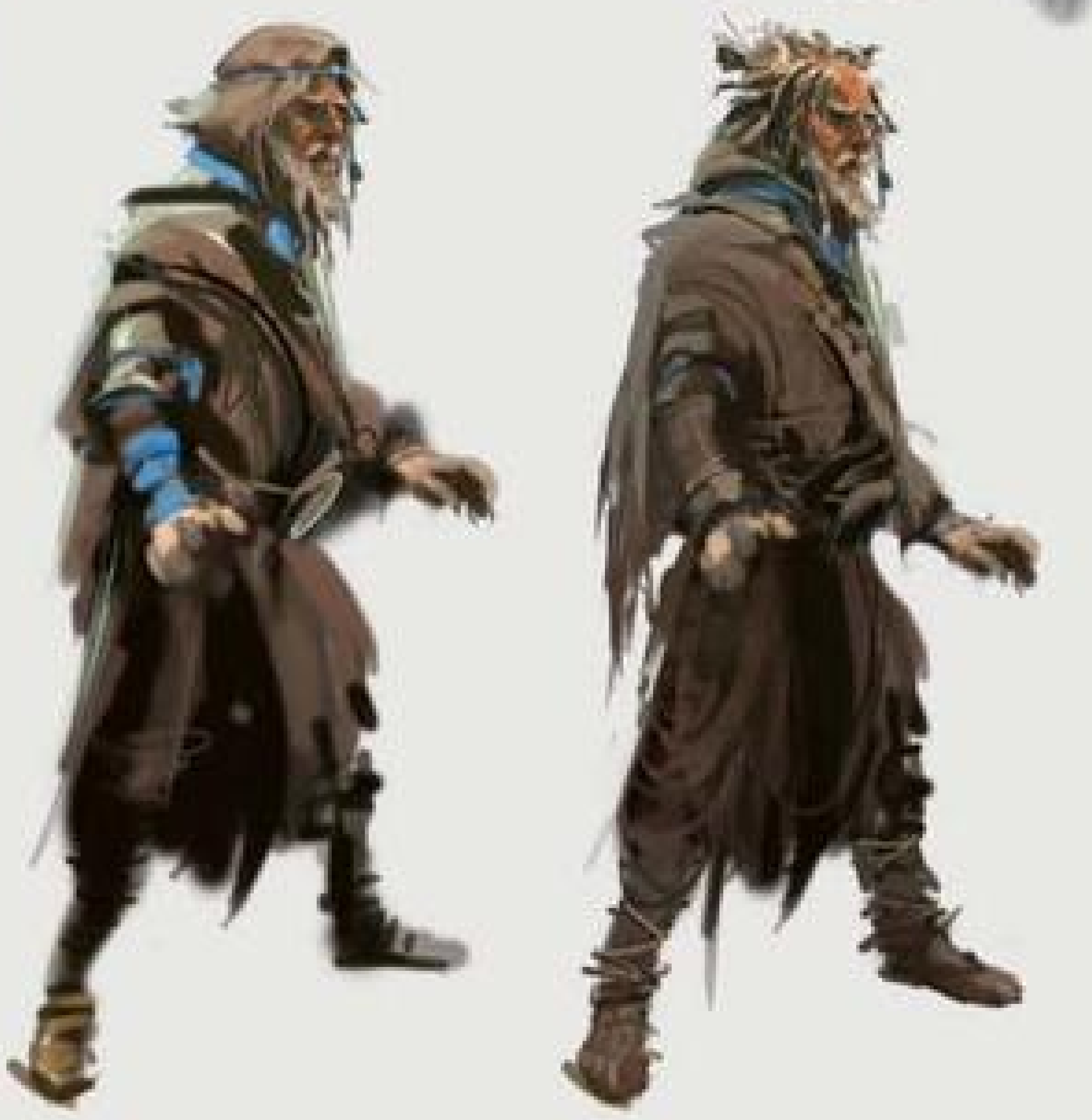


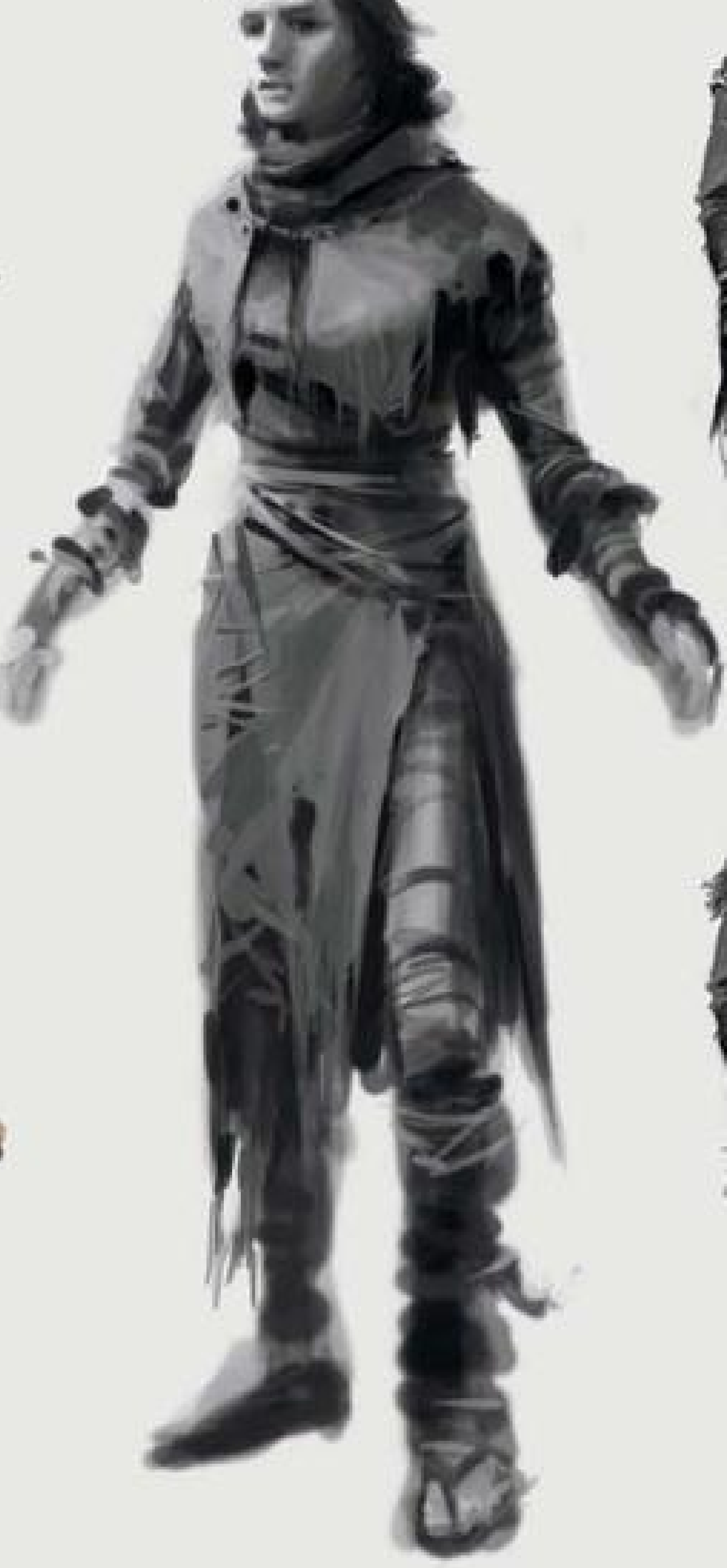


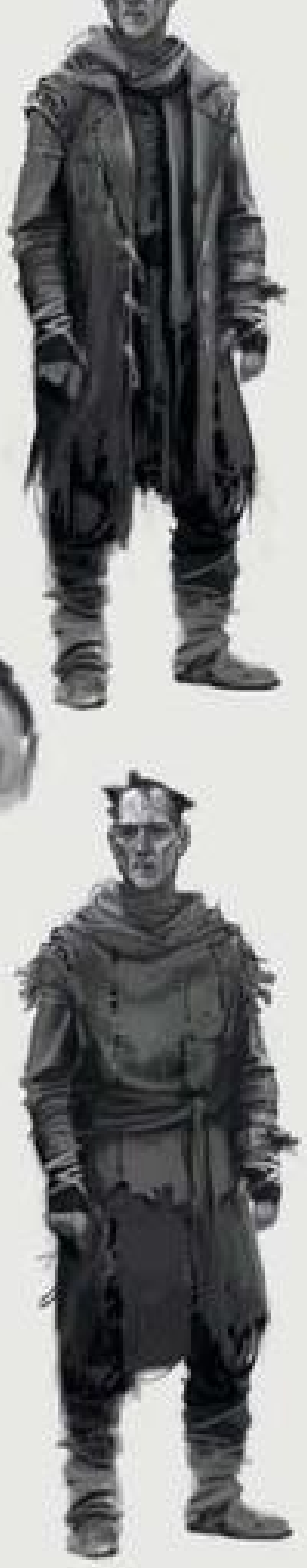
WASTELANDERS



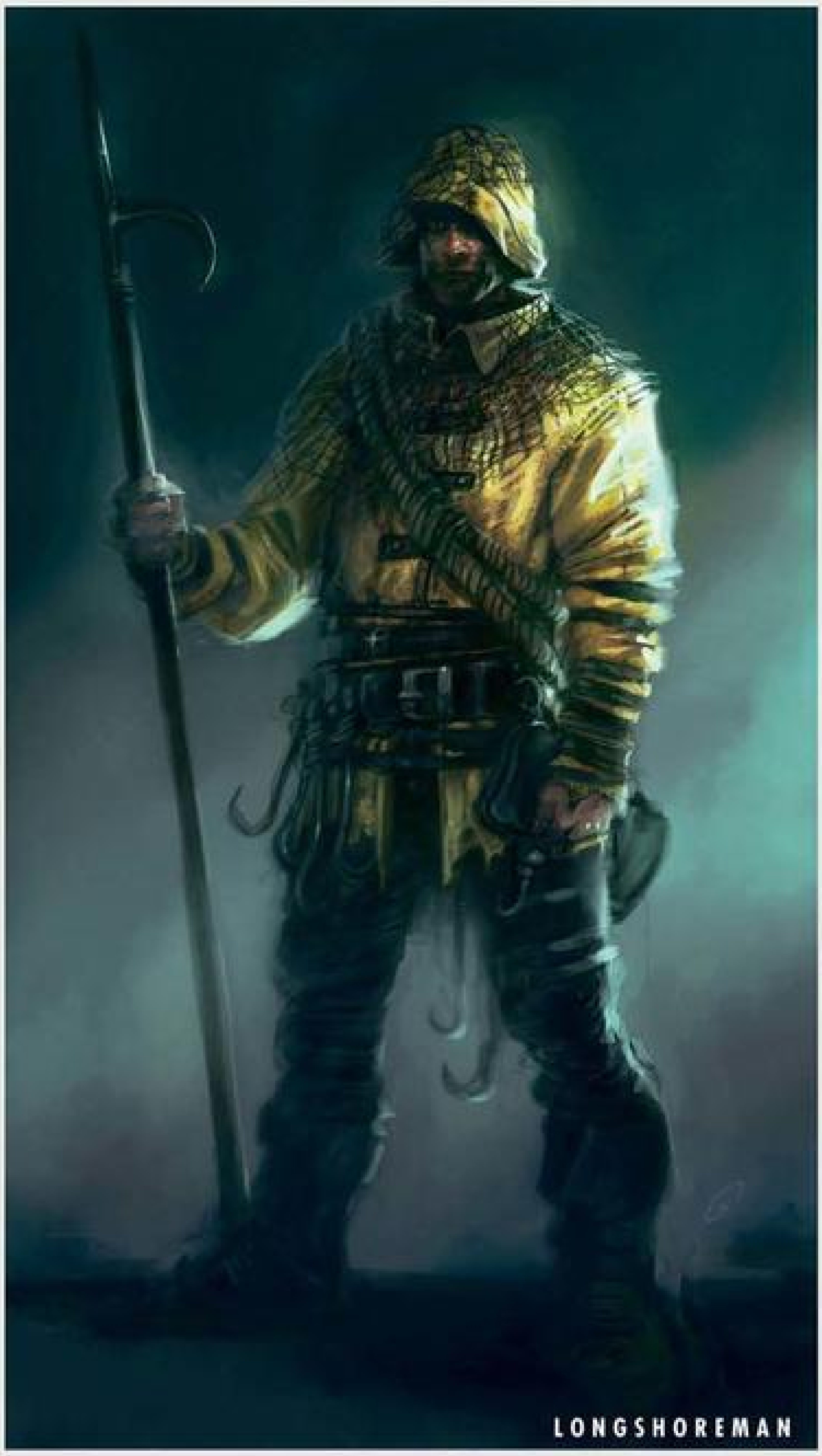




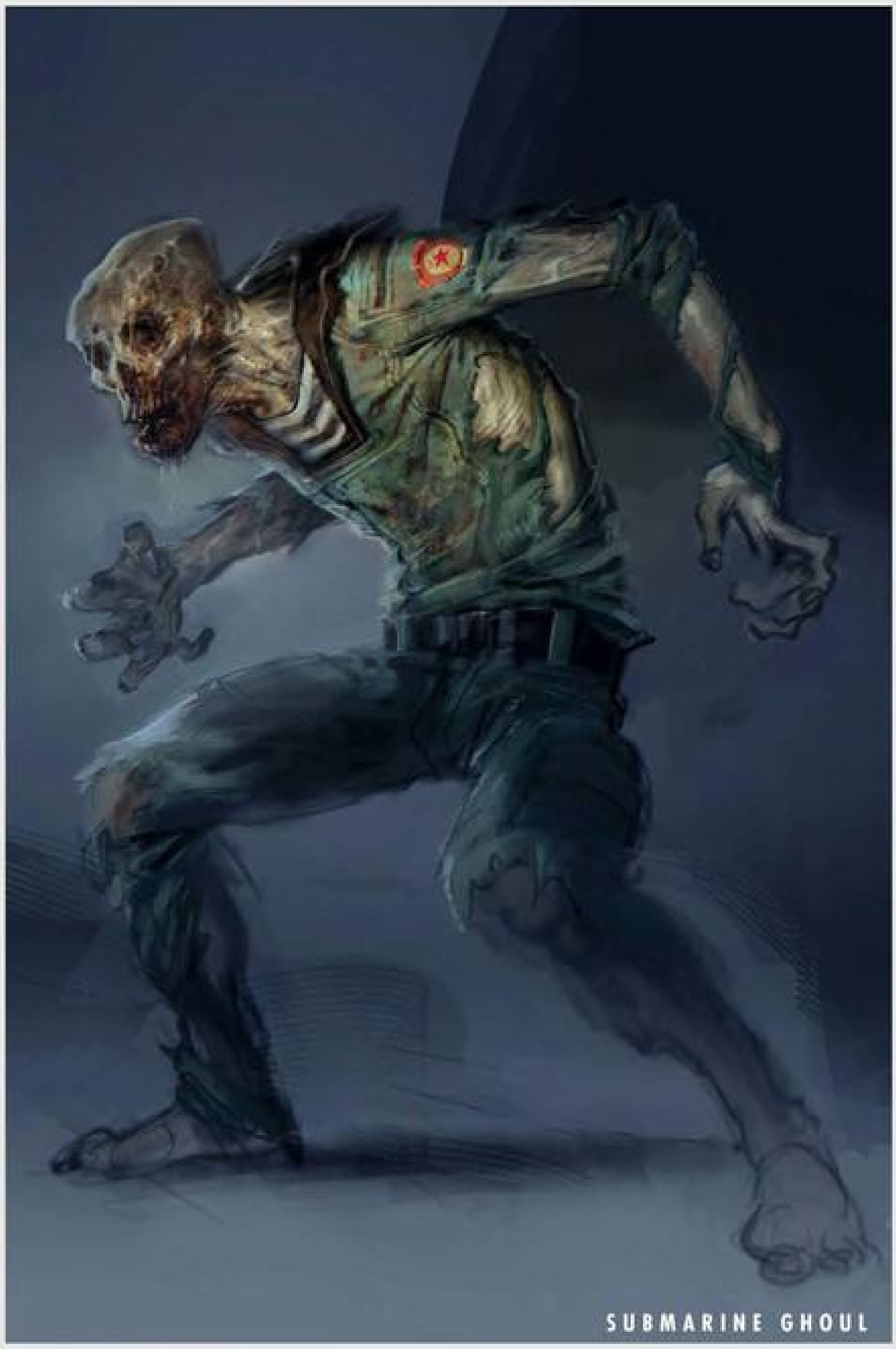




COMMONWEALTH RESIDENTS

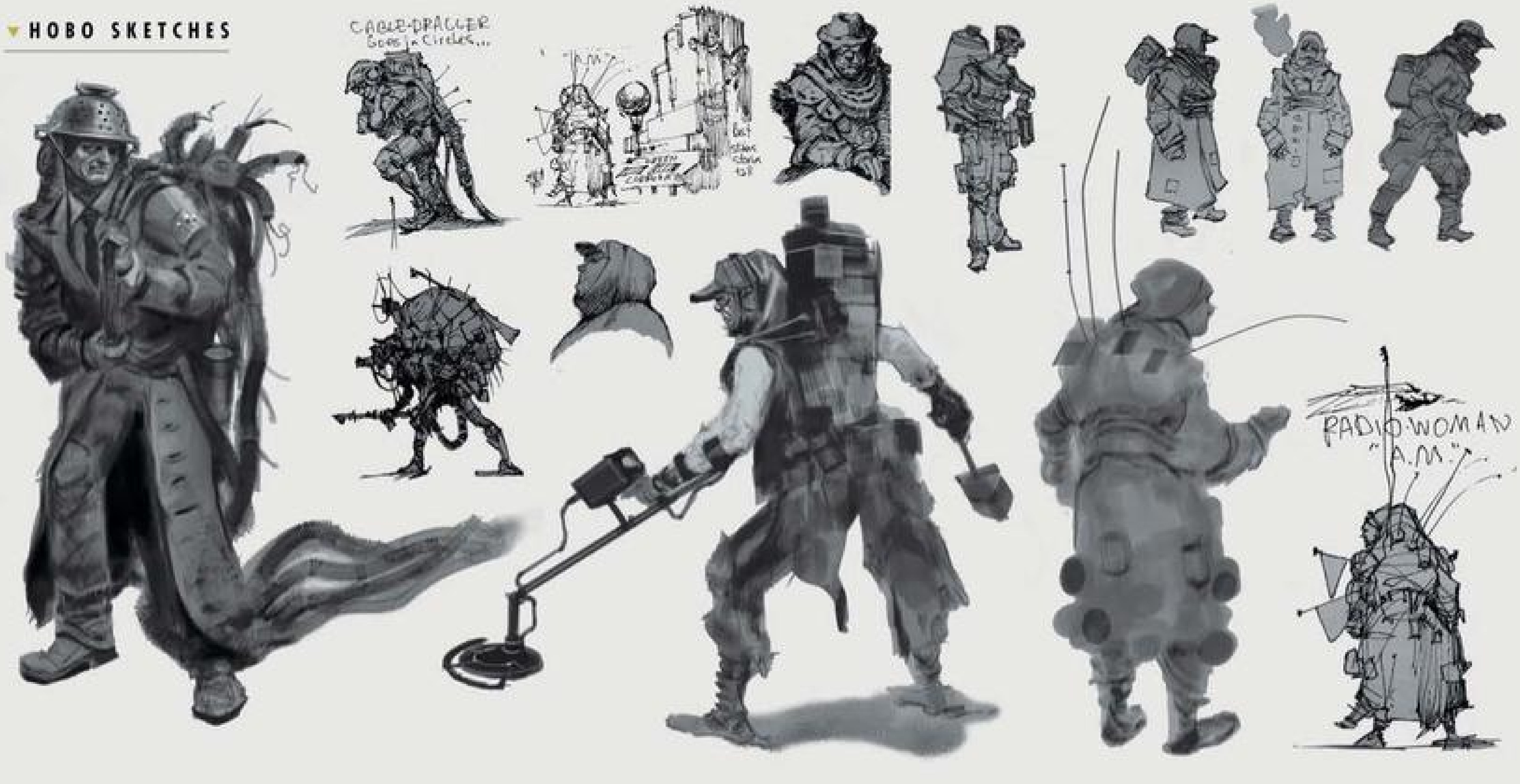


LONGSHOREMAN



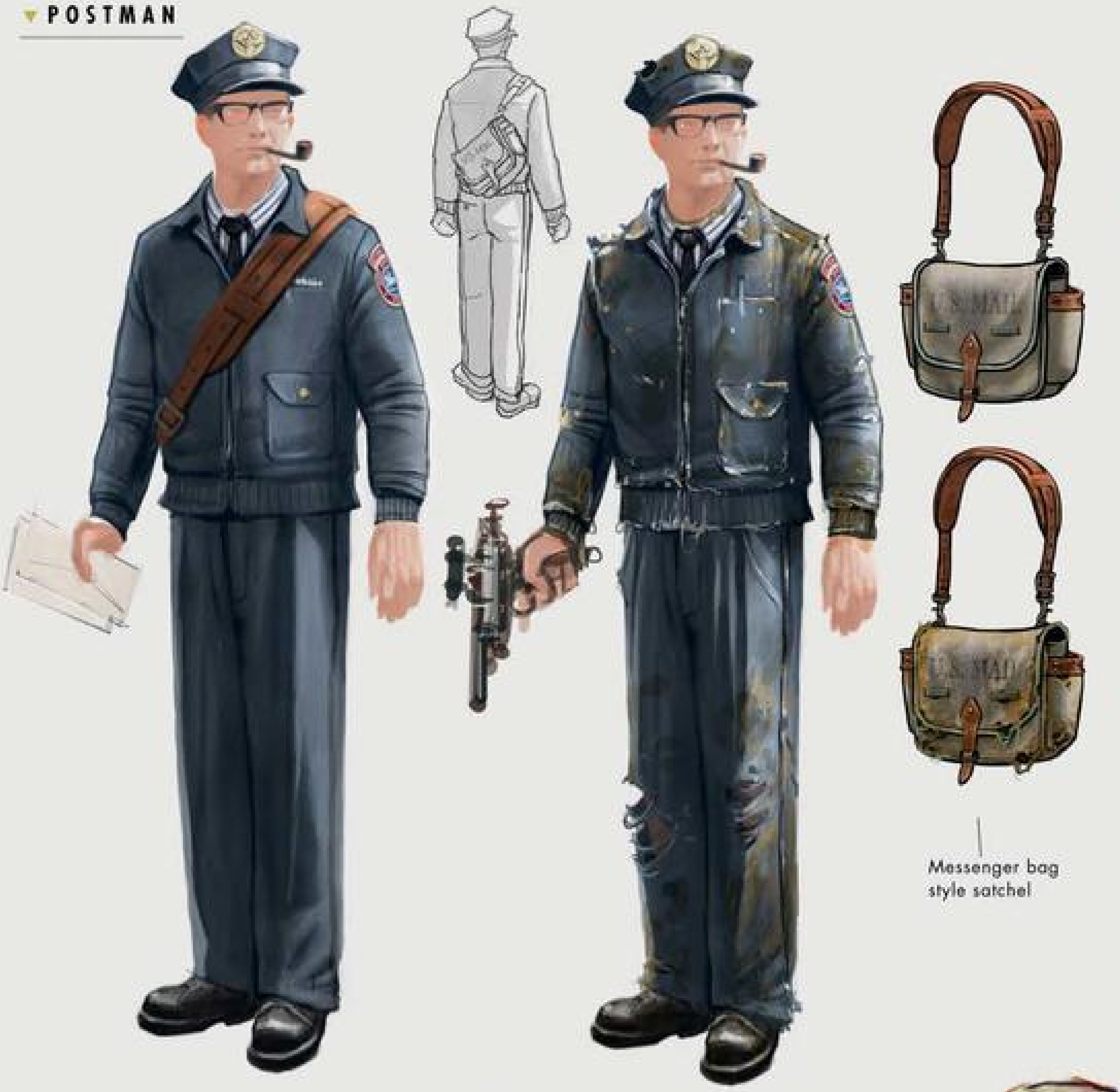
SUBMARINE GHOUL

HOBO SKETCHES



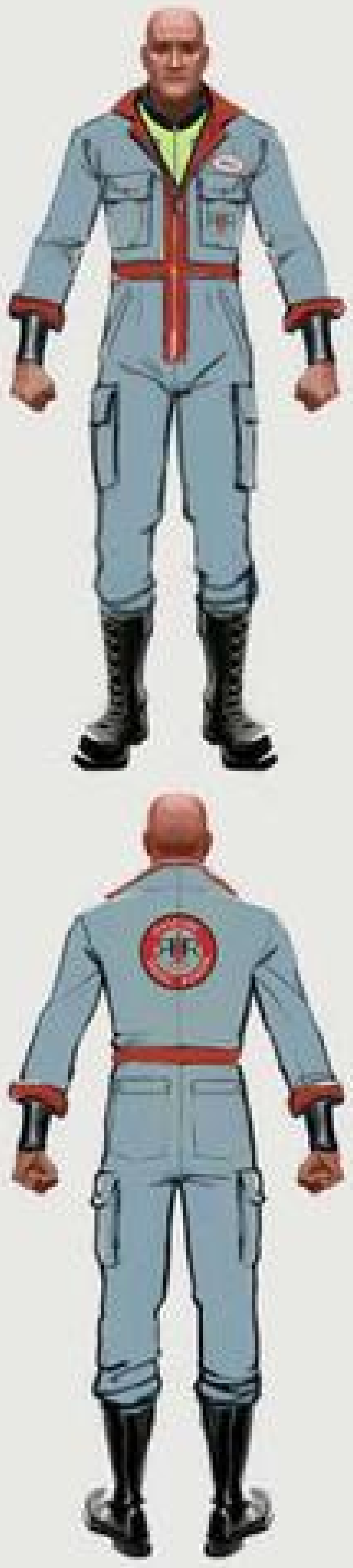
CABLE-DRAGGER
Goes in Circles...
"A.M."
RADIO·WOMAN
"A.M."

POSTMAN

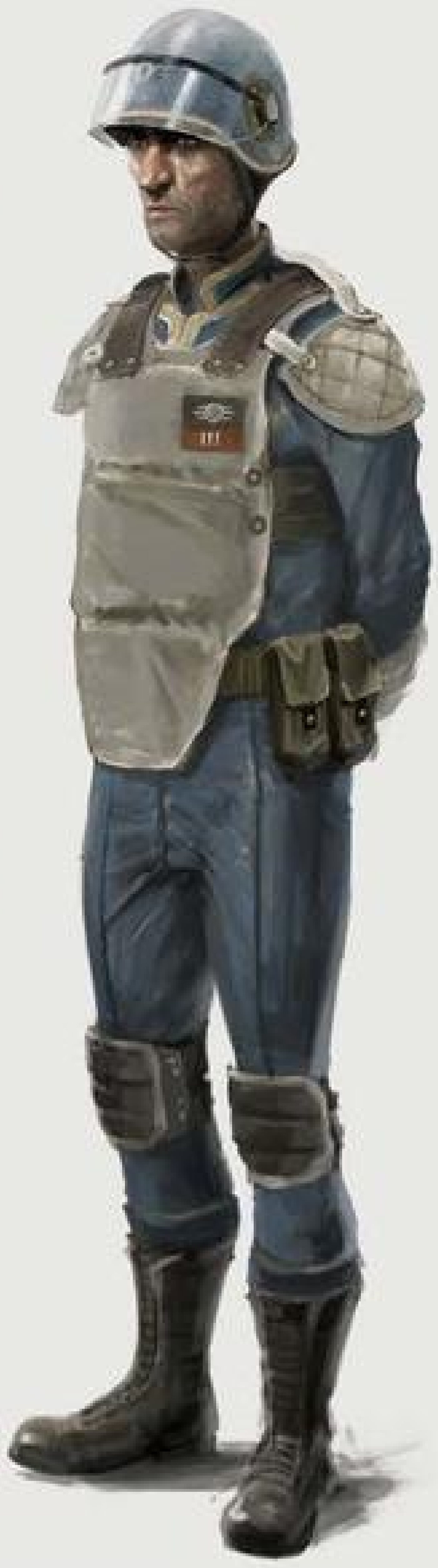


Messenger bag style satchel

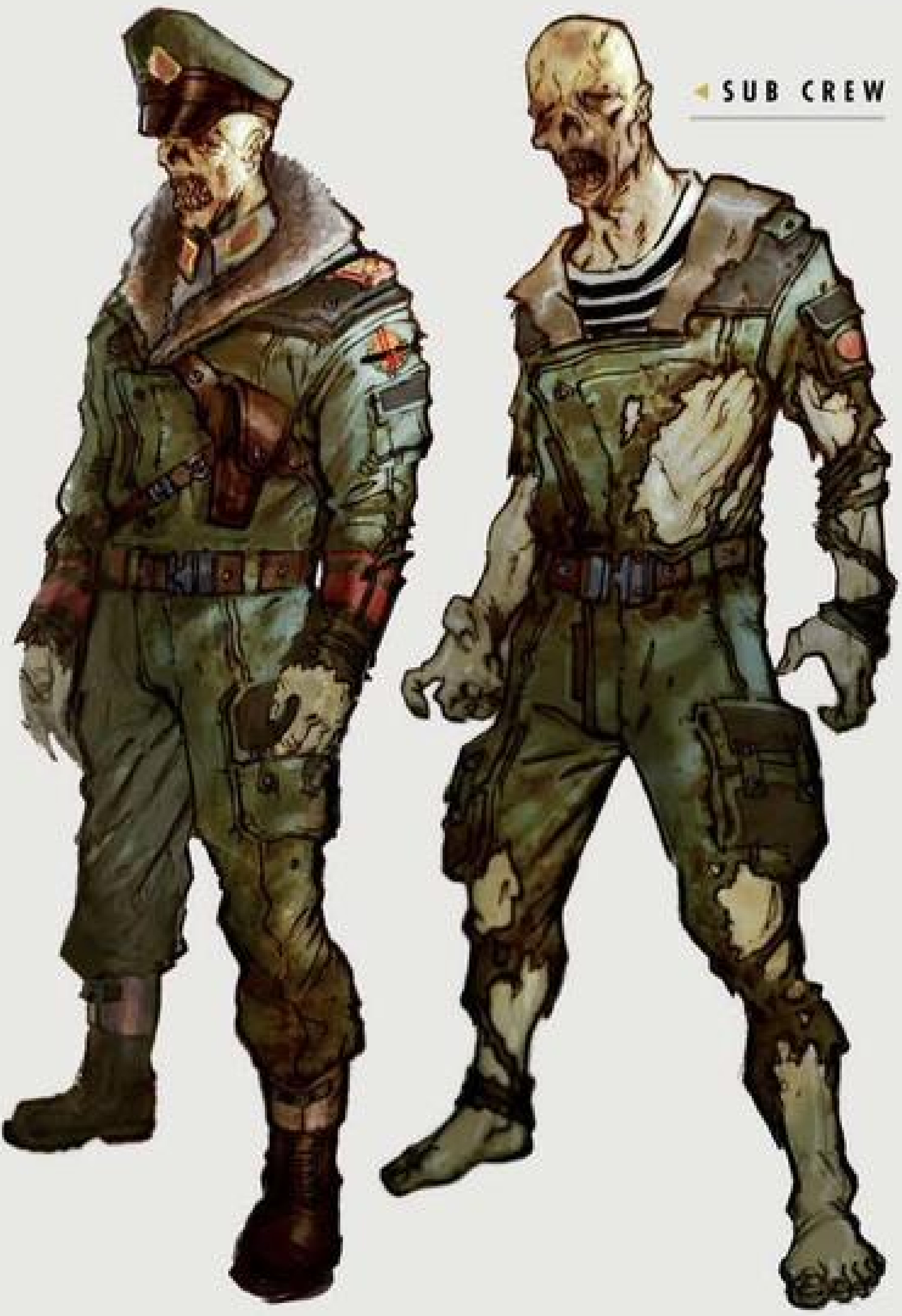
RED ROCKET UNIFORM



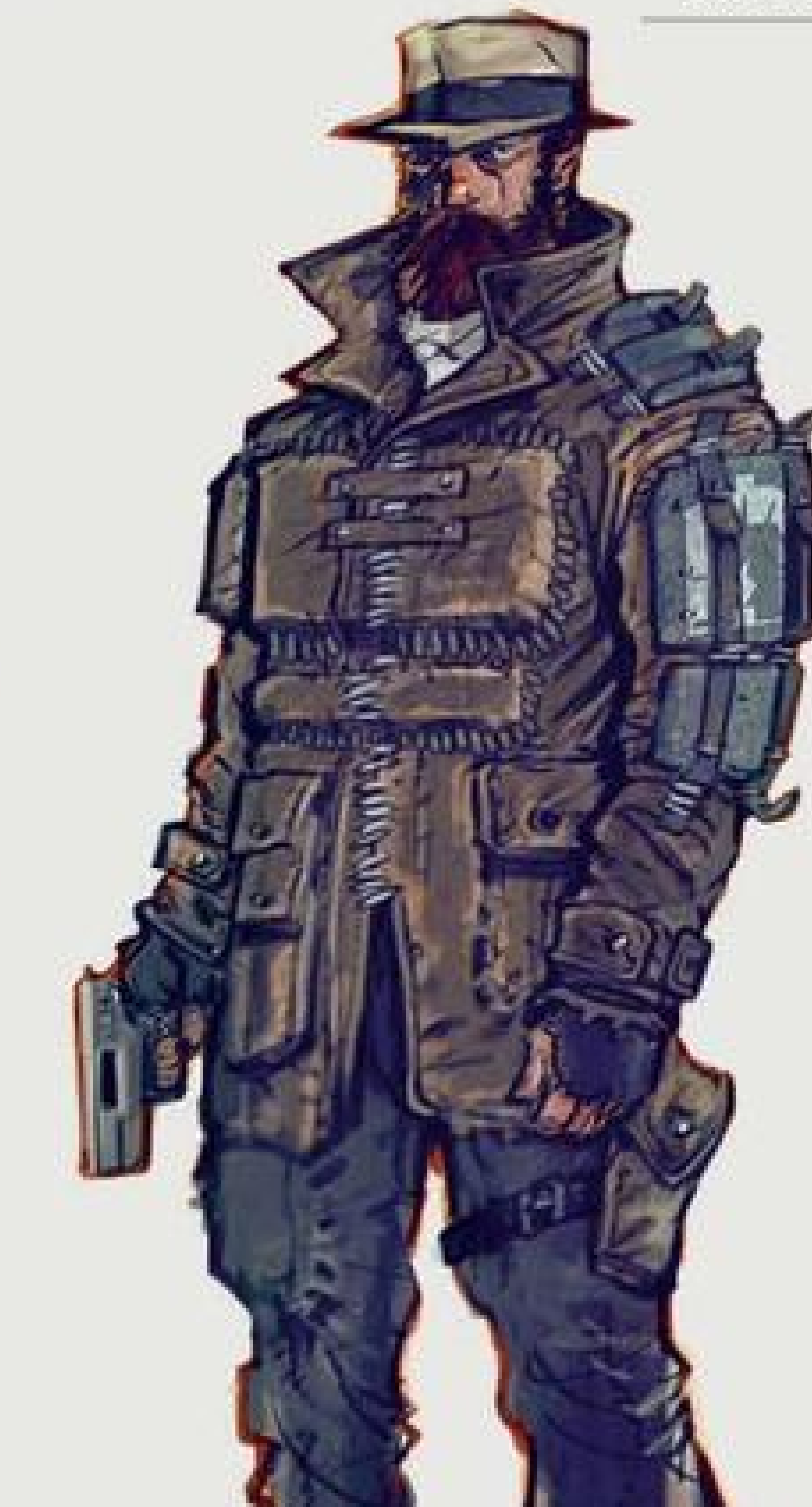
VAULT SECURITY

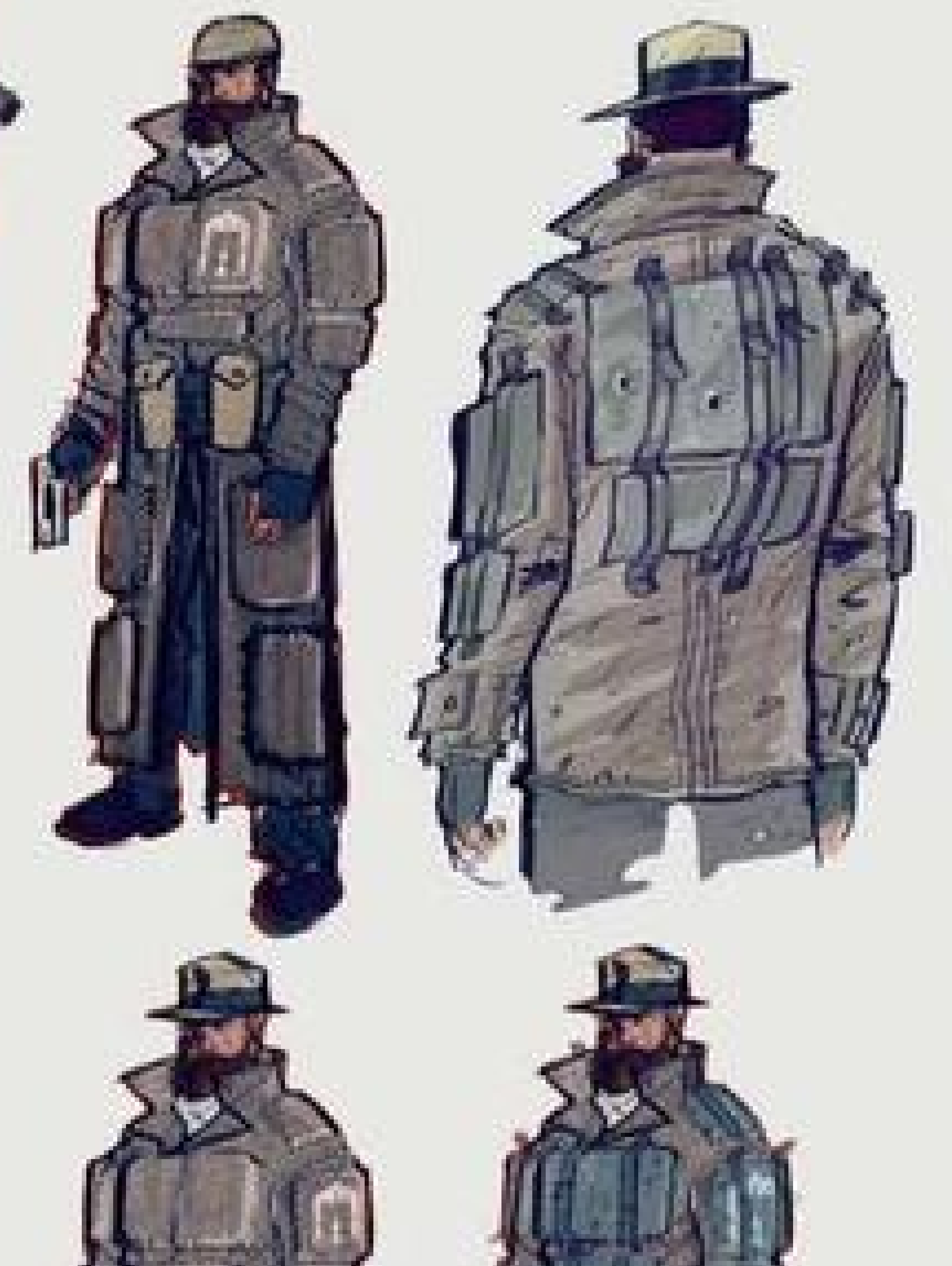


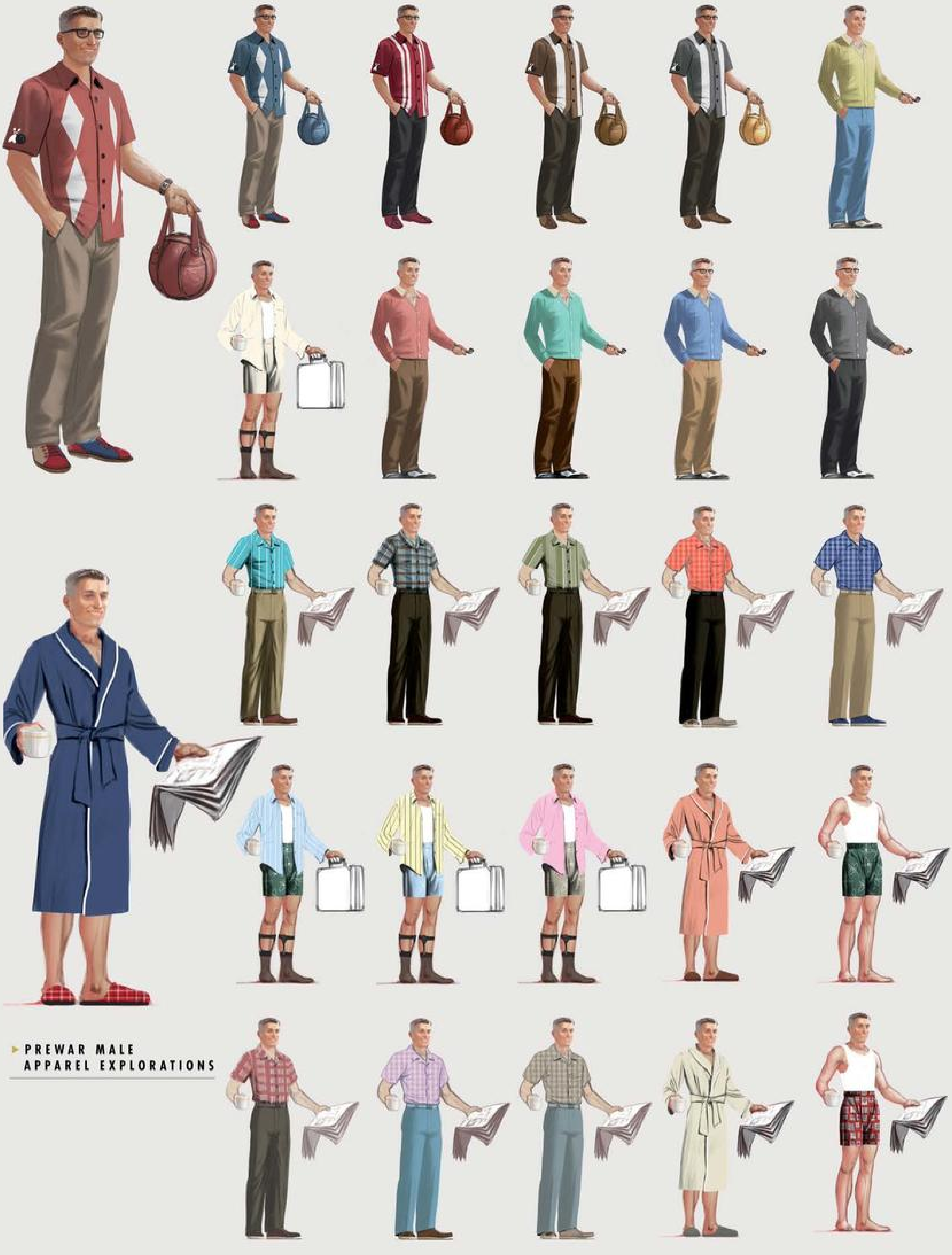
SUB CREW



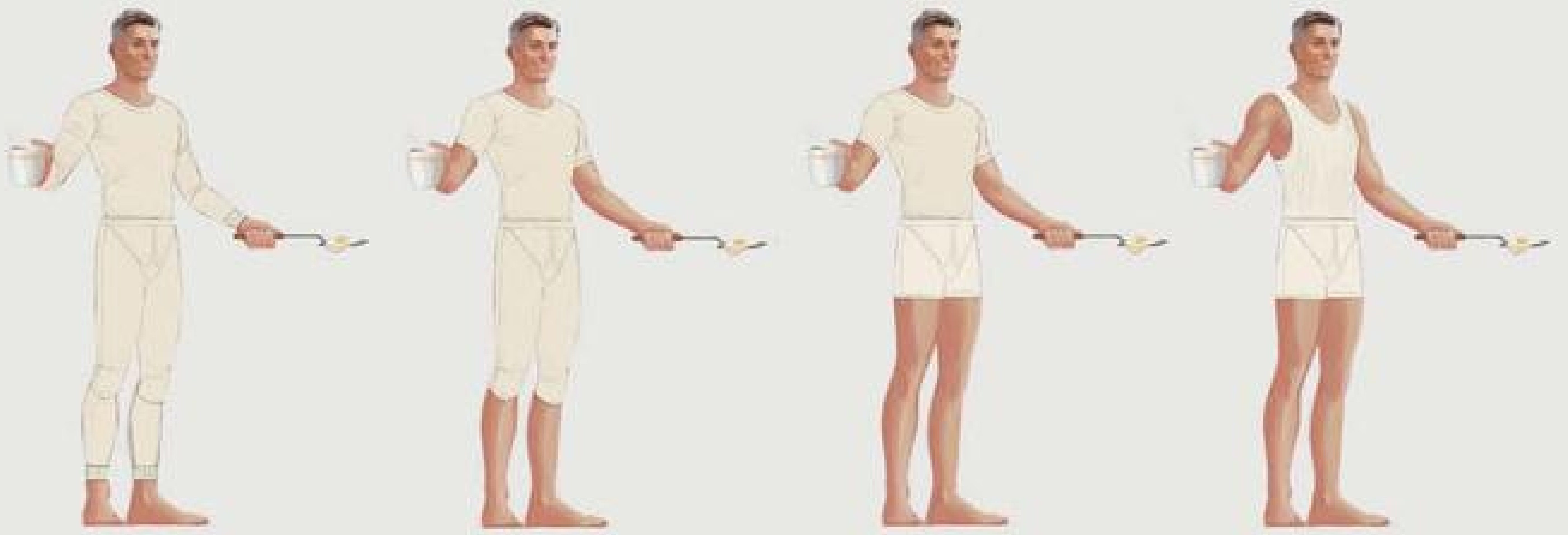
RAILROAD HEAVY



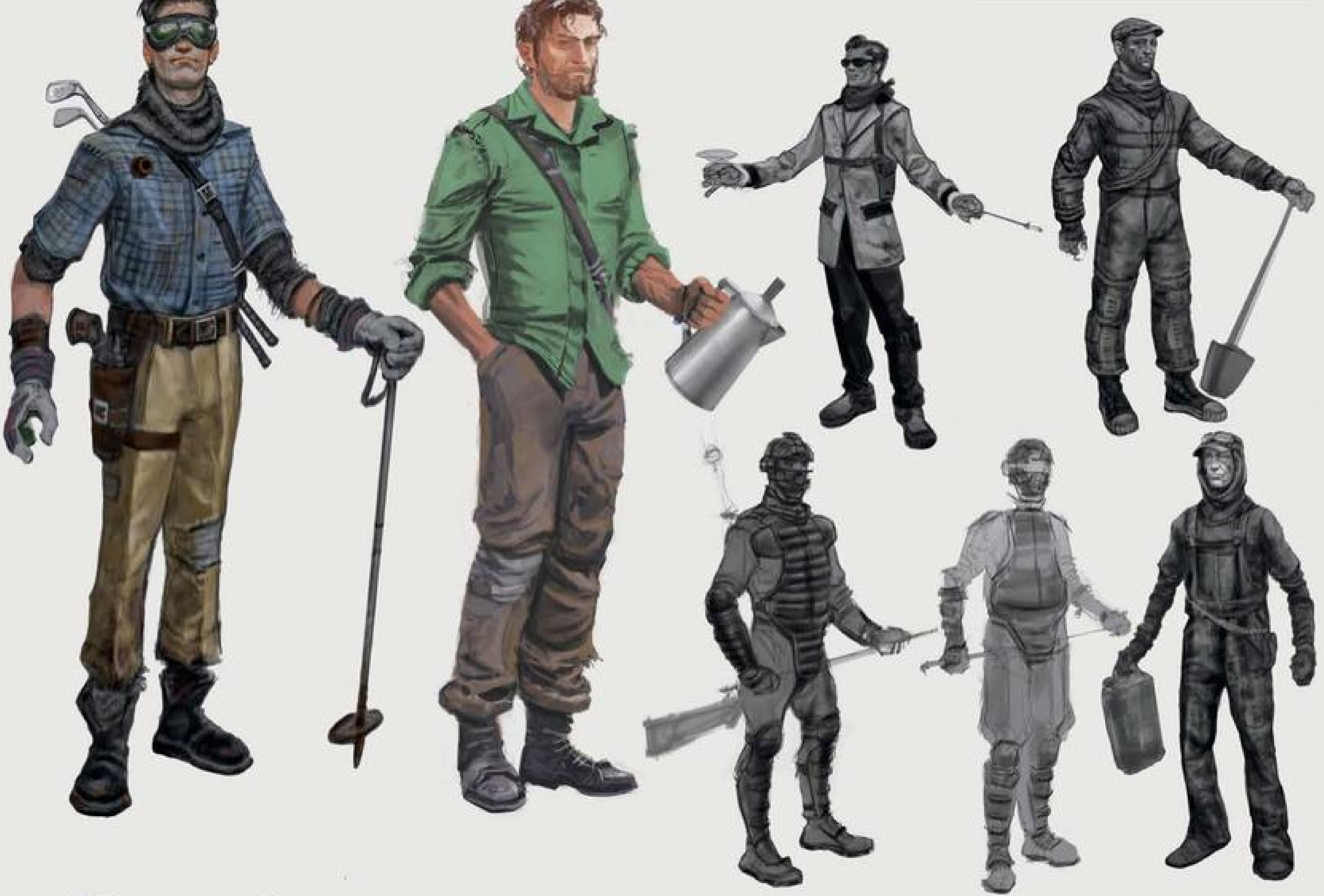


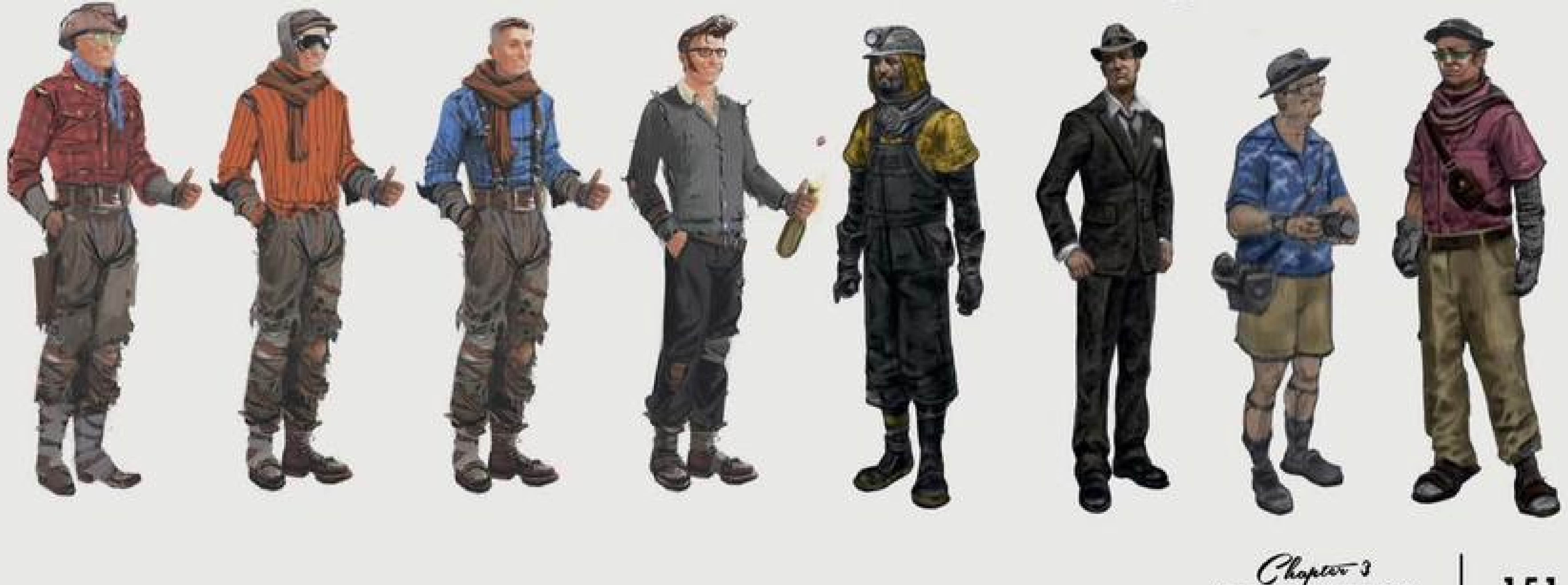


PREWAR MALE APPAREL EXPLORATIONS

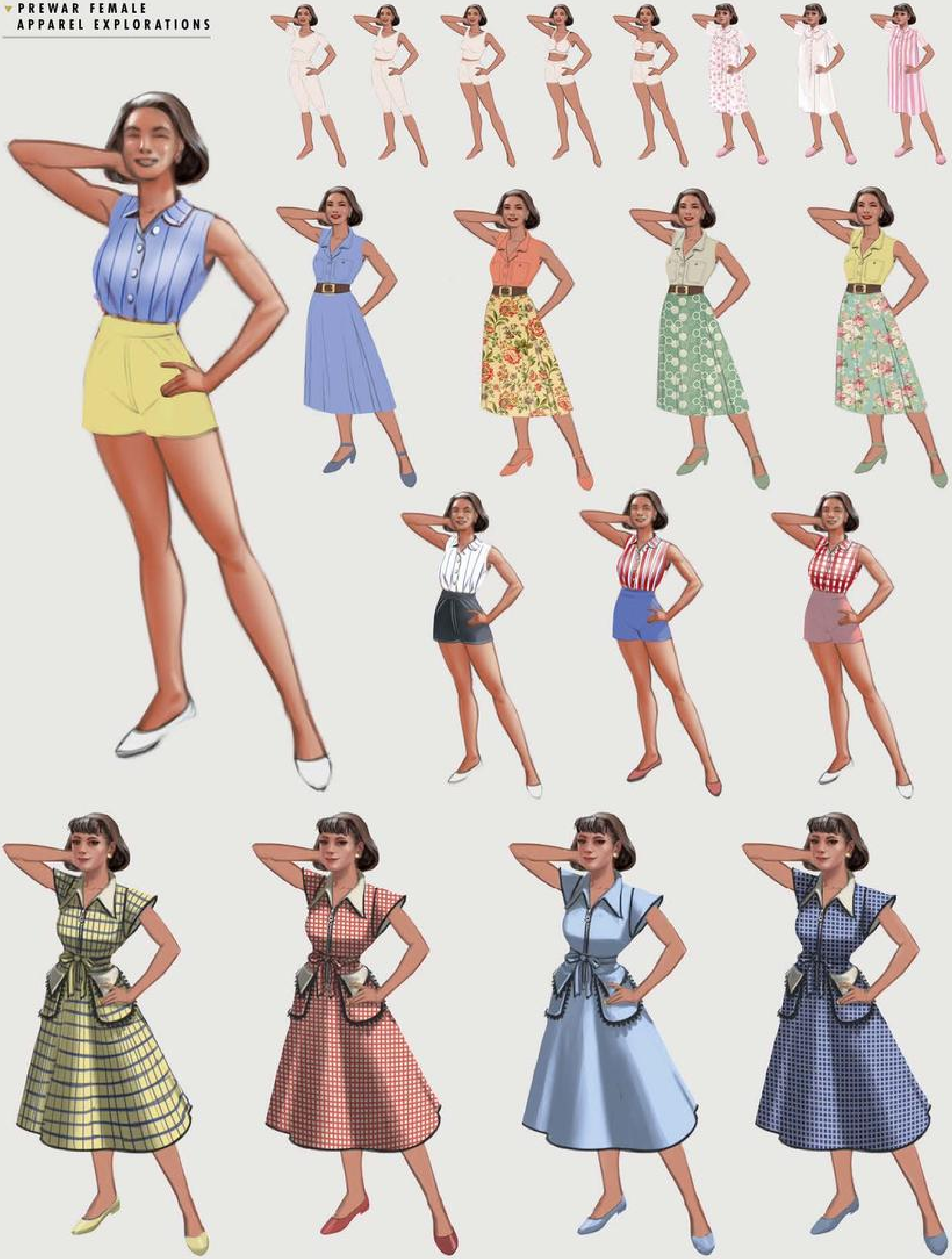


▾ POSTWAR MALE CIVILIANS

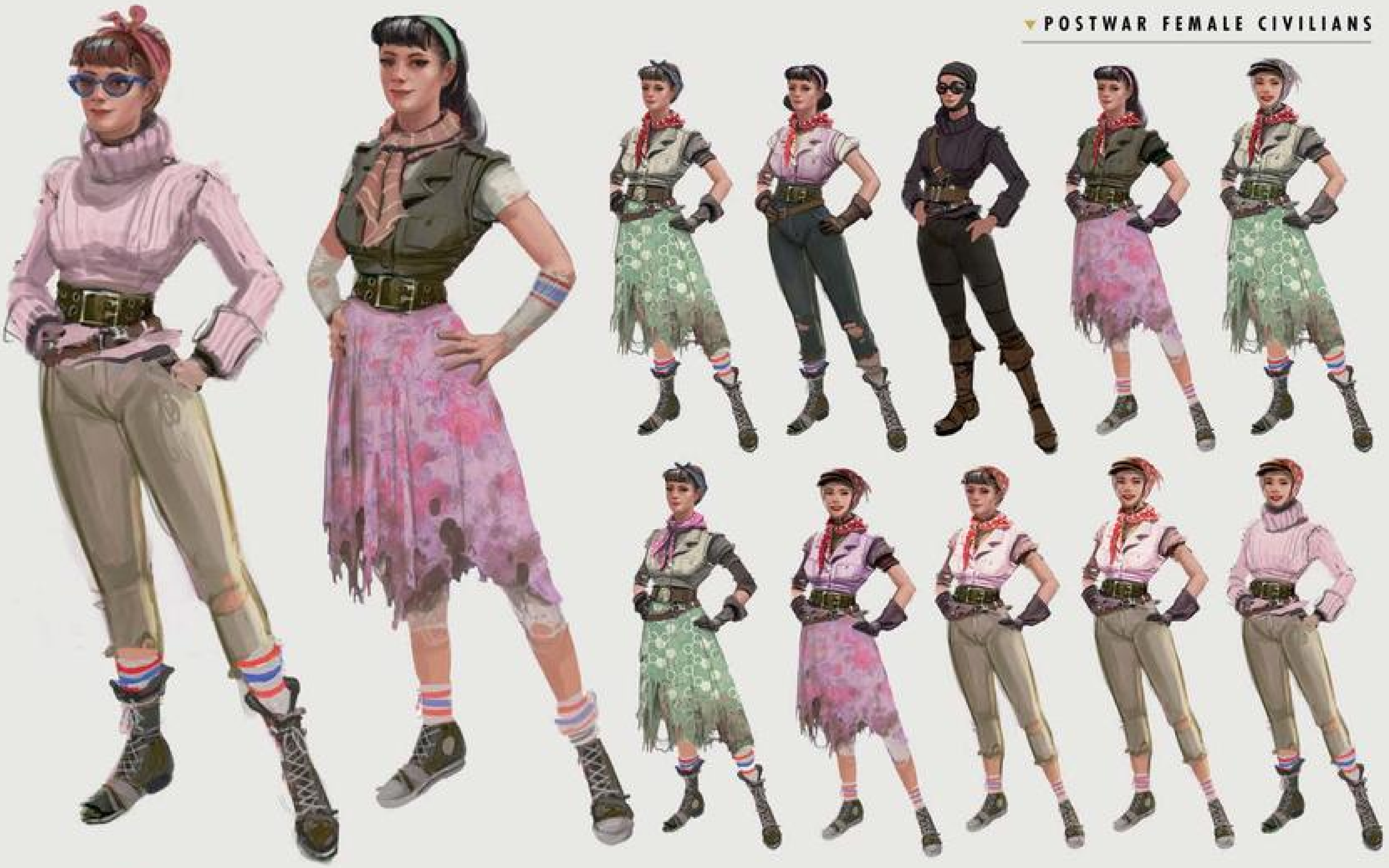


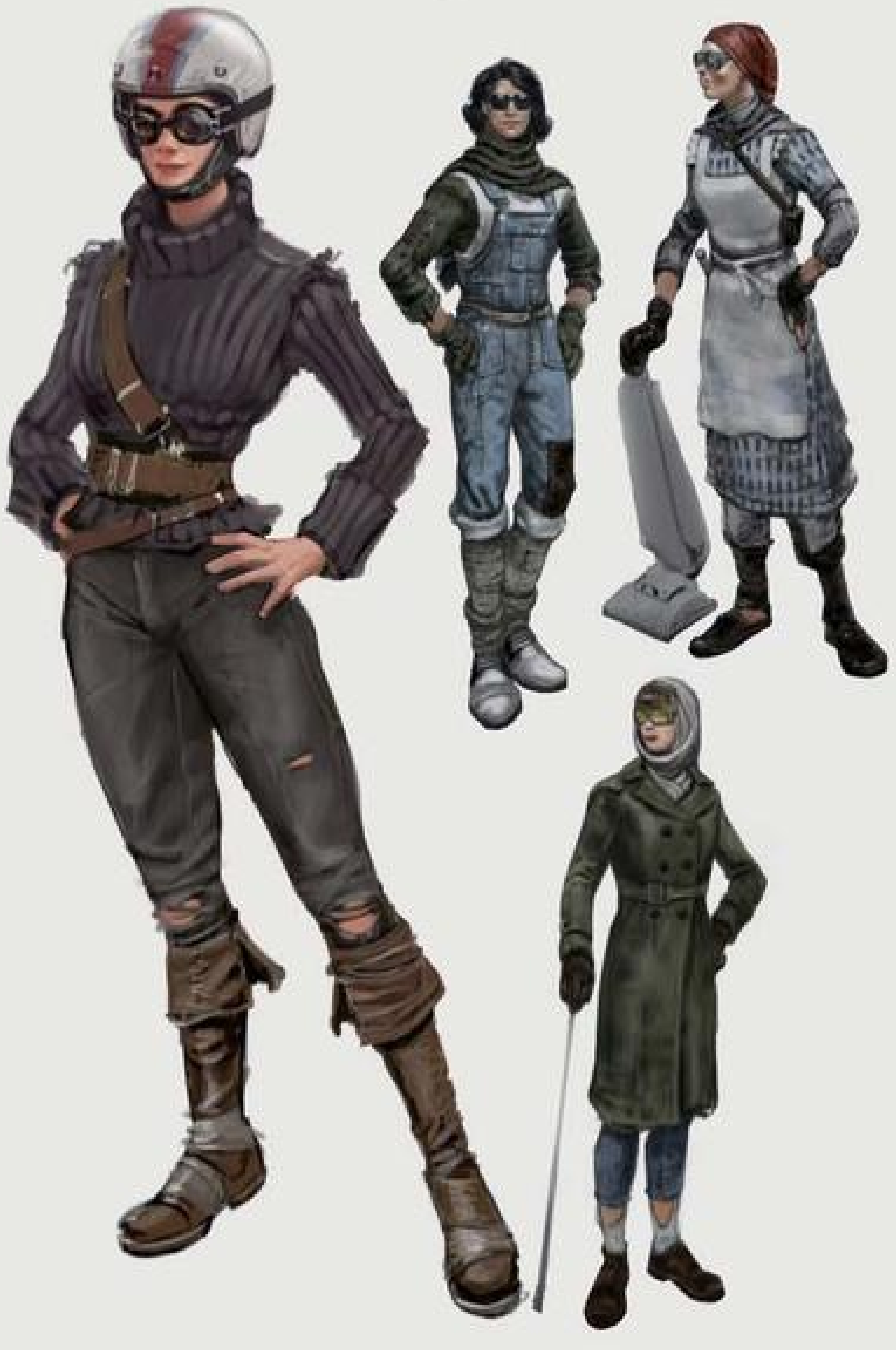


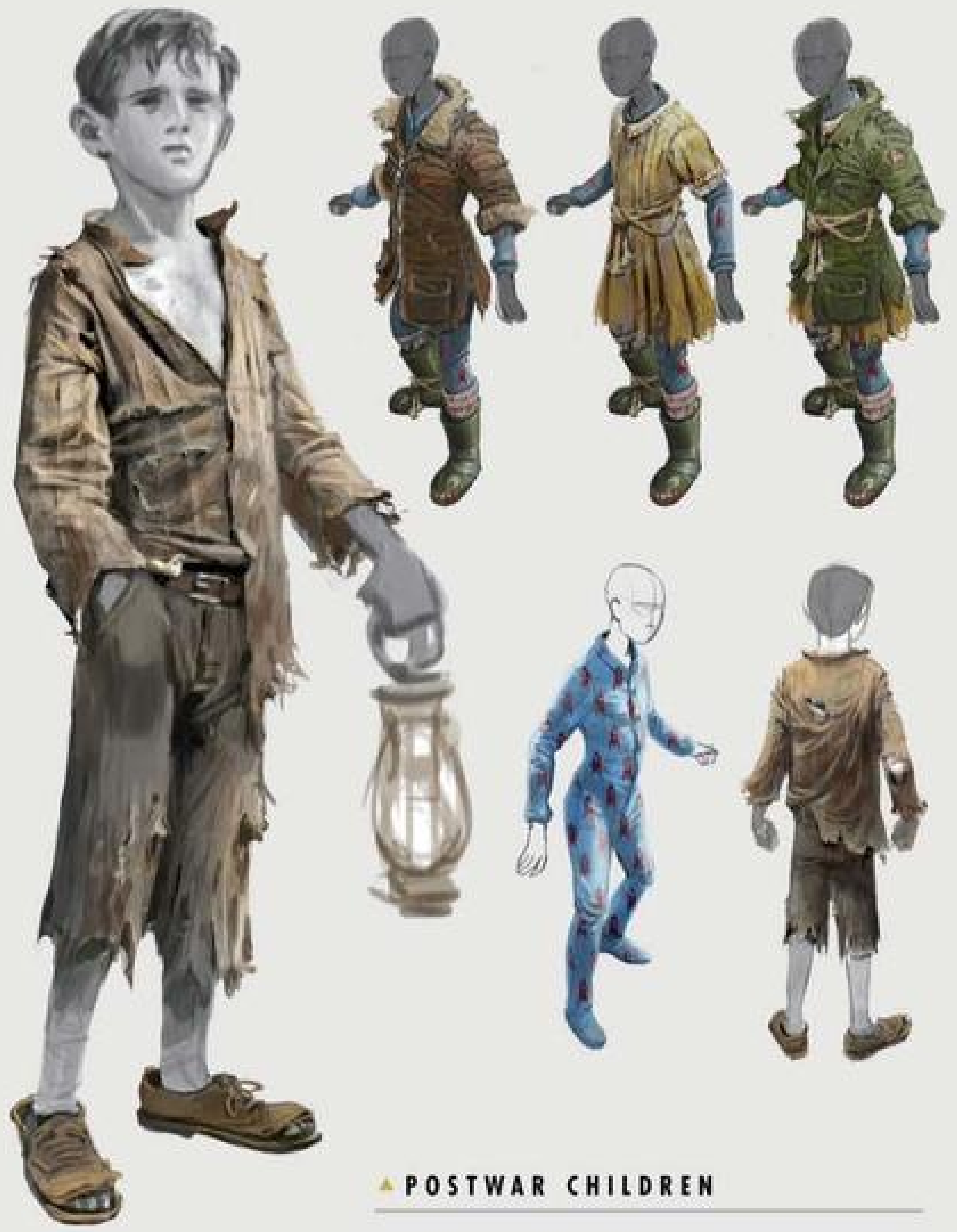
PREWAR FEMALE APPAREL EXPLORATIONS



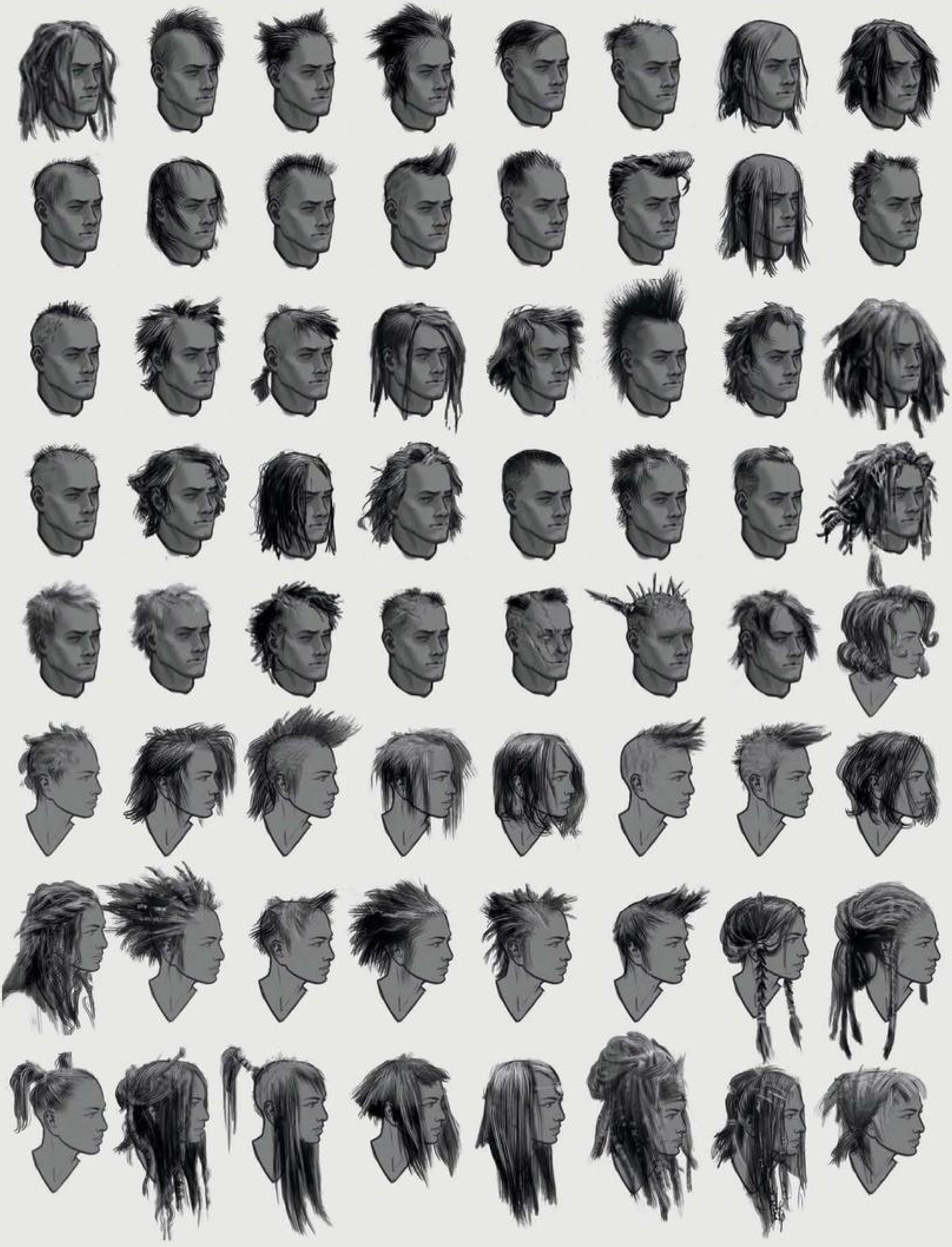
▼ POSTWAR FEMALE CIVILIANS



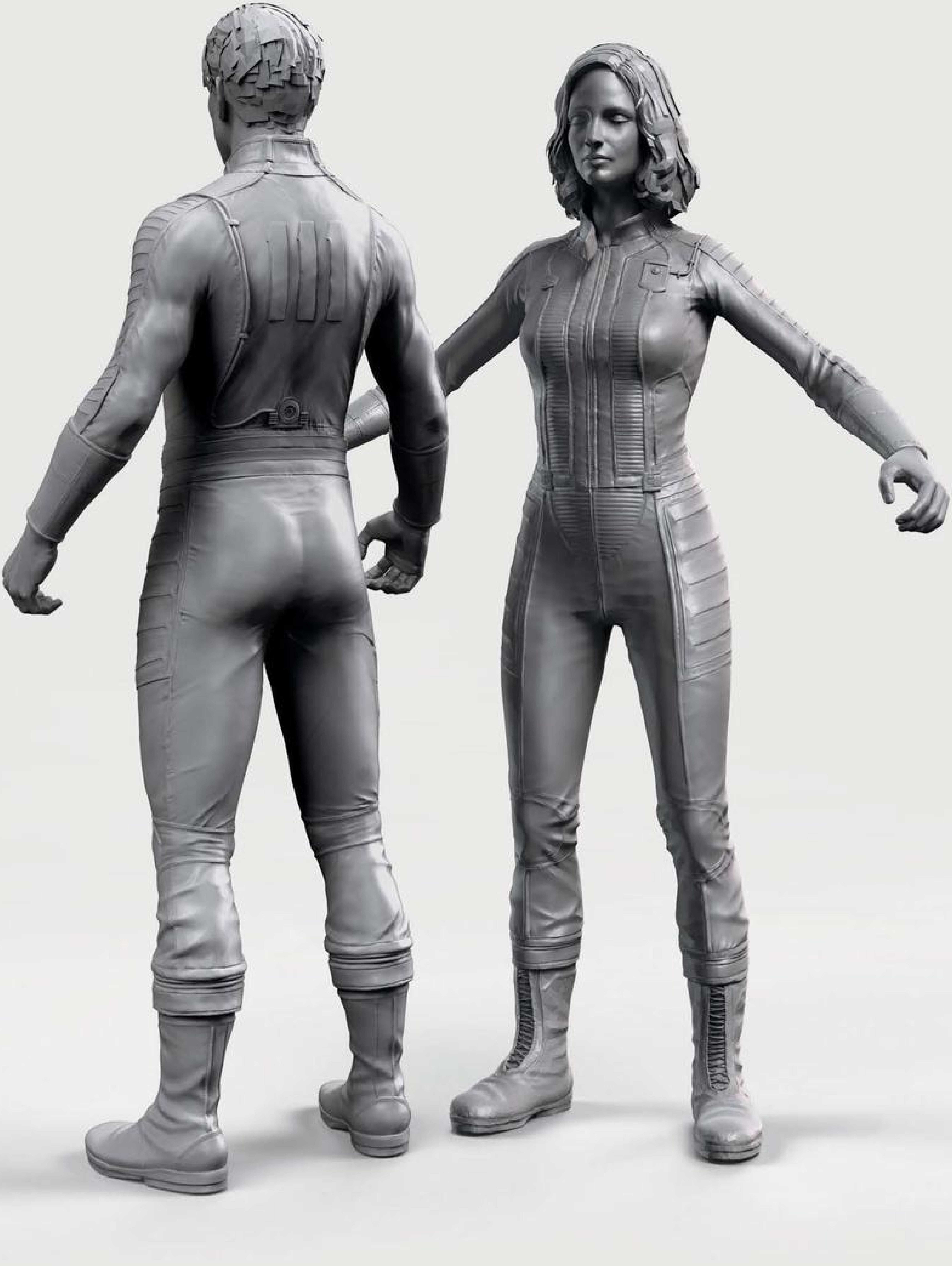




▲ POSTWAR CHILDREN

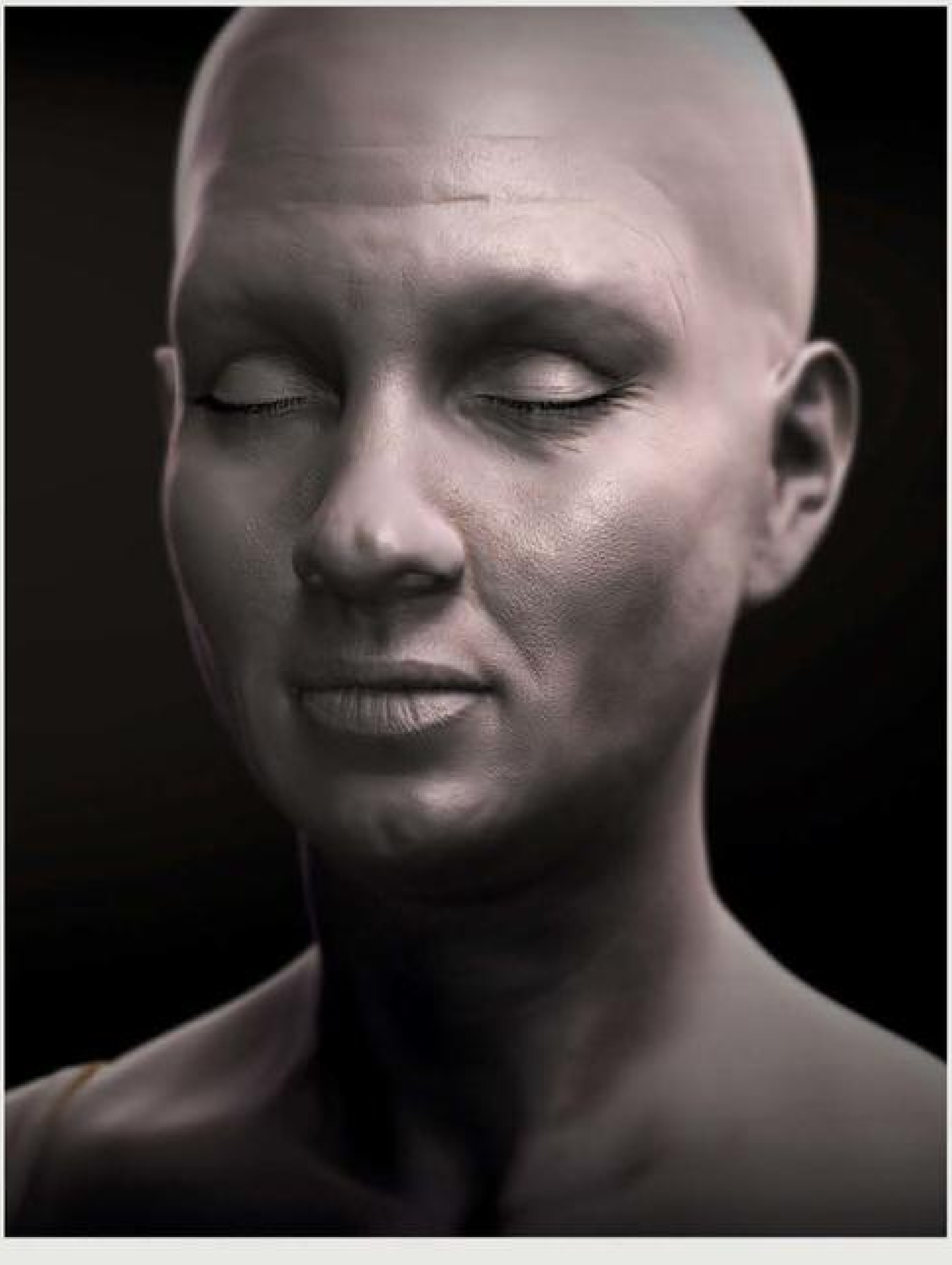


▲ HAIRSTYLES



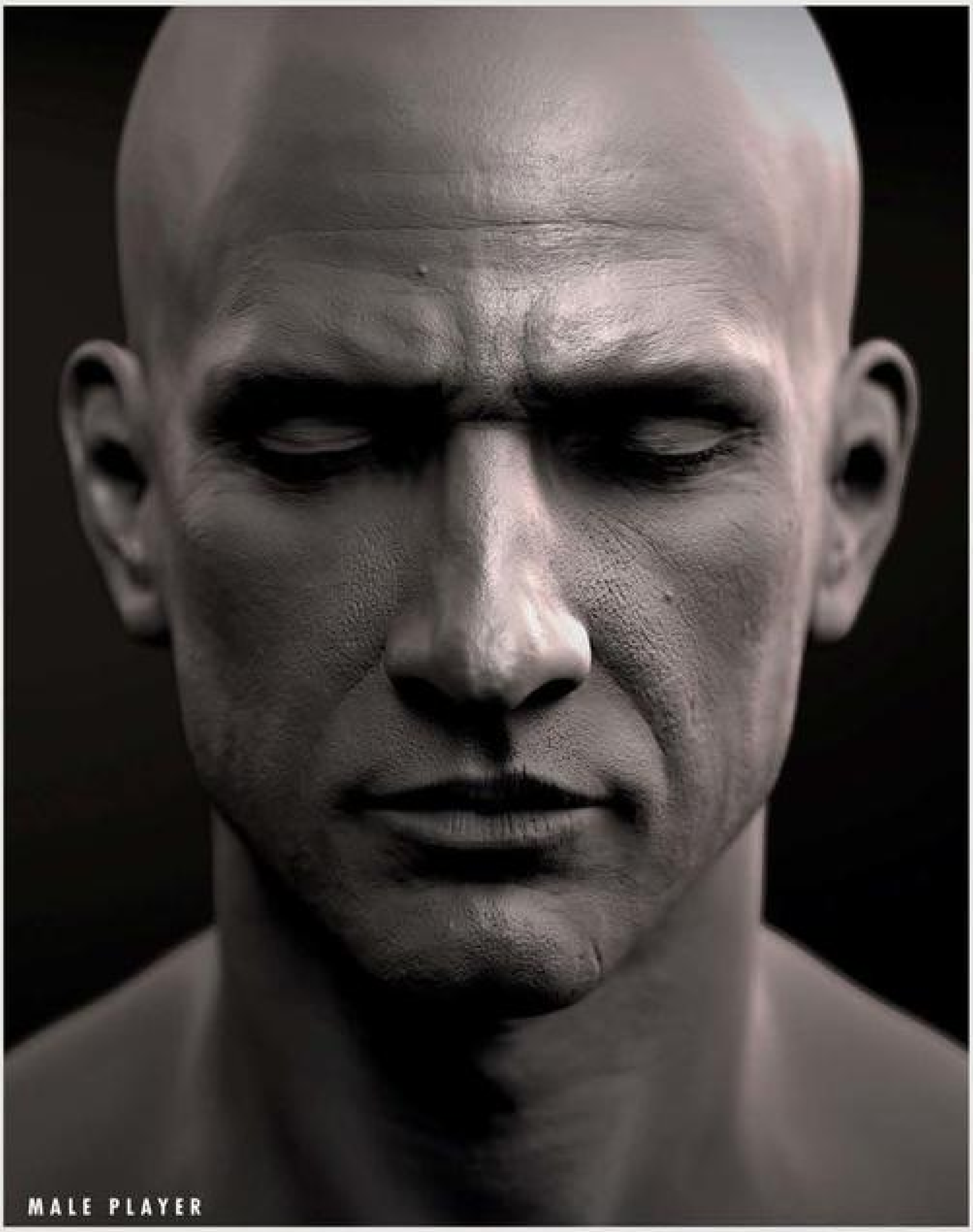
▲ MALE AND FEMALE VAULT SUIT MODELS

FEMALE PLAYER



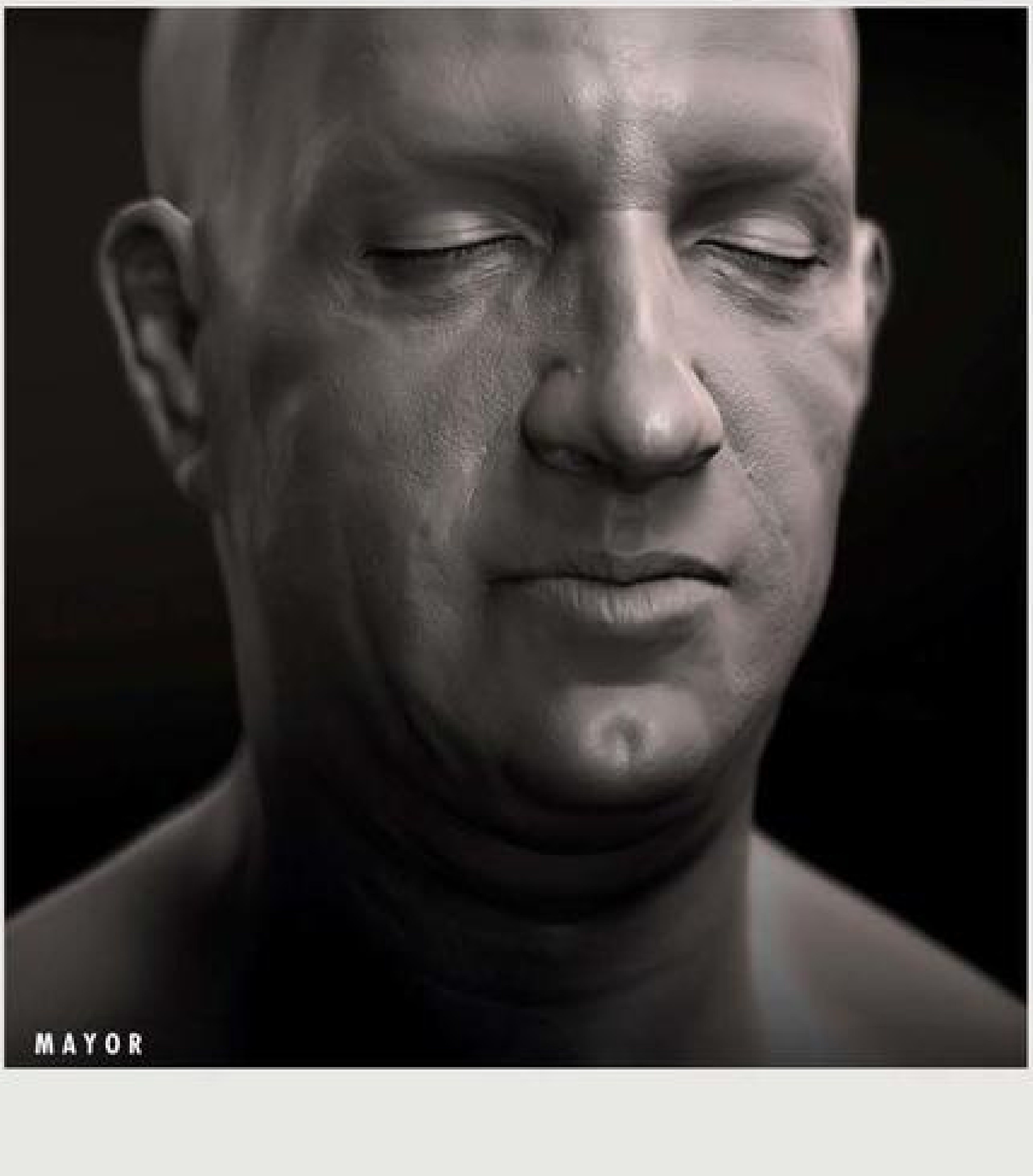
MALE SUIT

PRESTON

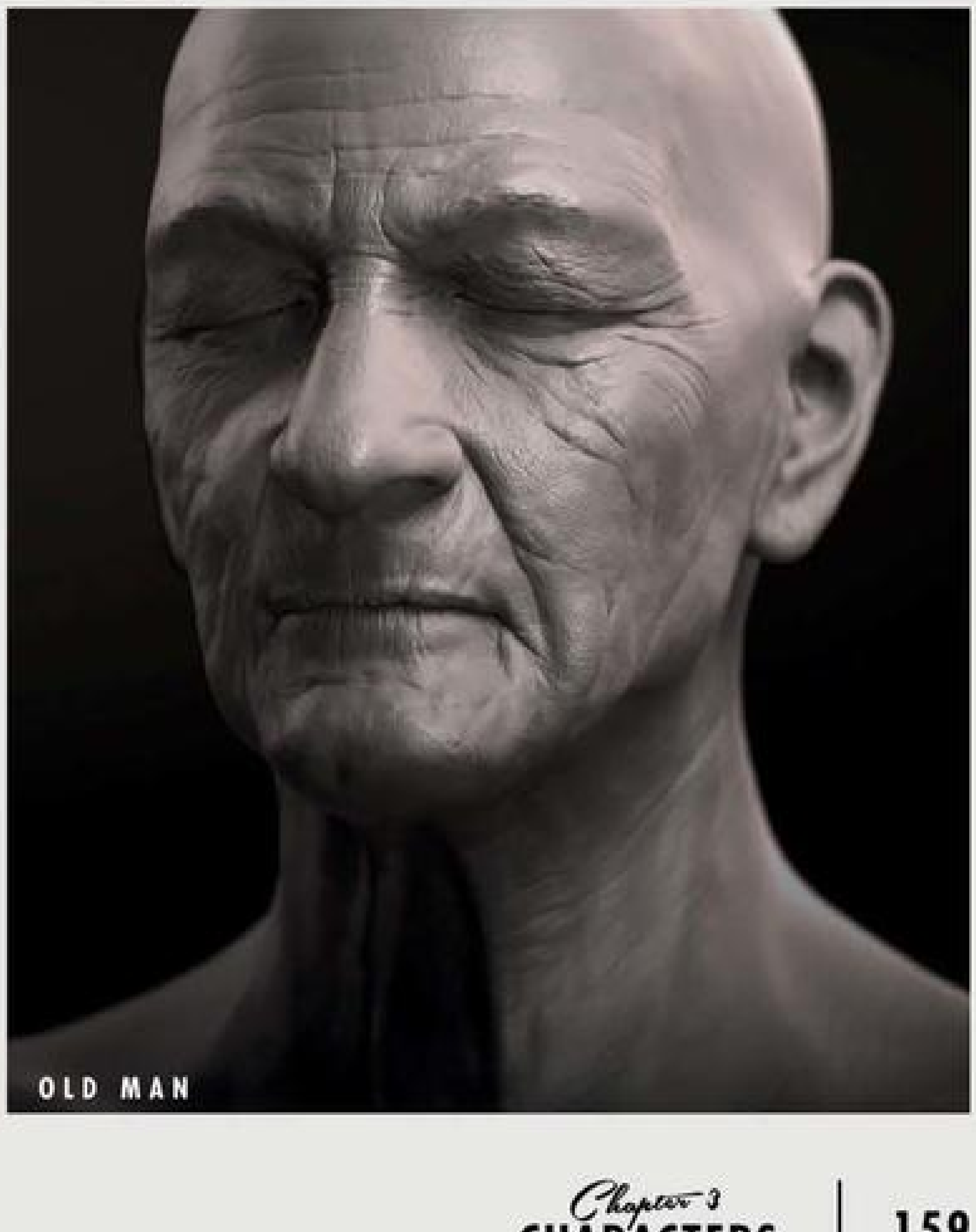


MALE PLAYER

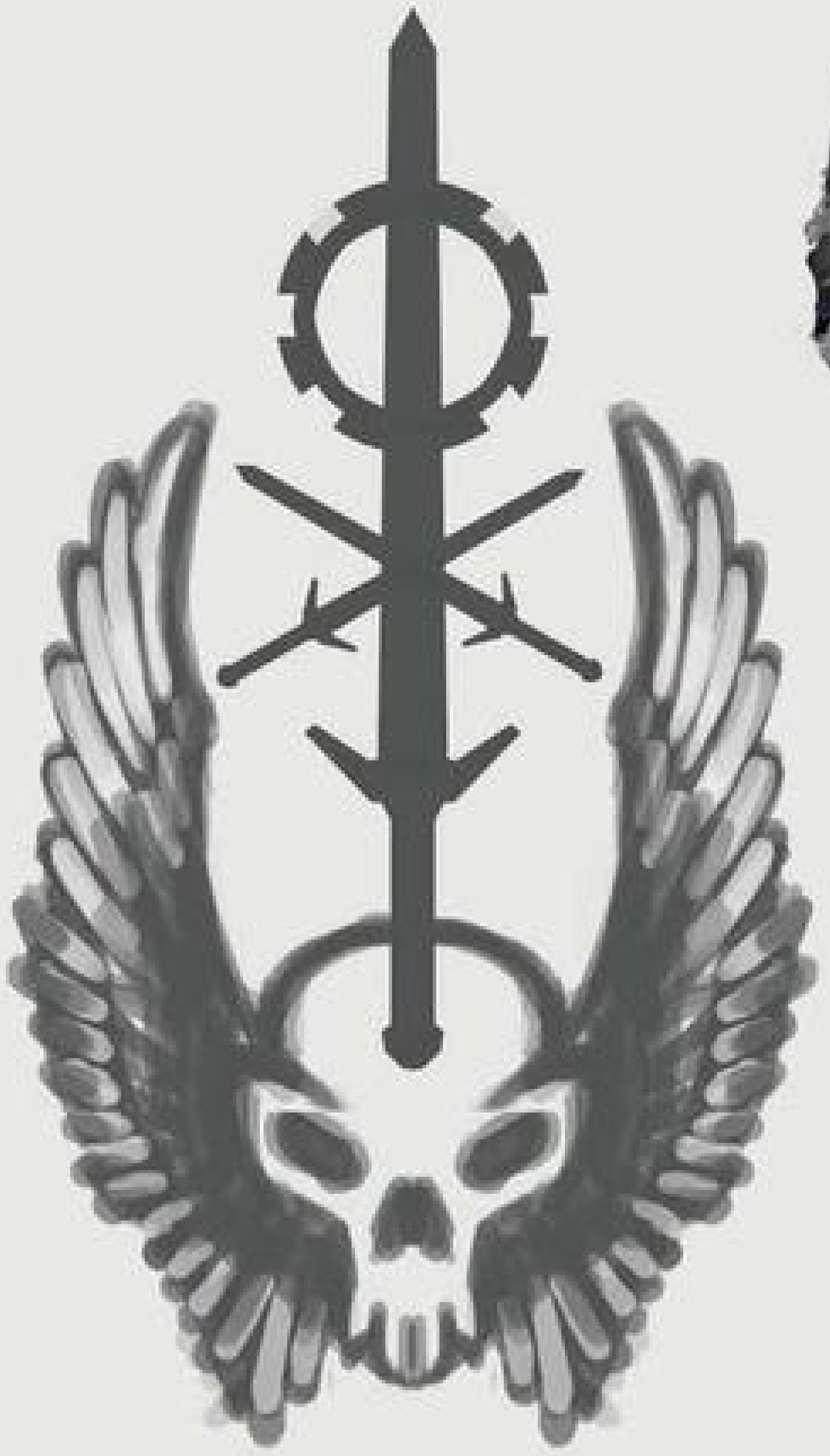
MALE PLAYER

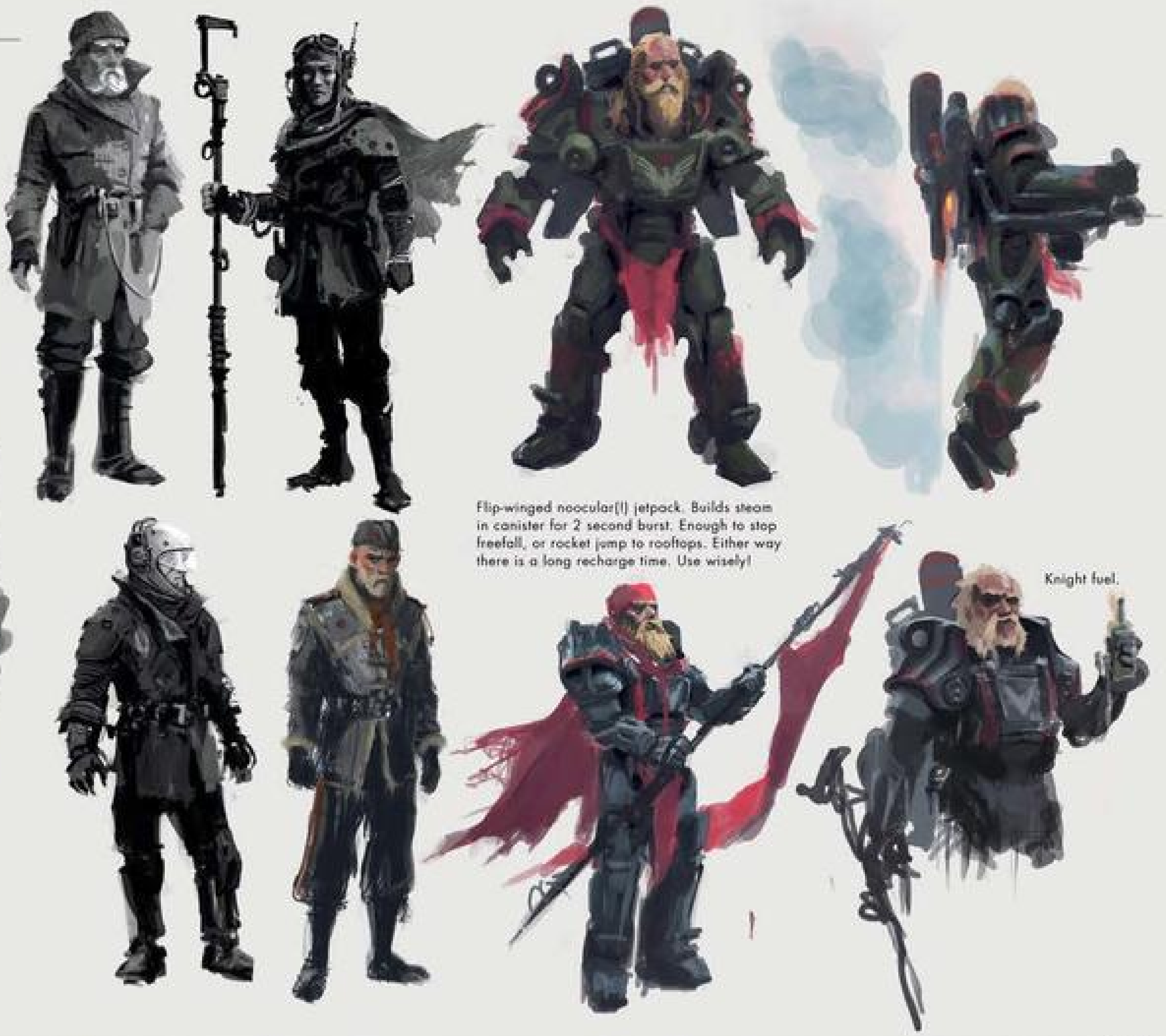


MAYOR



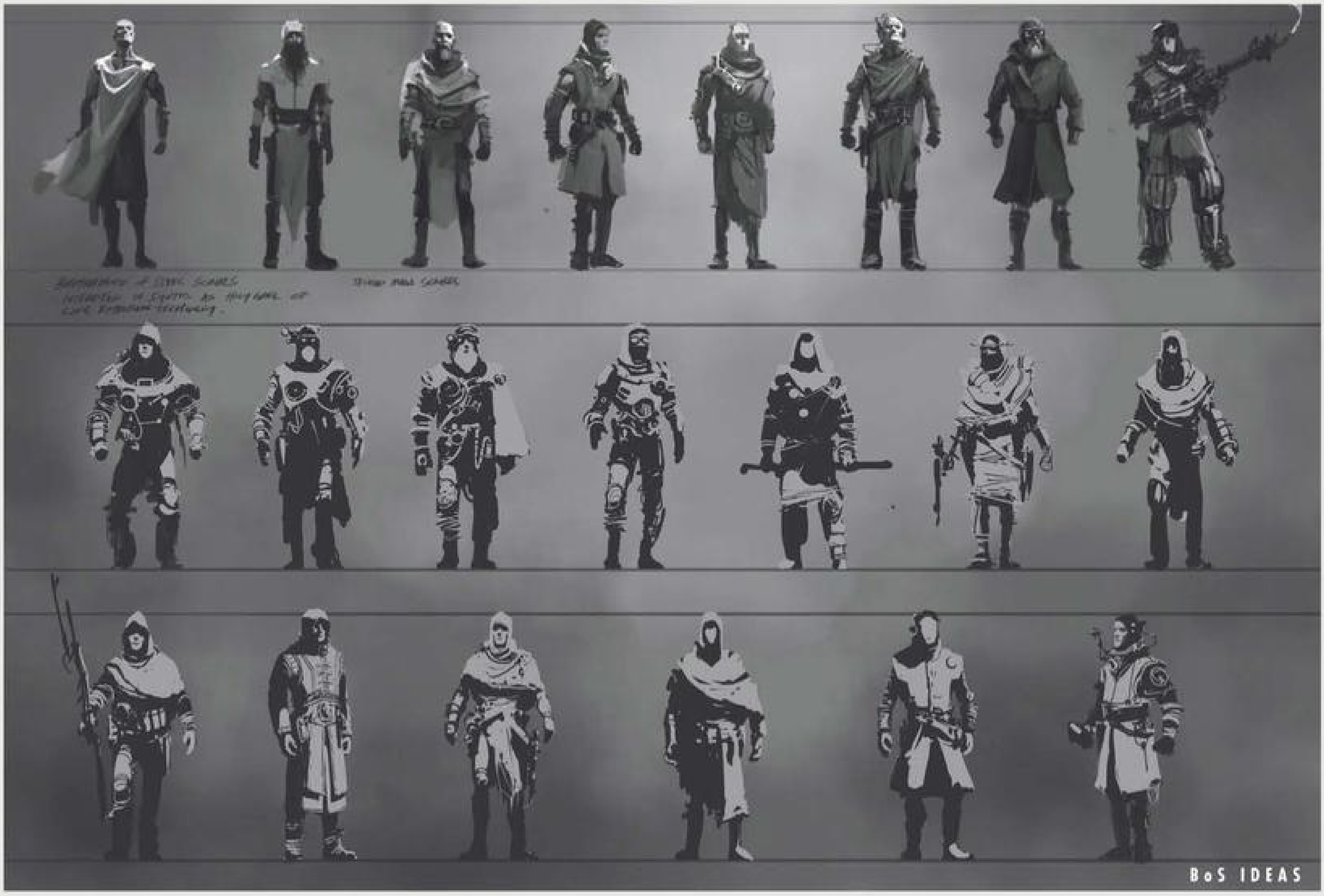
OLD MAN





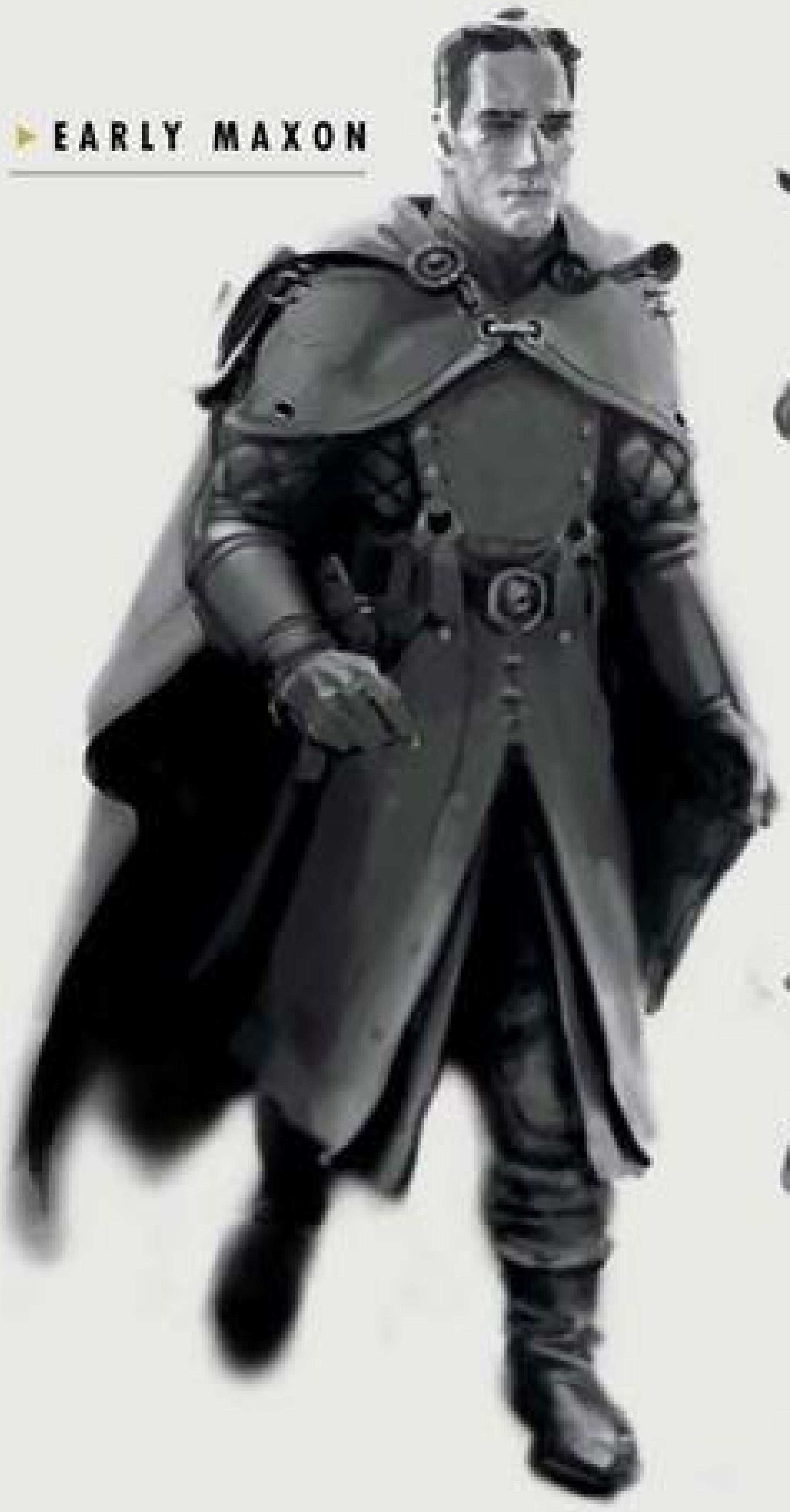
Flip-winged noocular(!) jetpack. Builds steam in canister for 2 second burst. Enough to stop freefall, or rocket jump to rooftops. Either way there is a long recharge time. Use wisely!

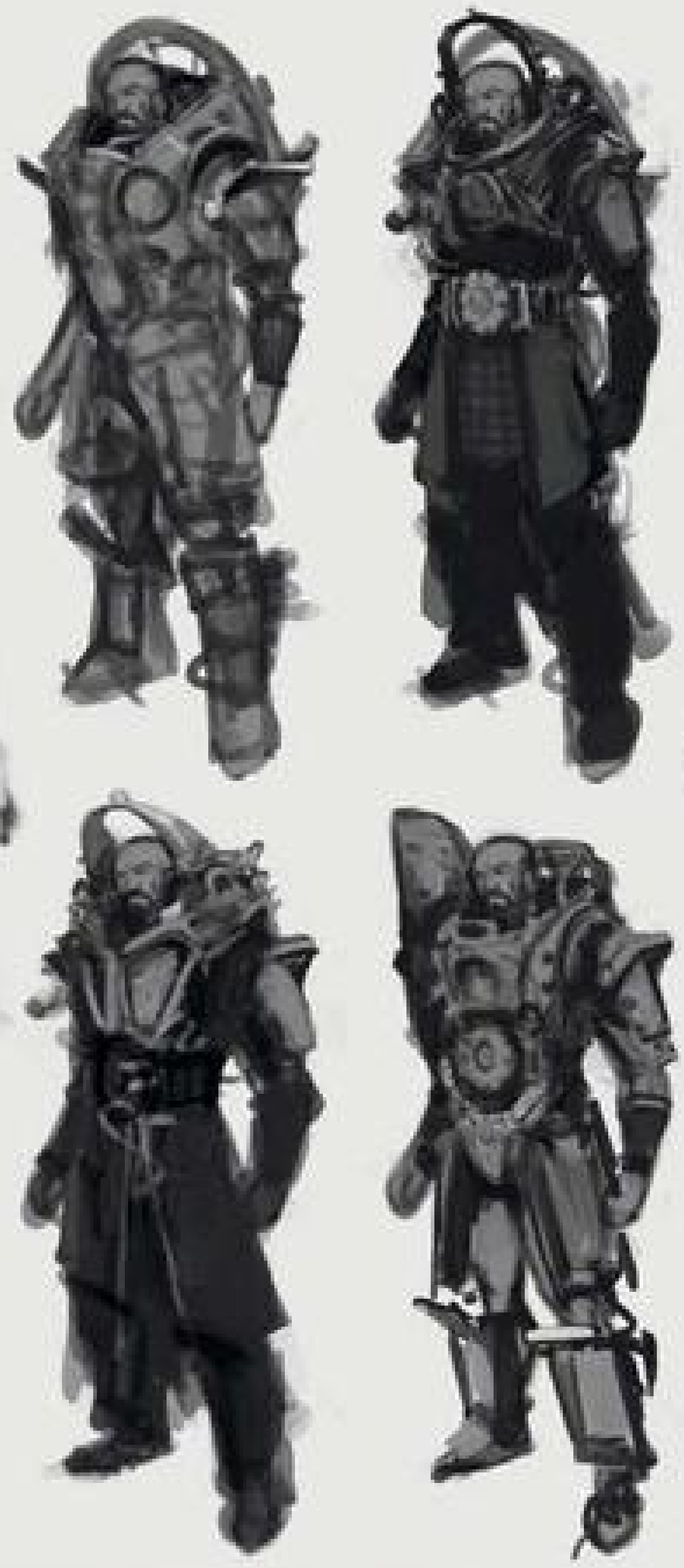
Knight fuel.

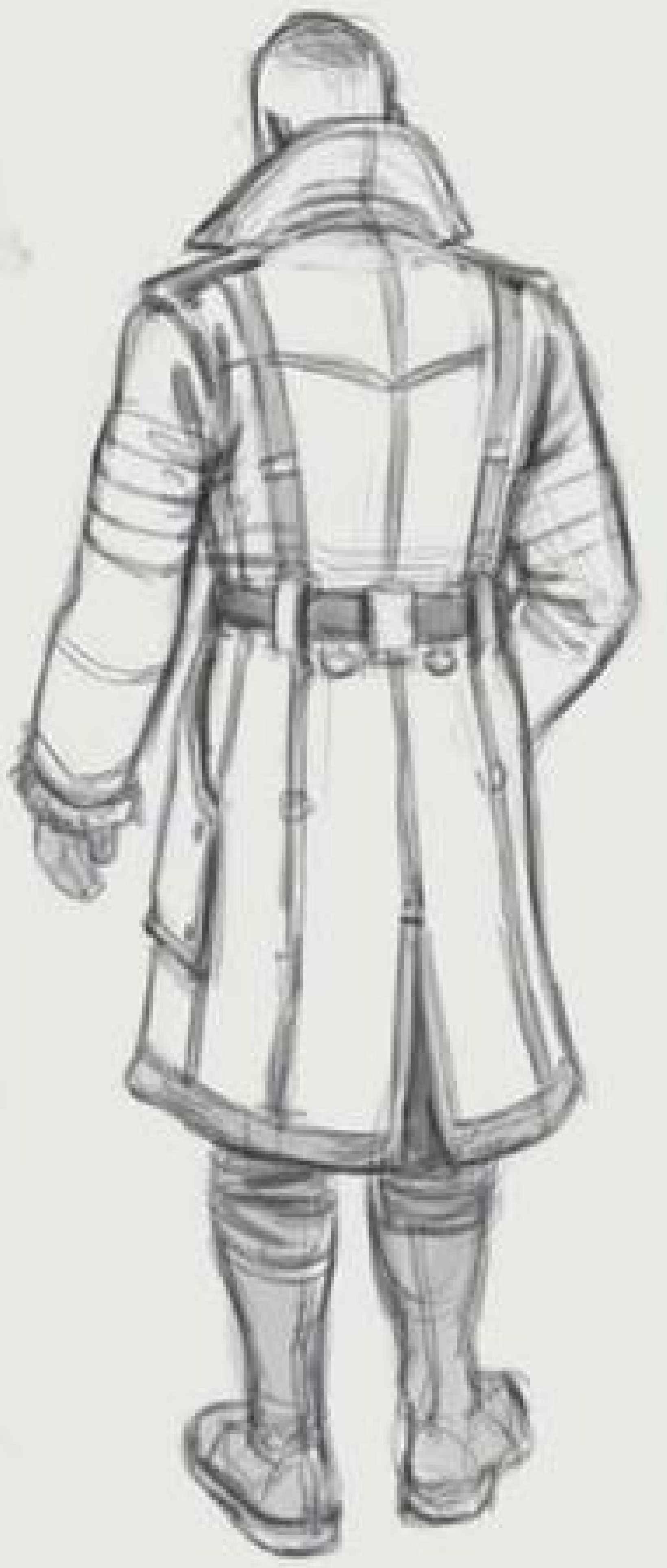

BROTHERHOOD OF STEEL SCRIBES
INTERESTED IN [illegible] AS HOLY GRAIL OF
[illegible] TECHNOLOGY.
[illegible] SCRIBES

BoS IDEAS

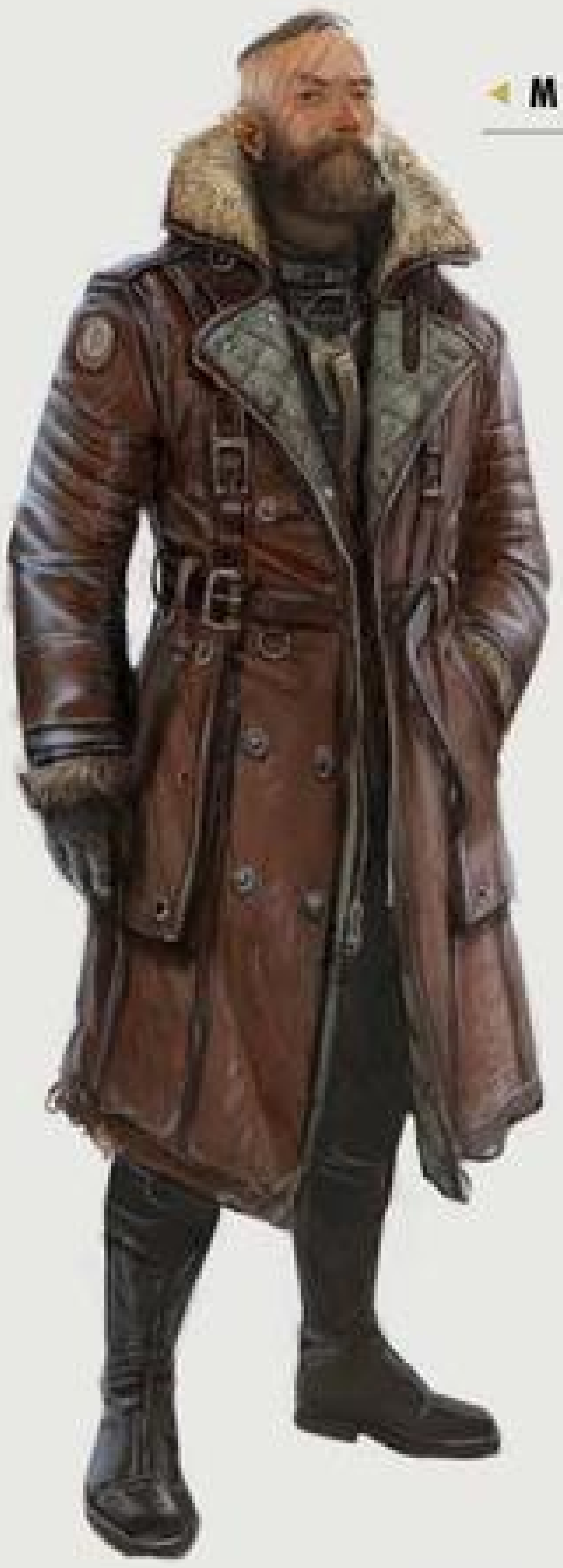
EARLY MAXON

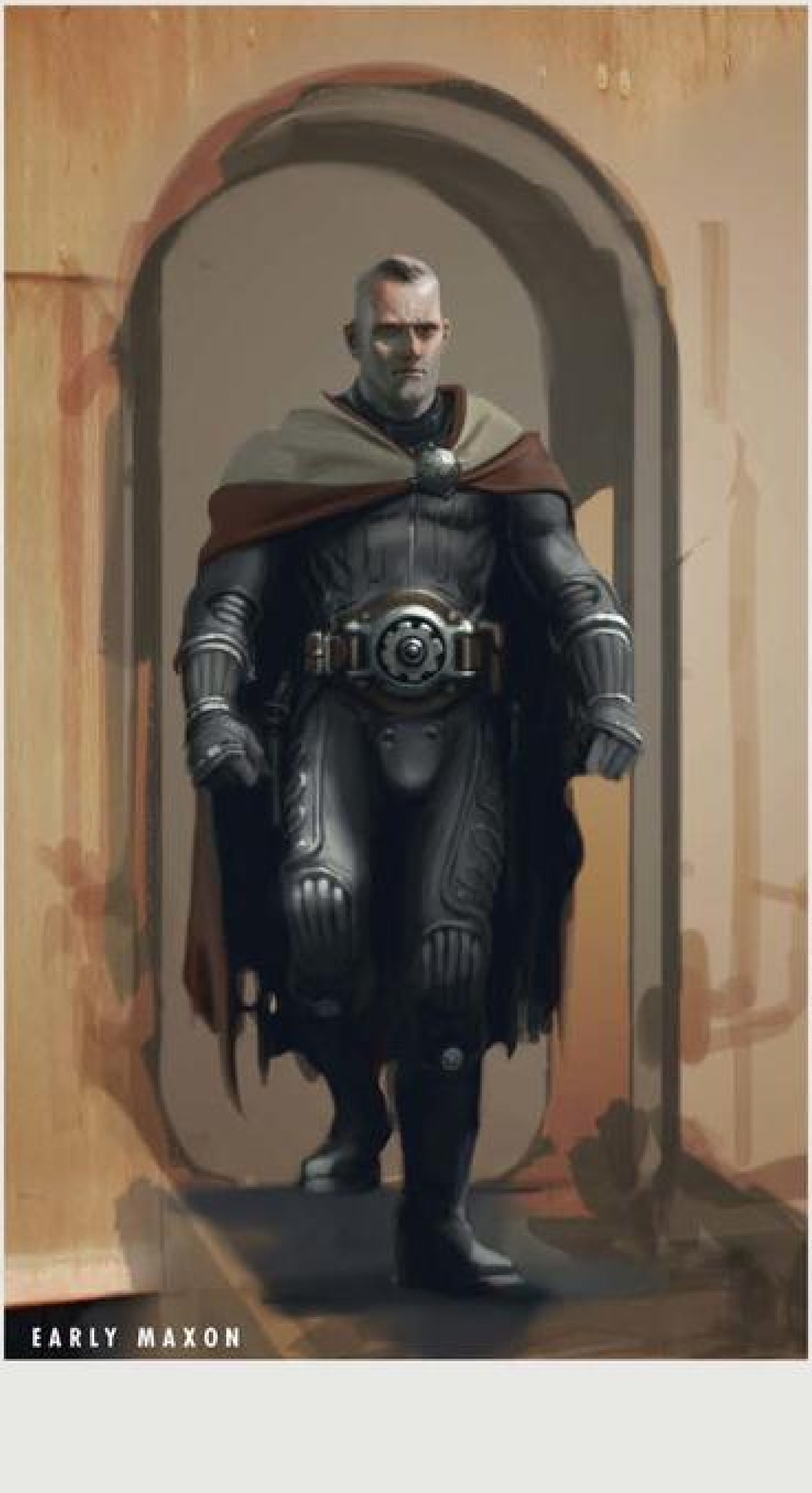




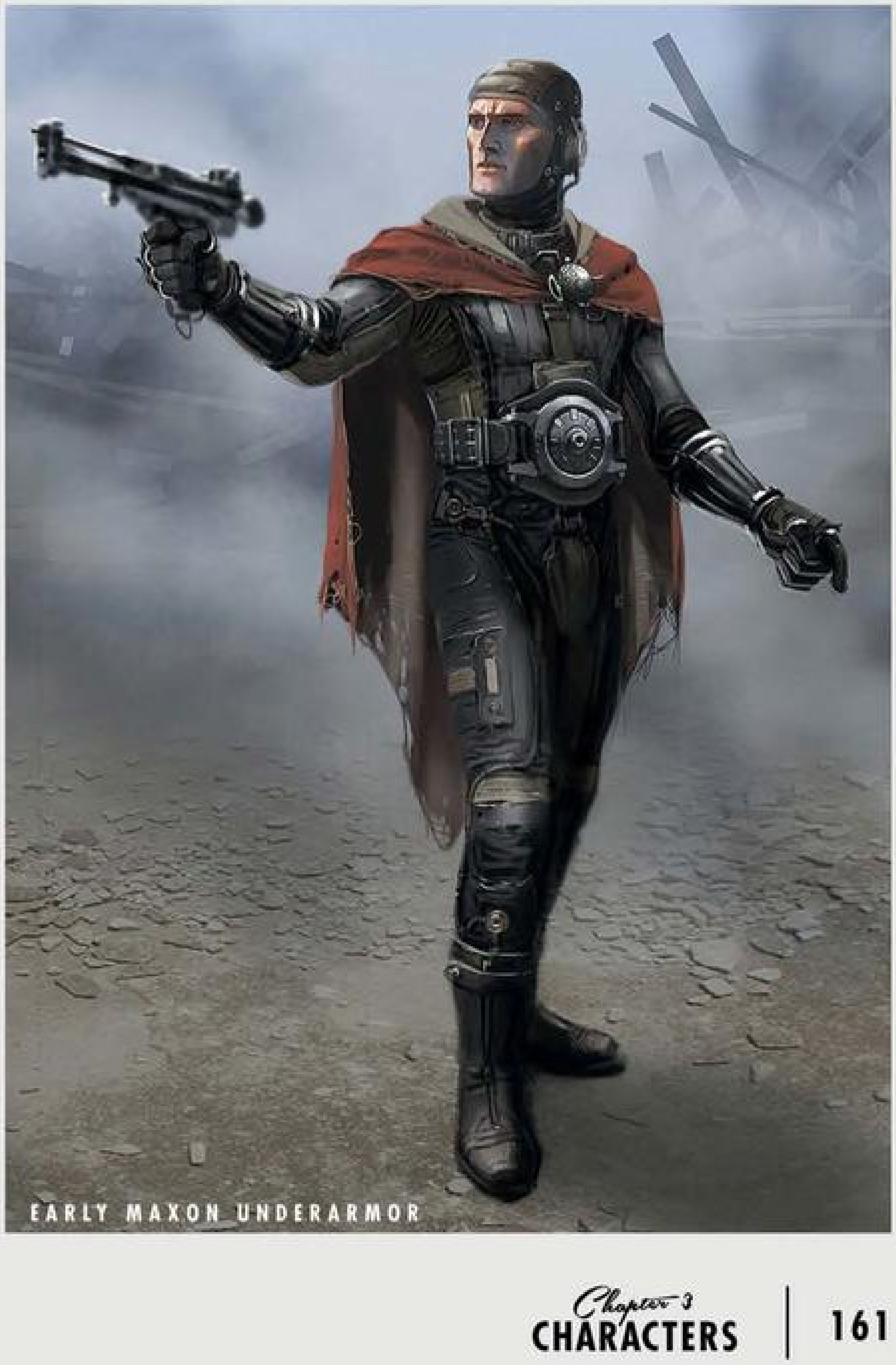


MAXON



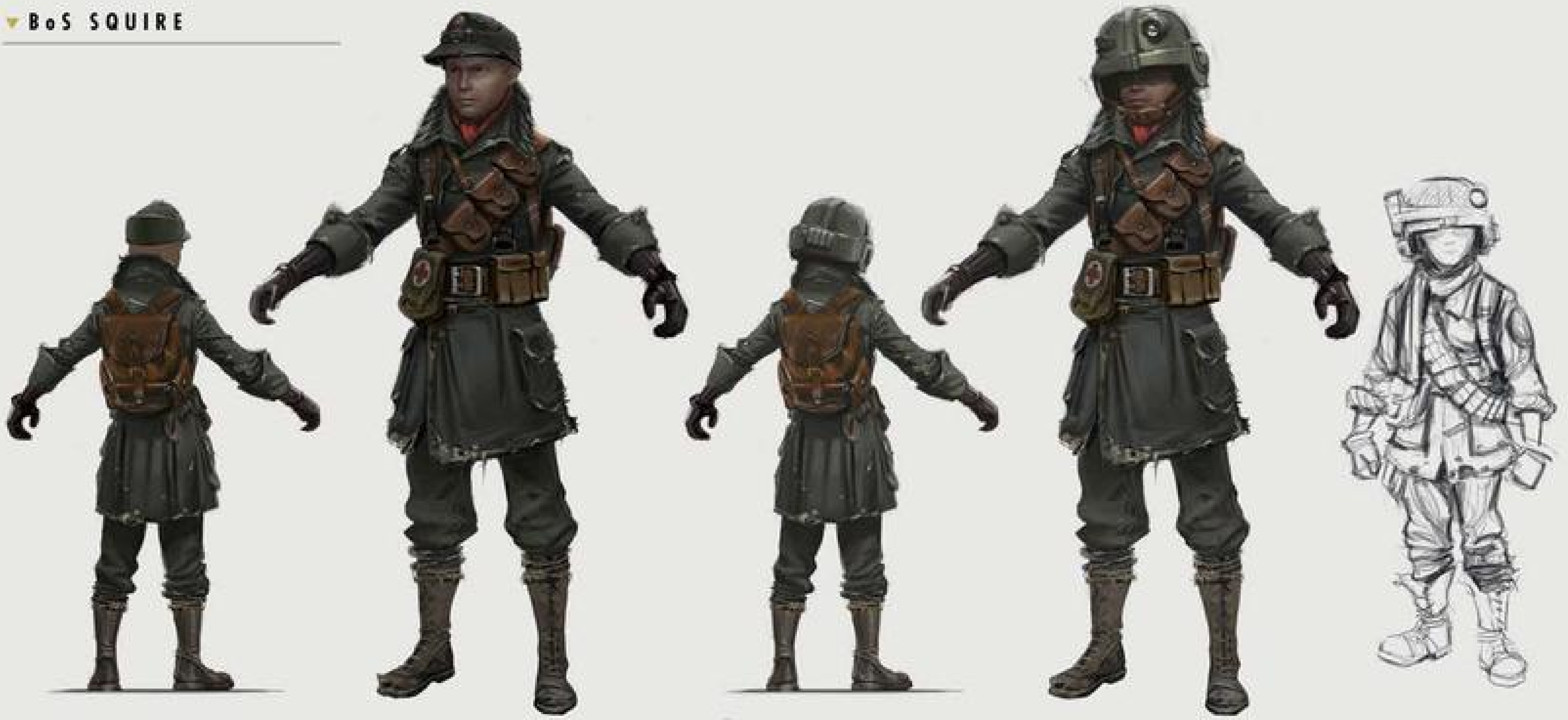


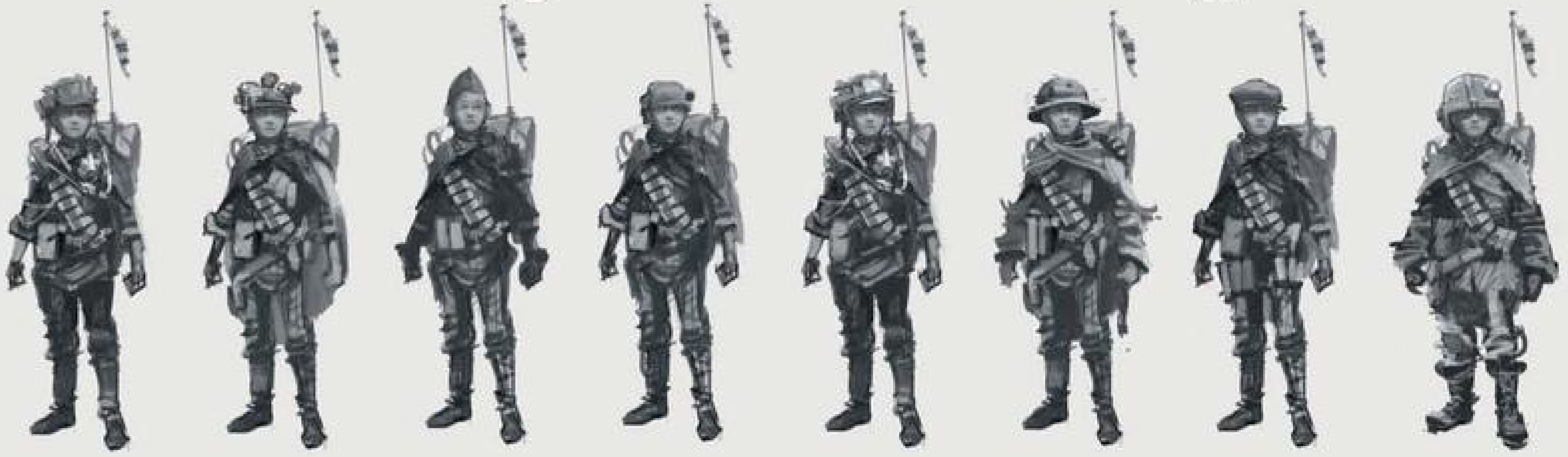
EARLY MAXON



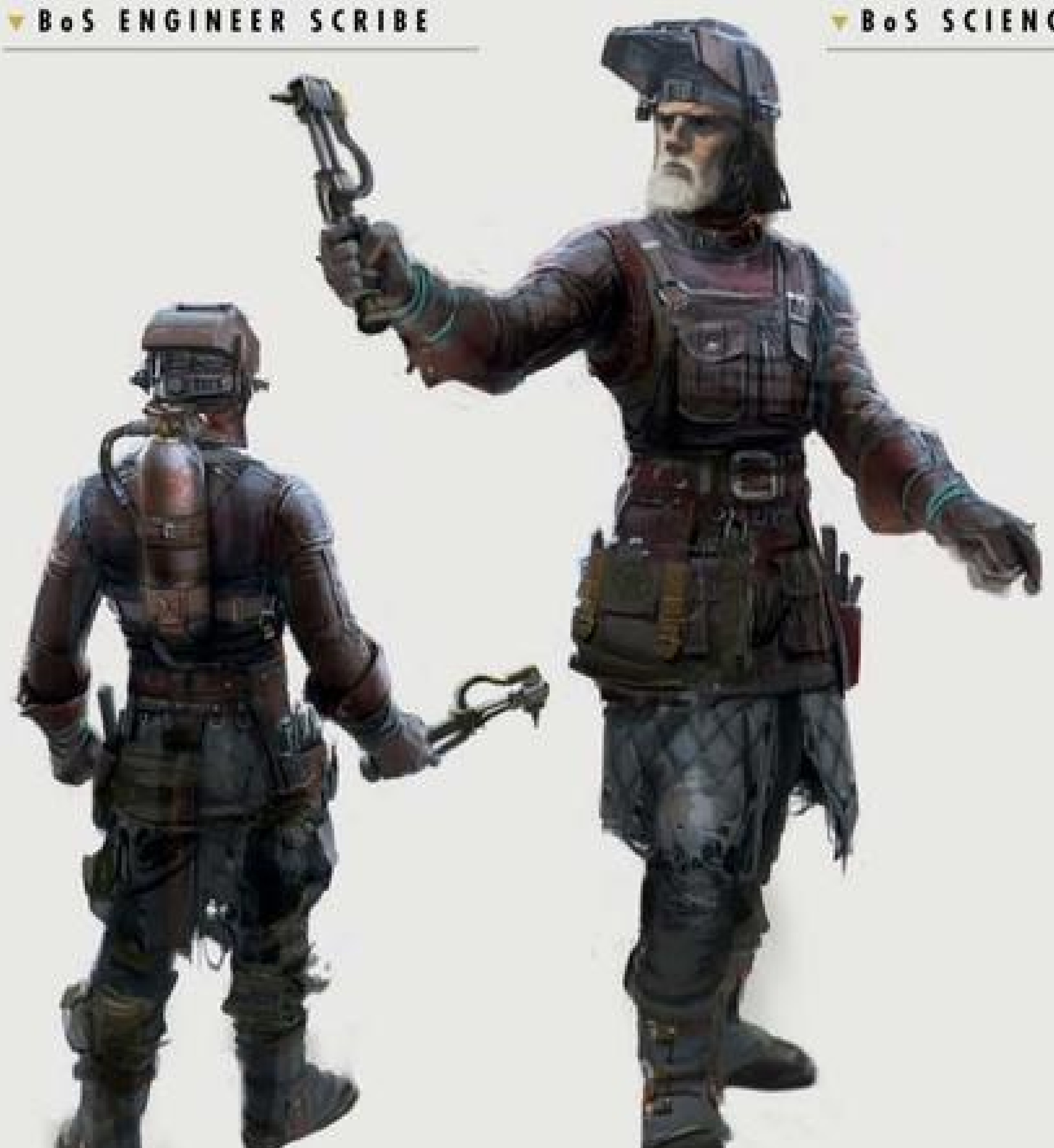
EARLY MAXON UNDERARMOR

BoS SQUIRE

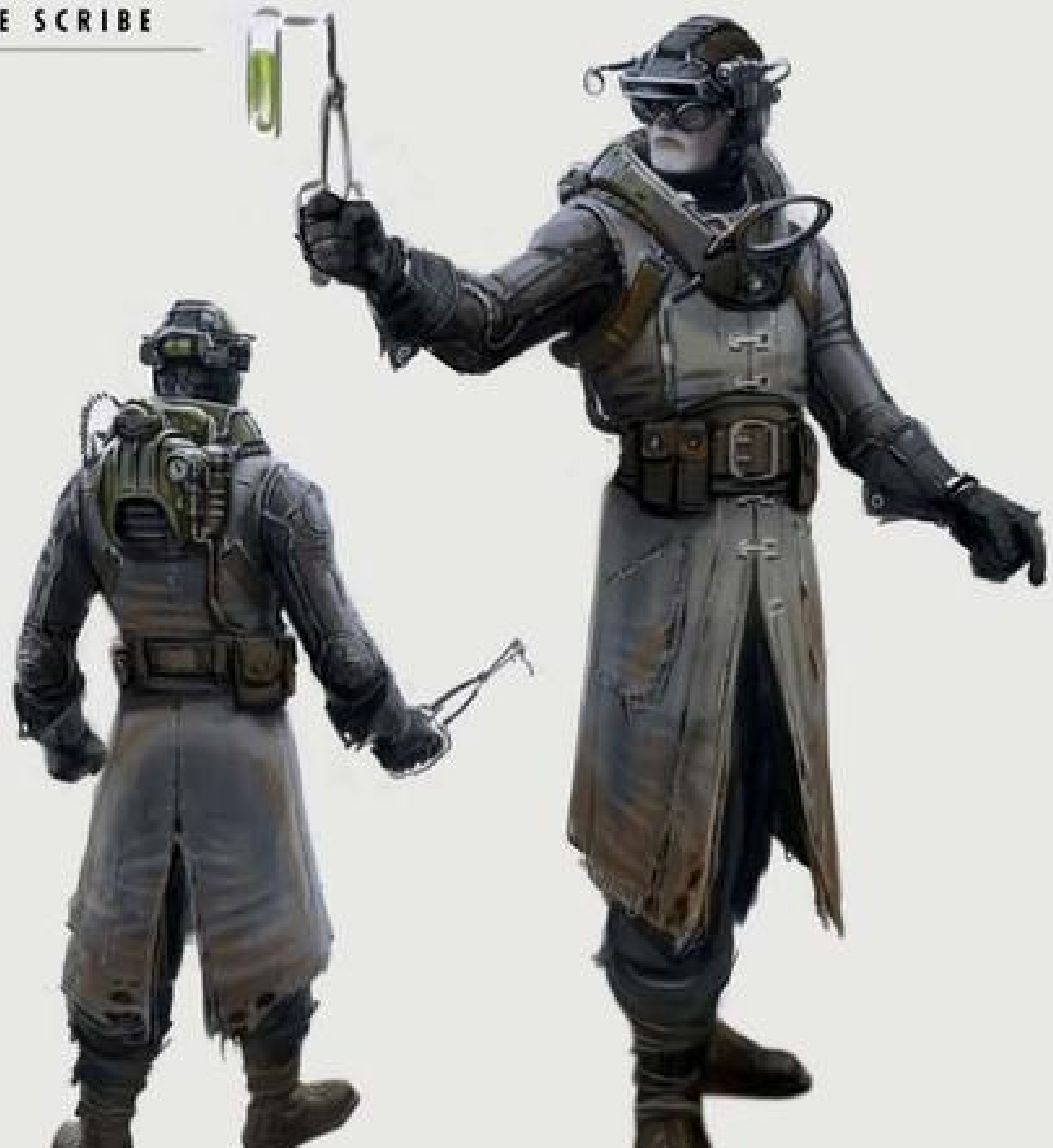




BoS ENGINEER SCRIBE

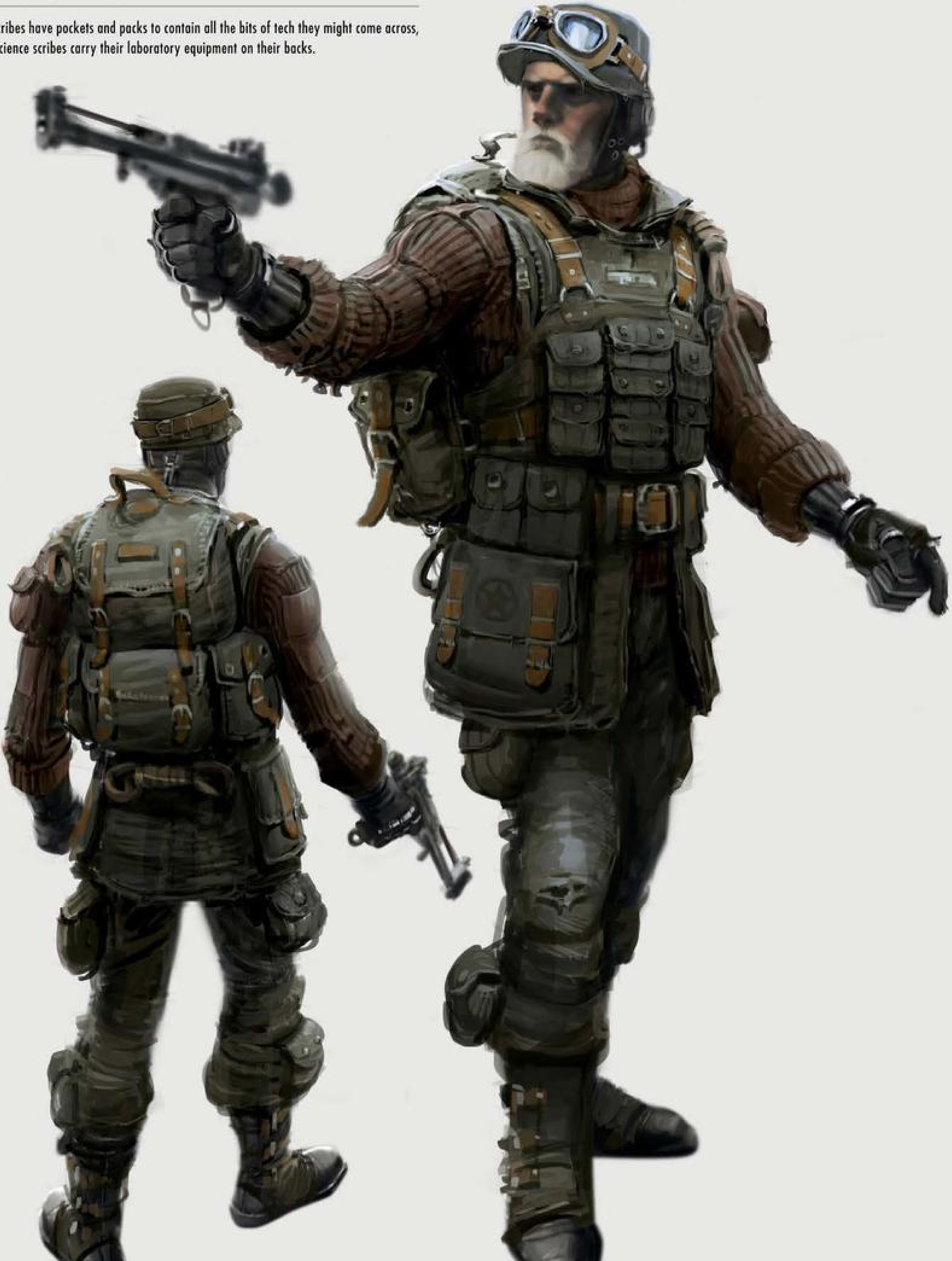


BoS SCIENCE SCRIBE

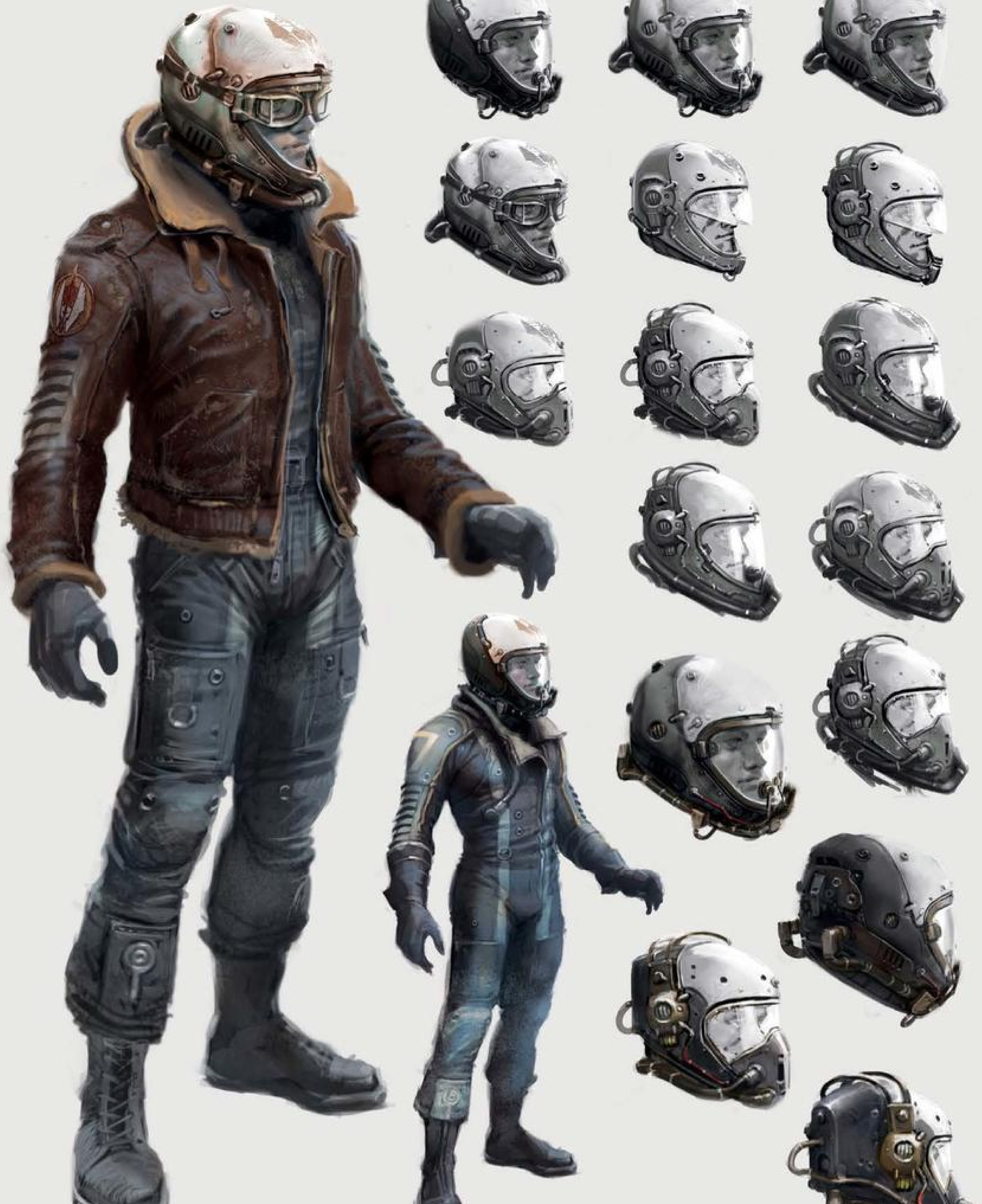


▾ BoS FIELD SCRIBE

Field scribes have pockets and packs to contain all the bits of tech they might come across, while science scribes carry their laboratory equipment on their backs.

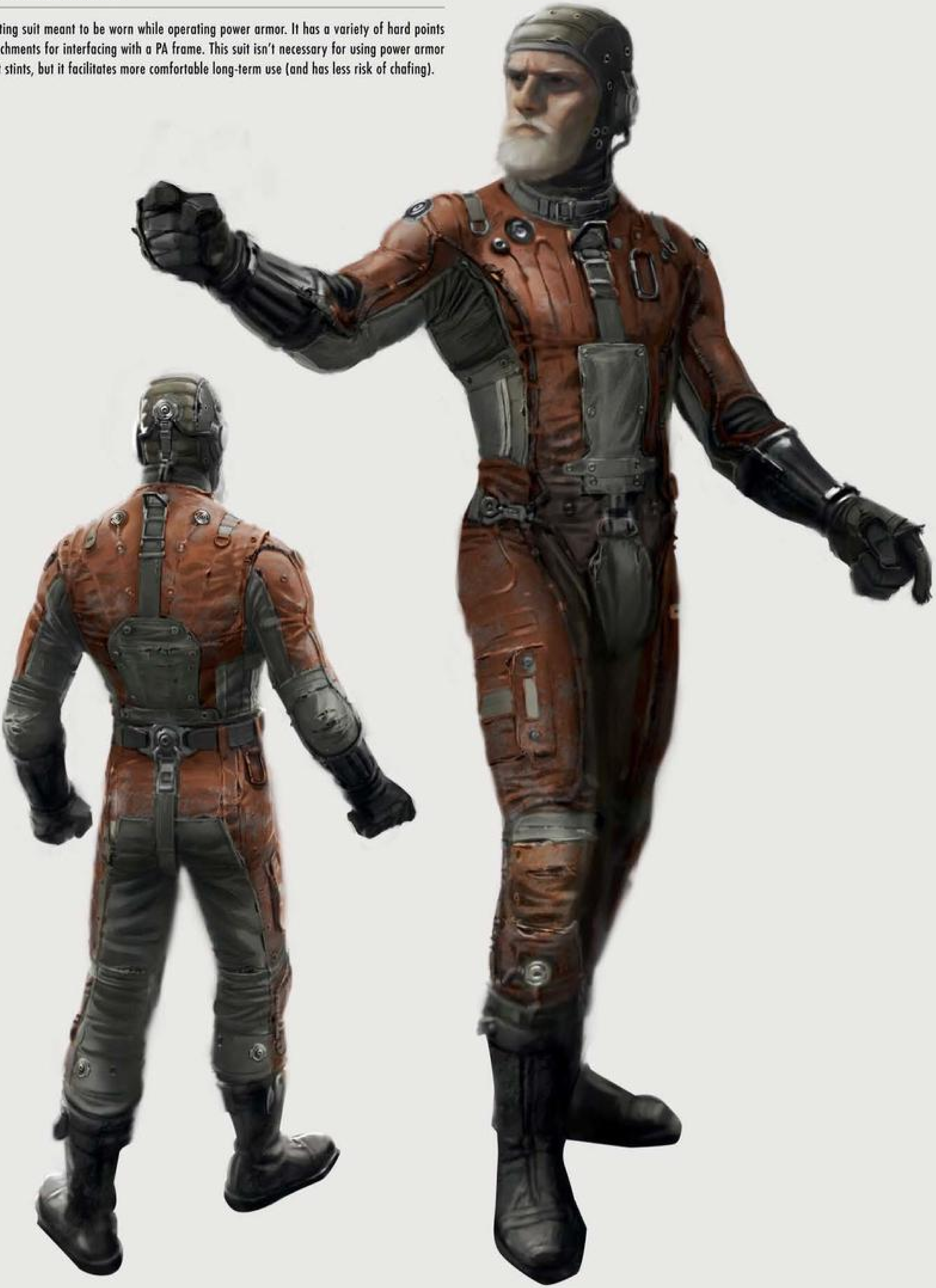


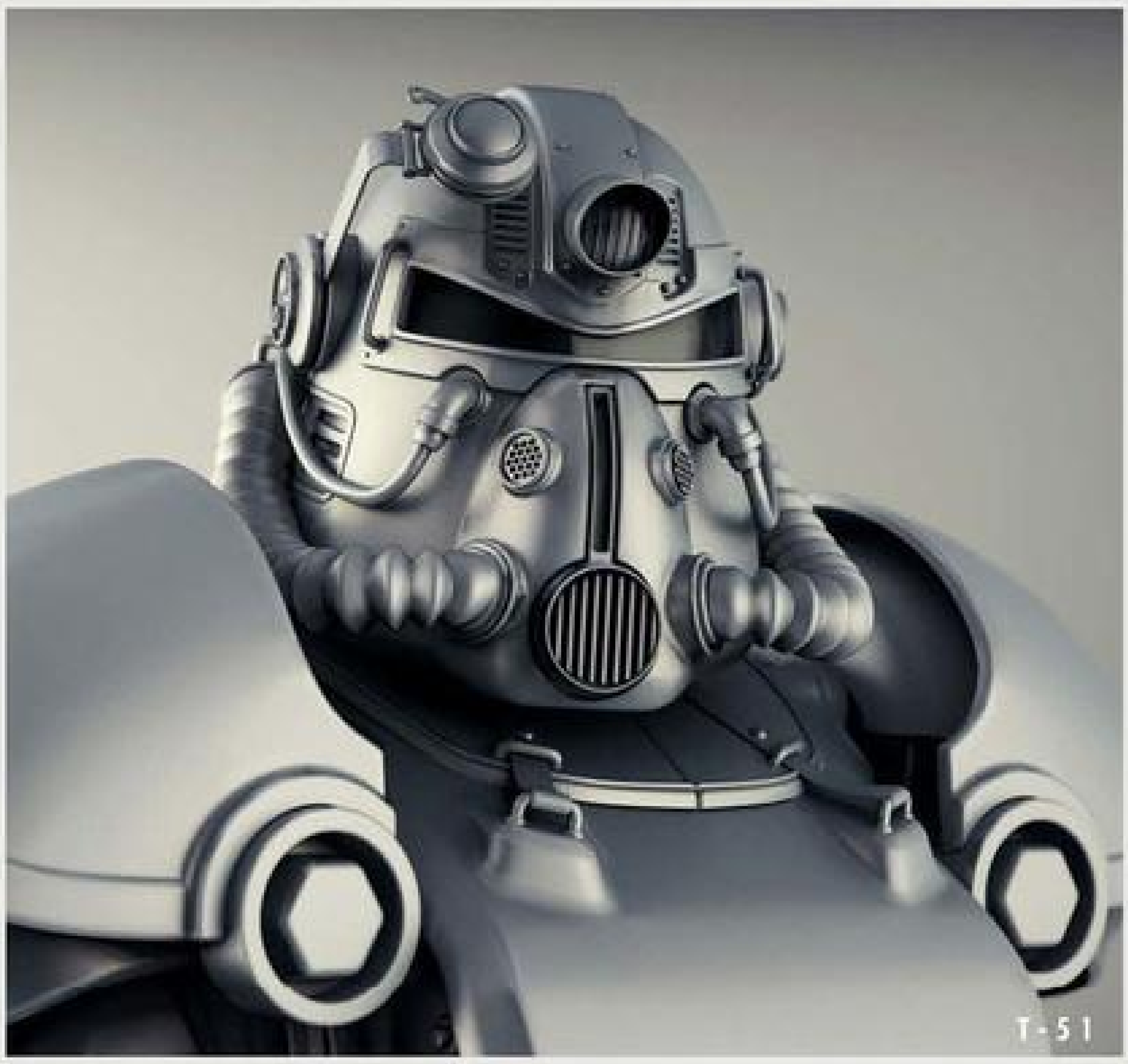
BoS PILOT CONCEPTS



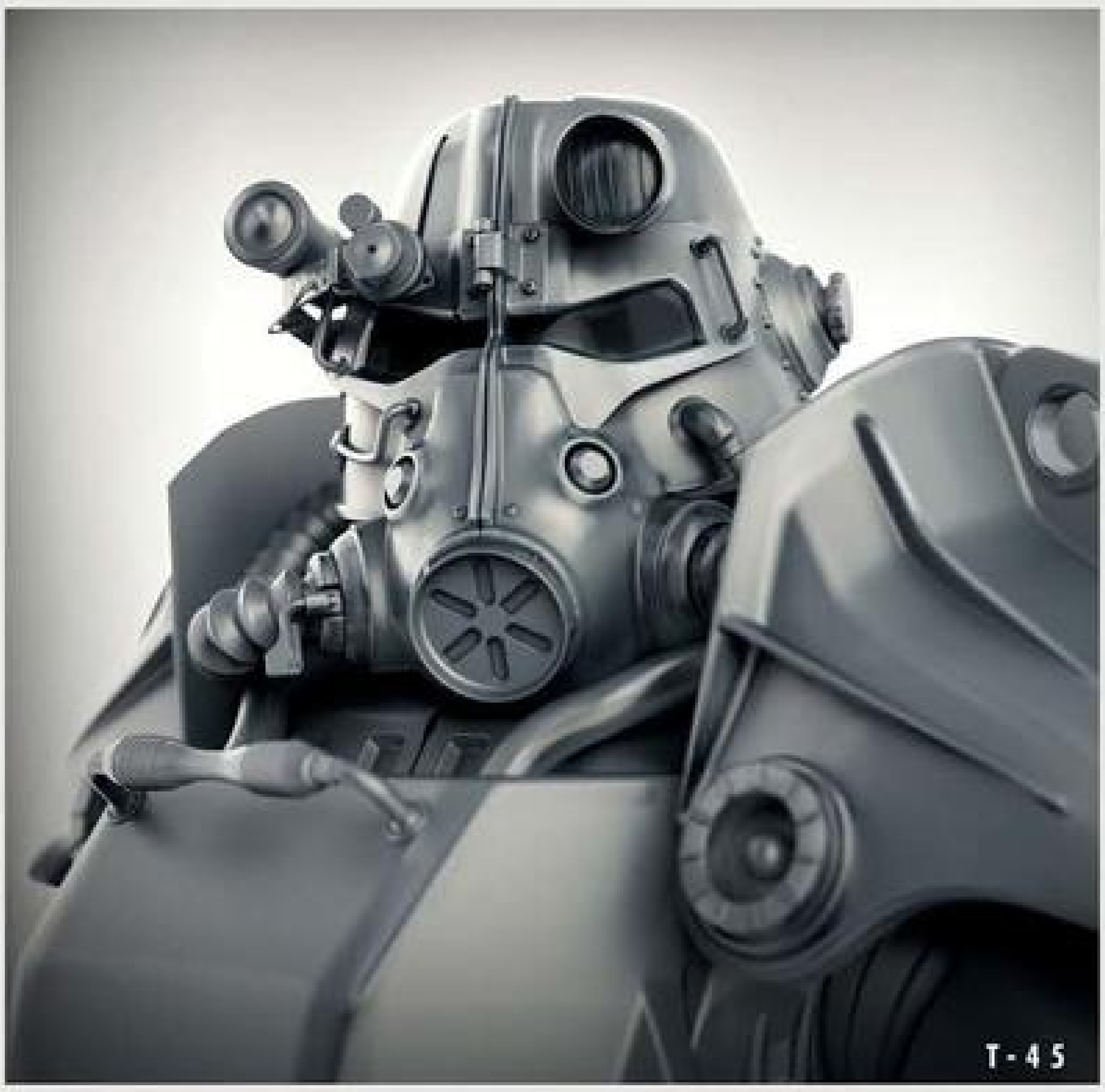
BoS UNDERARMOR

Form-fitting suit meant to be worn while operating power armor. It has a variety of hard points and attachments for interfacing with a PA frame. This suit isn't necessary for using power armor for short stints, but it facilitates more comfortable long-term use (and has less risk of chafing).

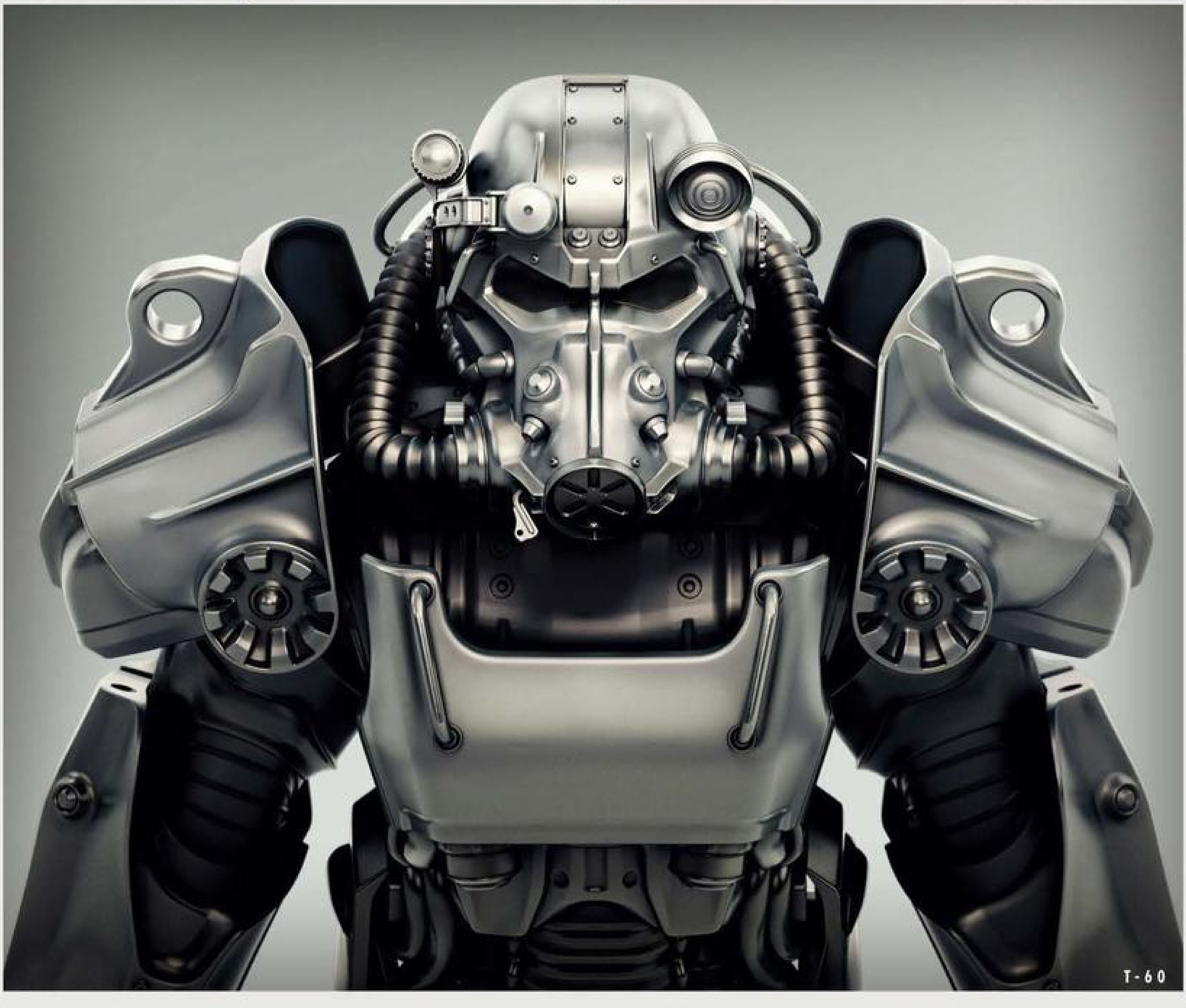




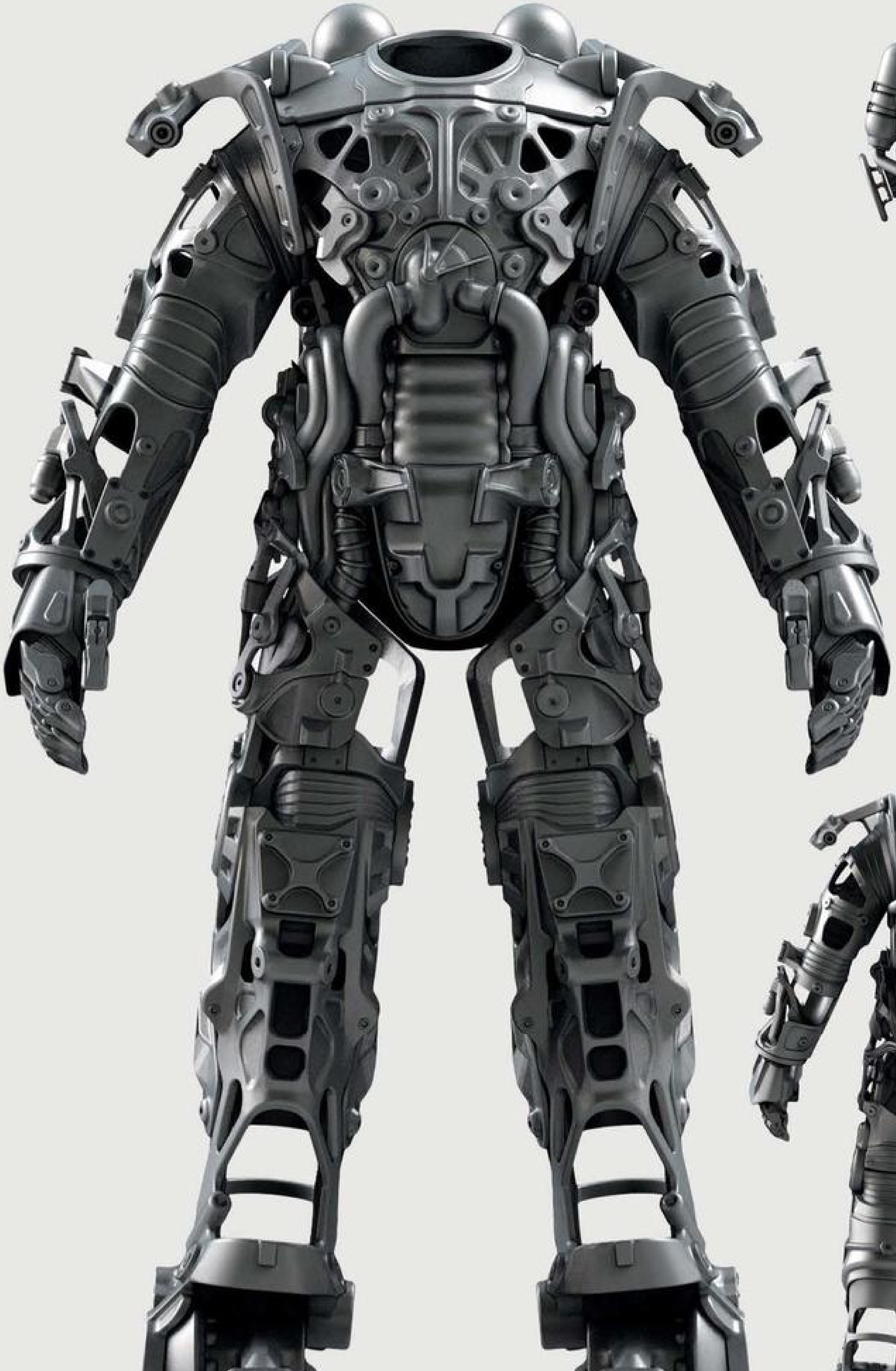
T-51

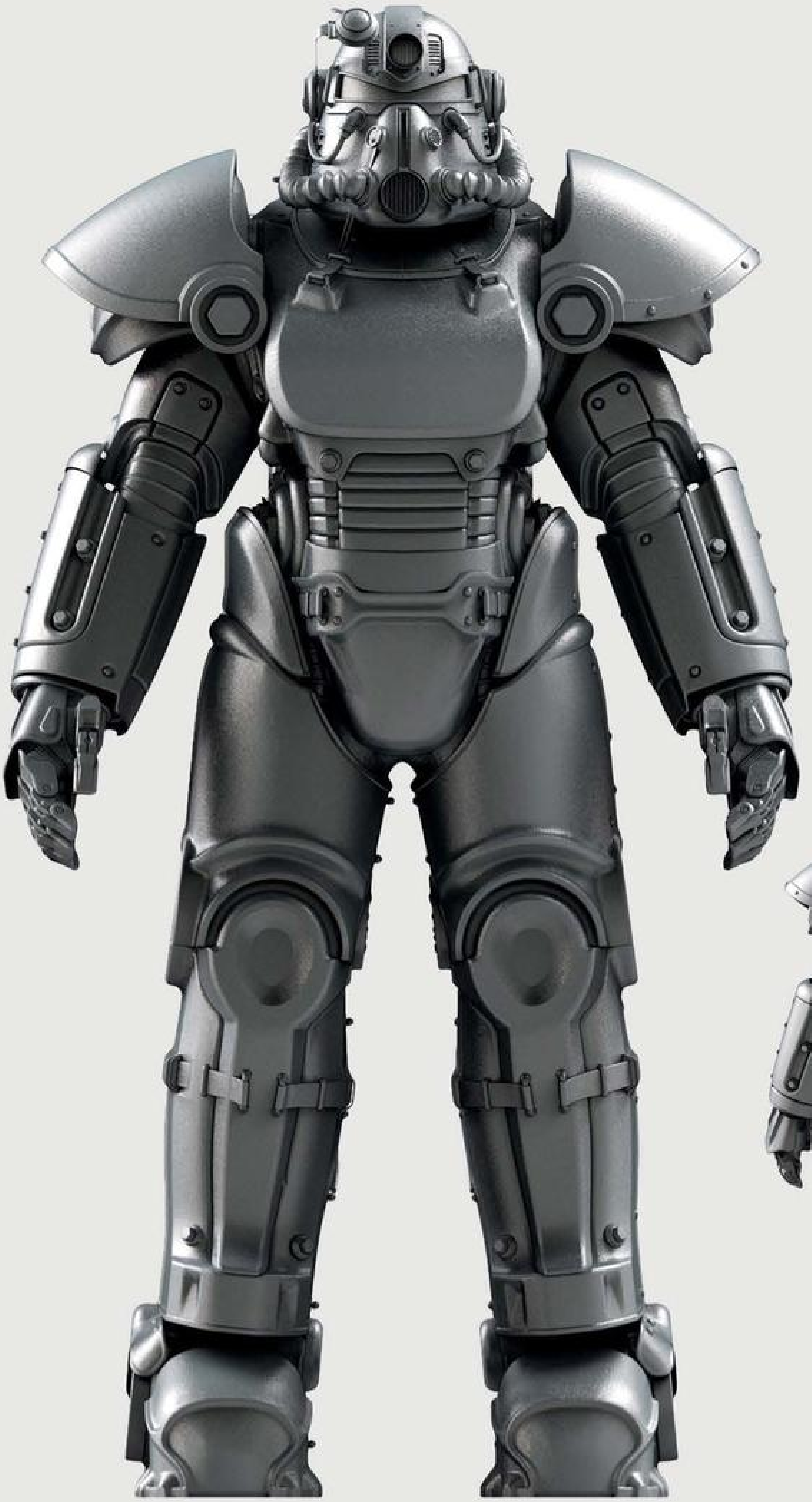


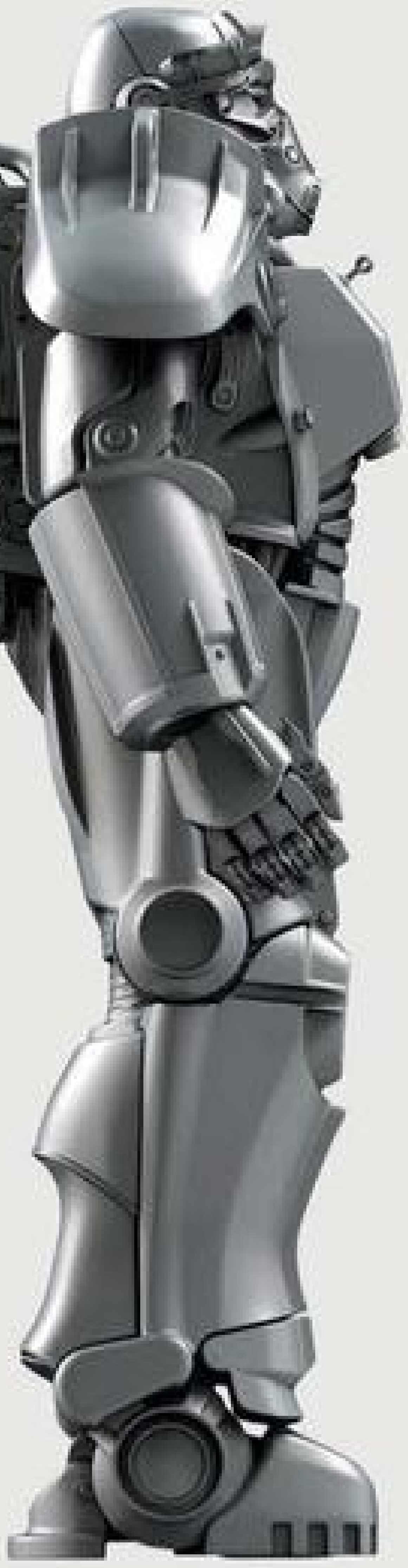
T-45

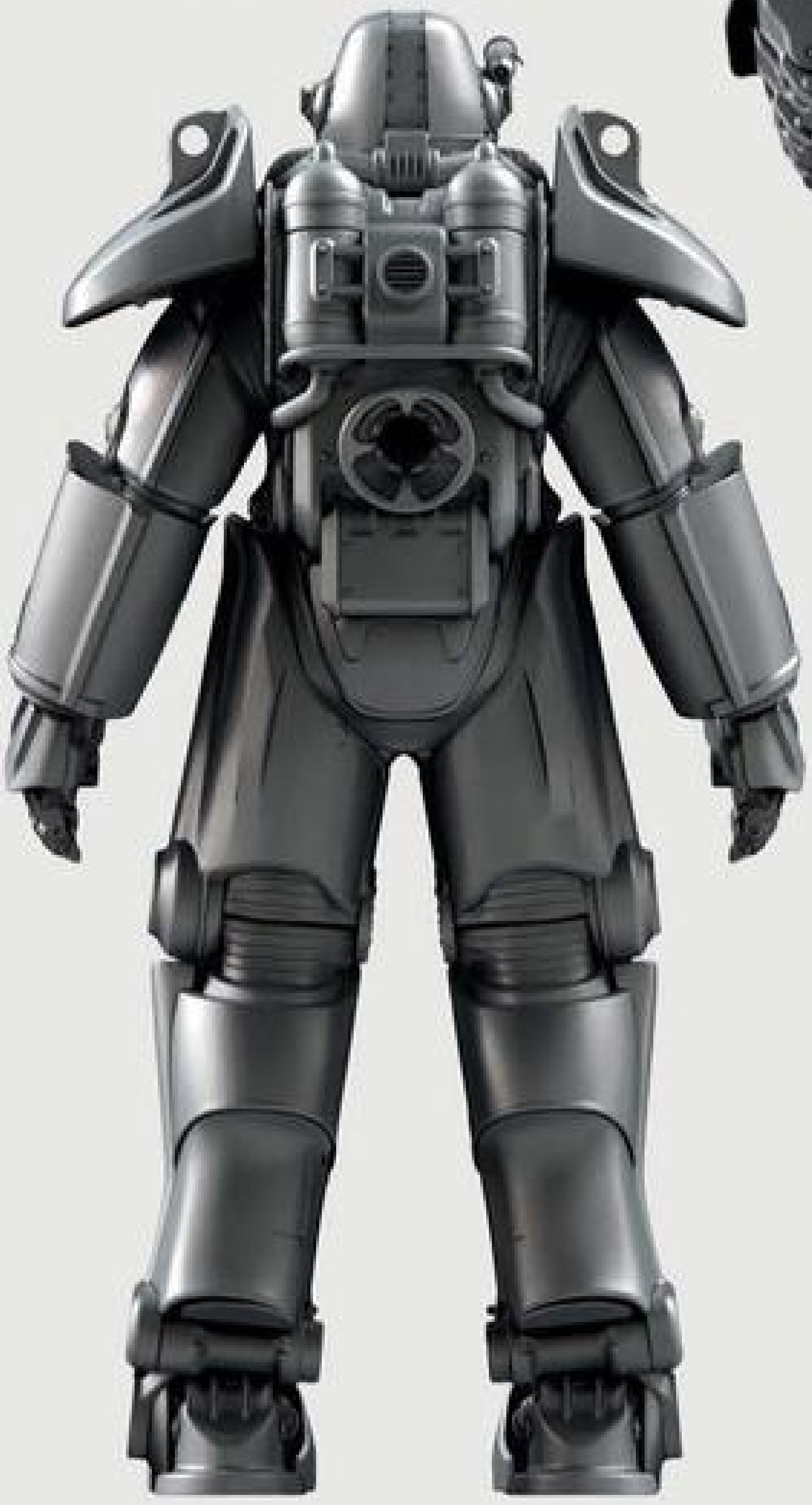


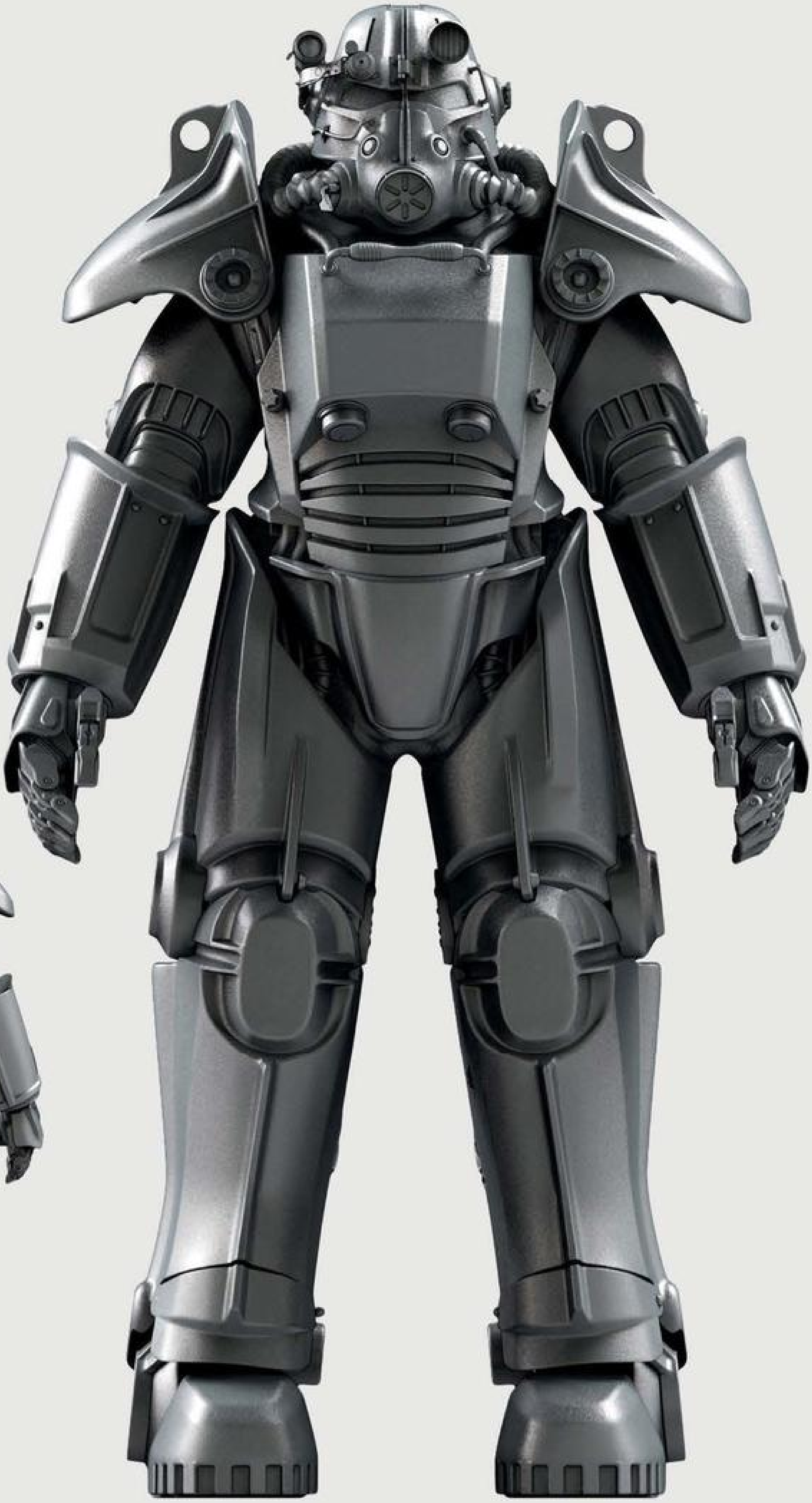
T-60

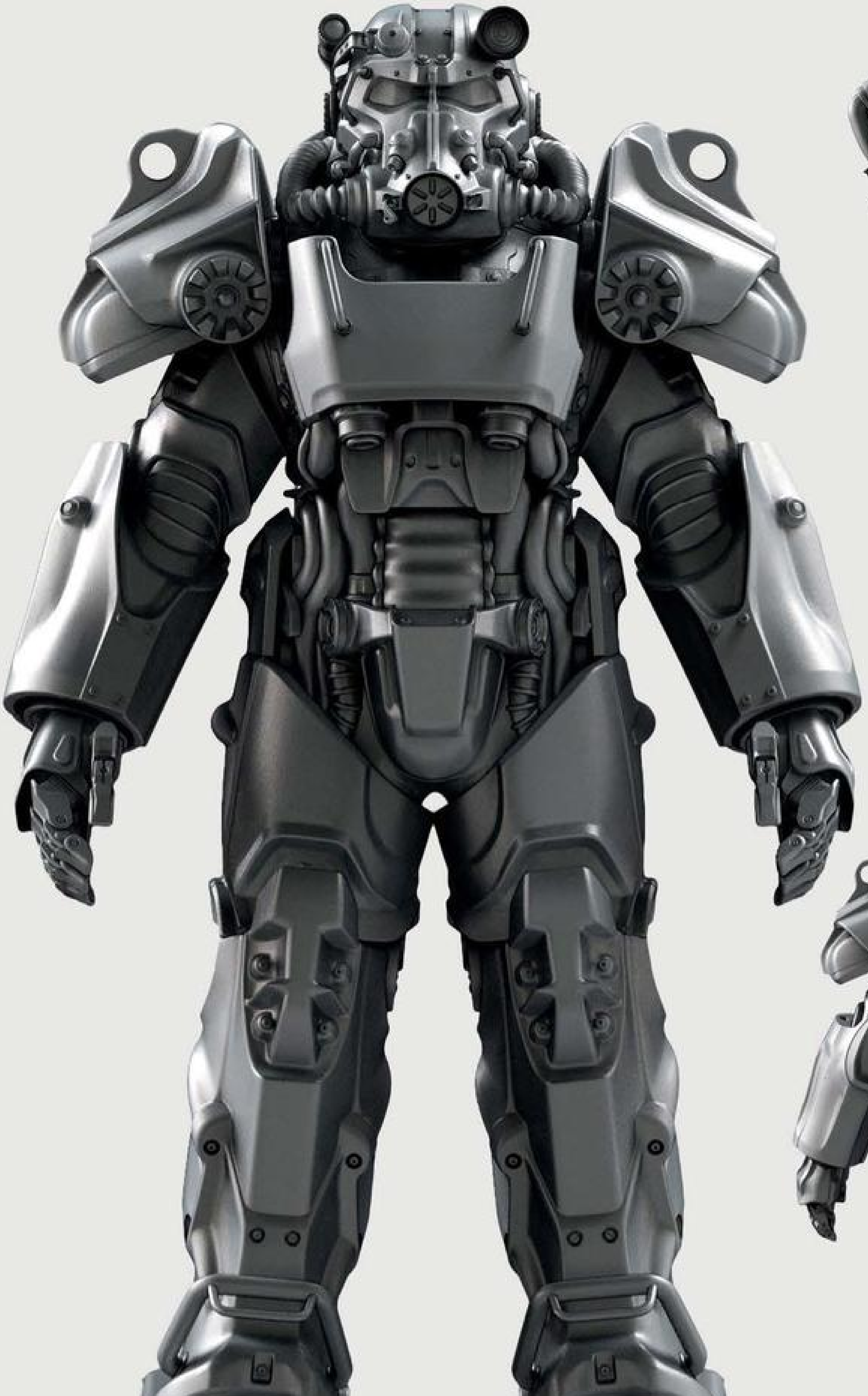


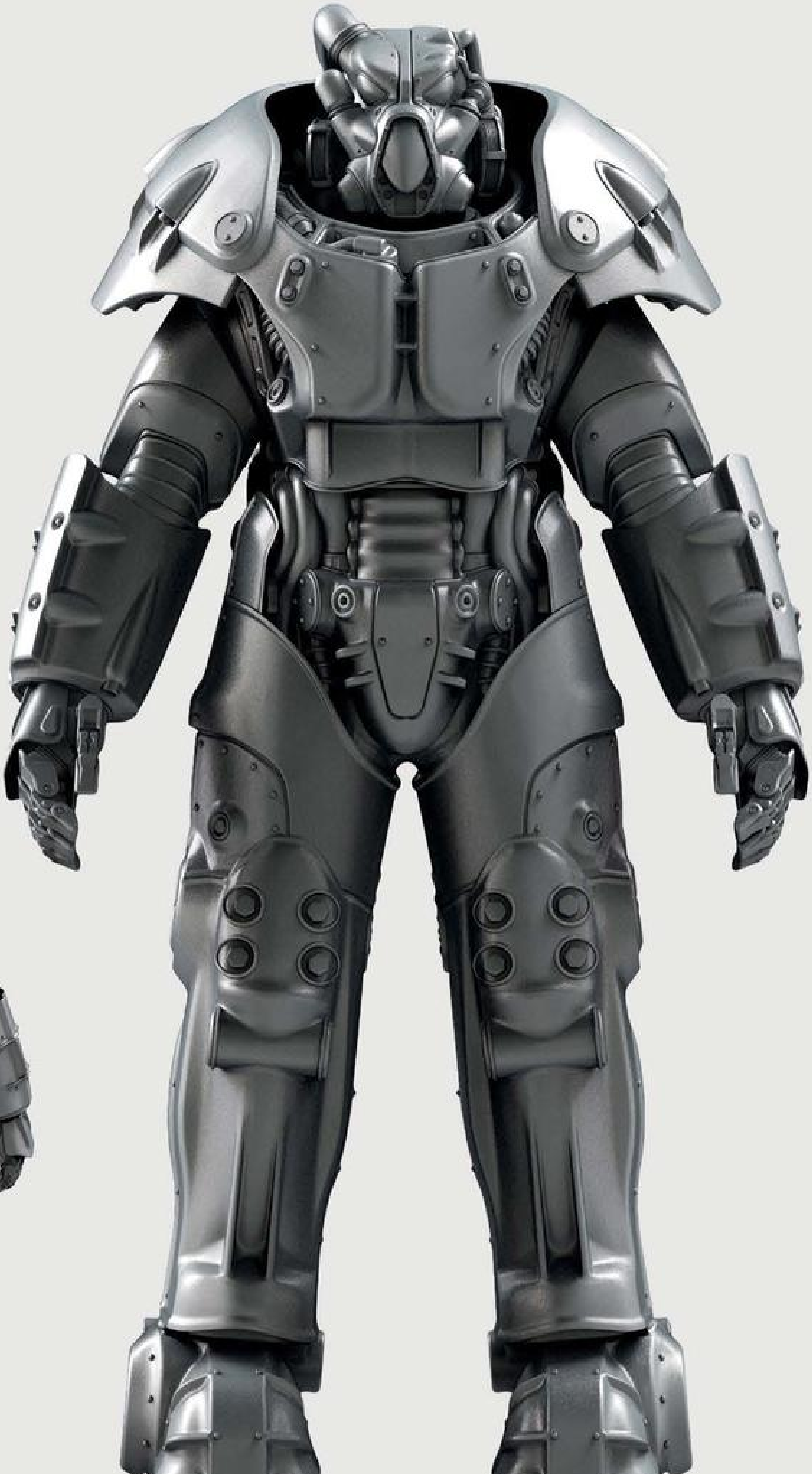






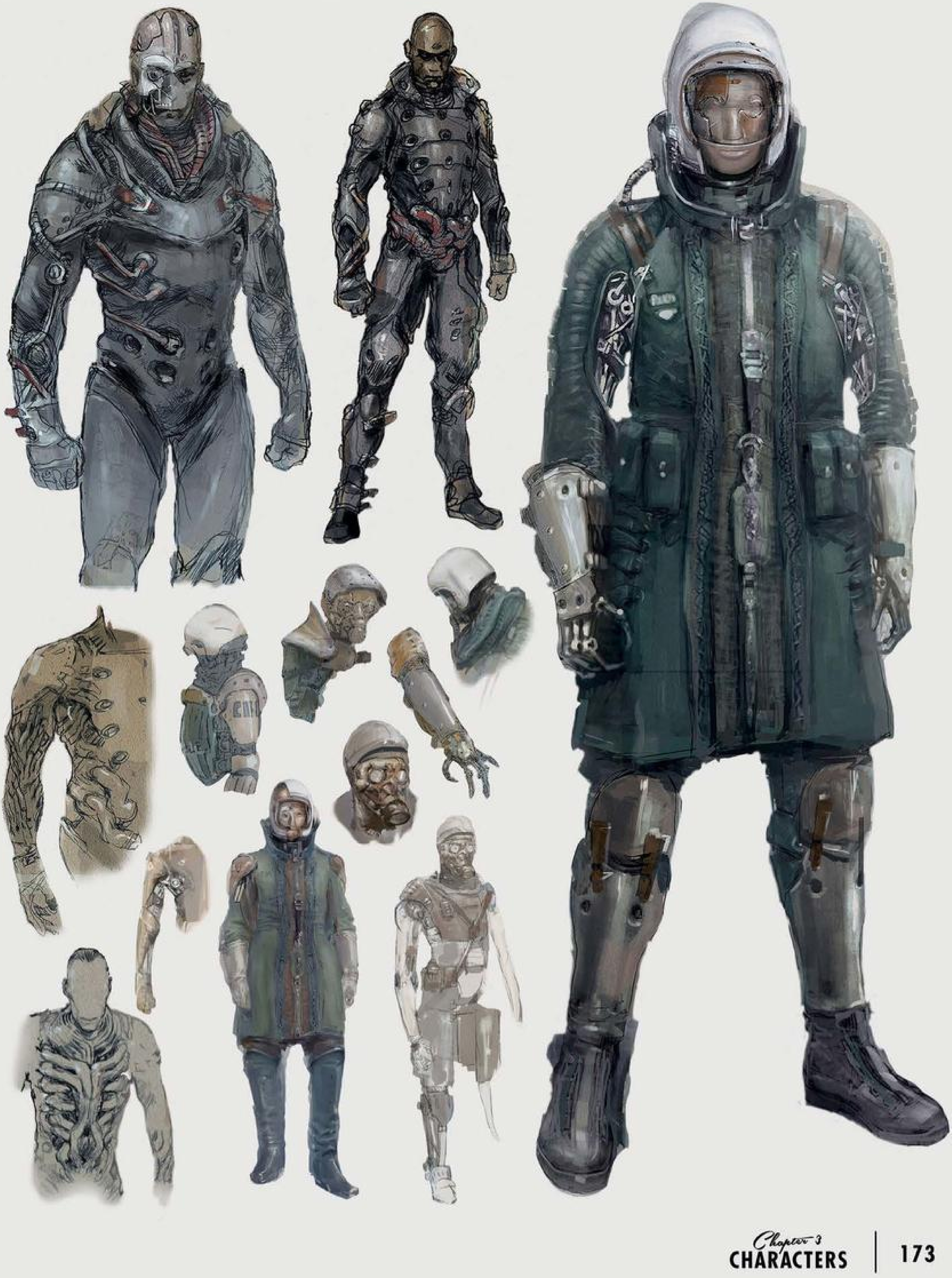


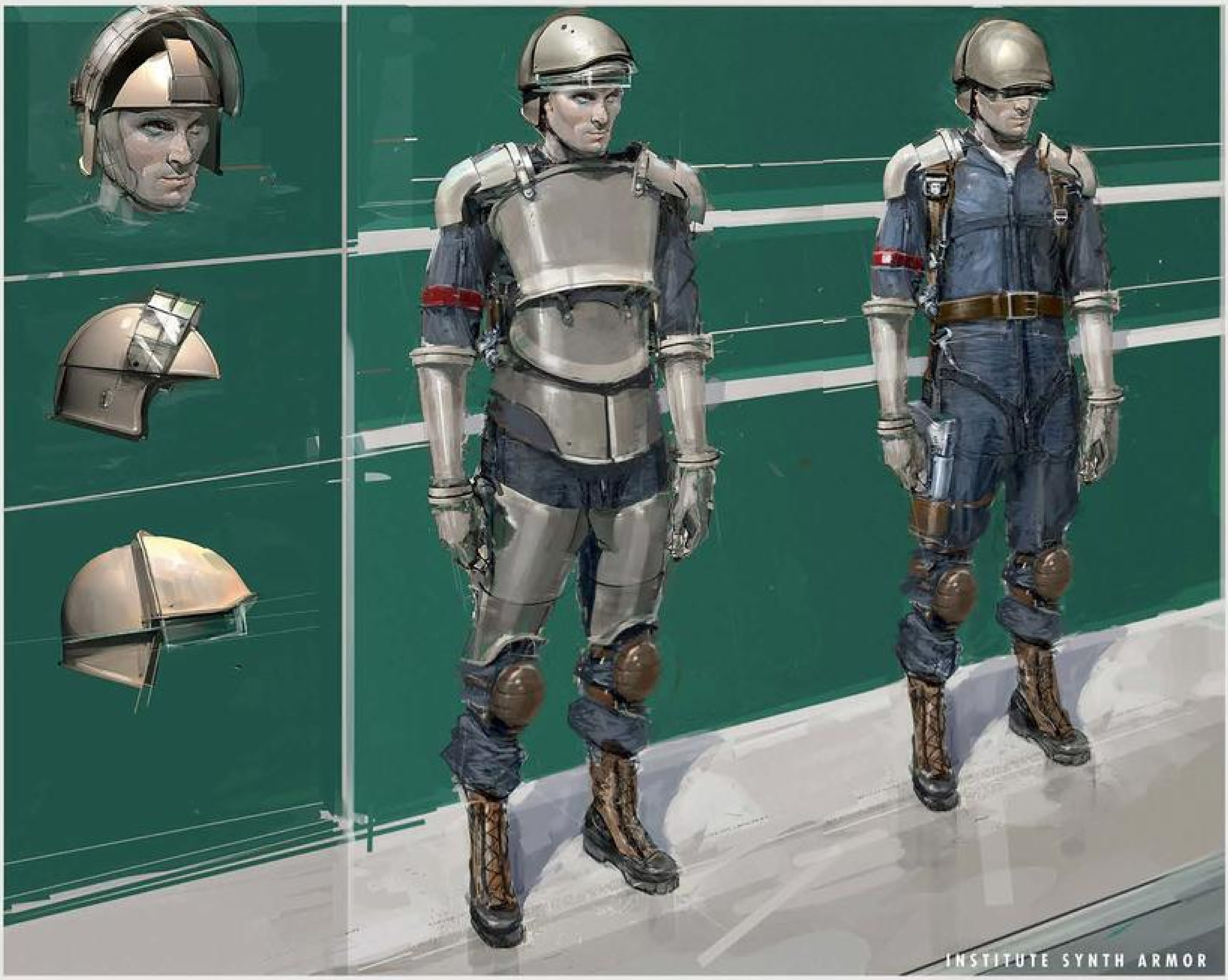




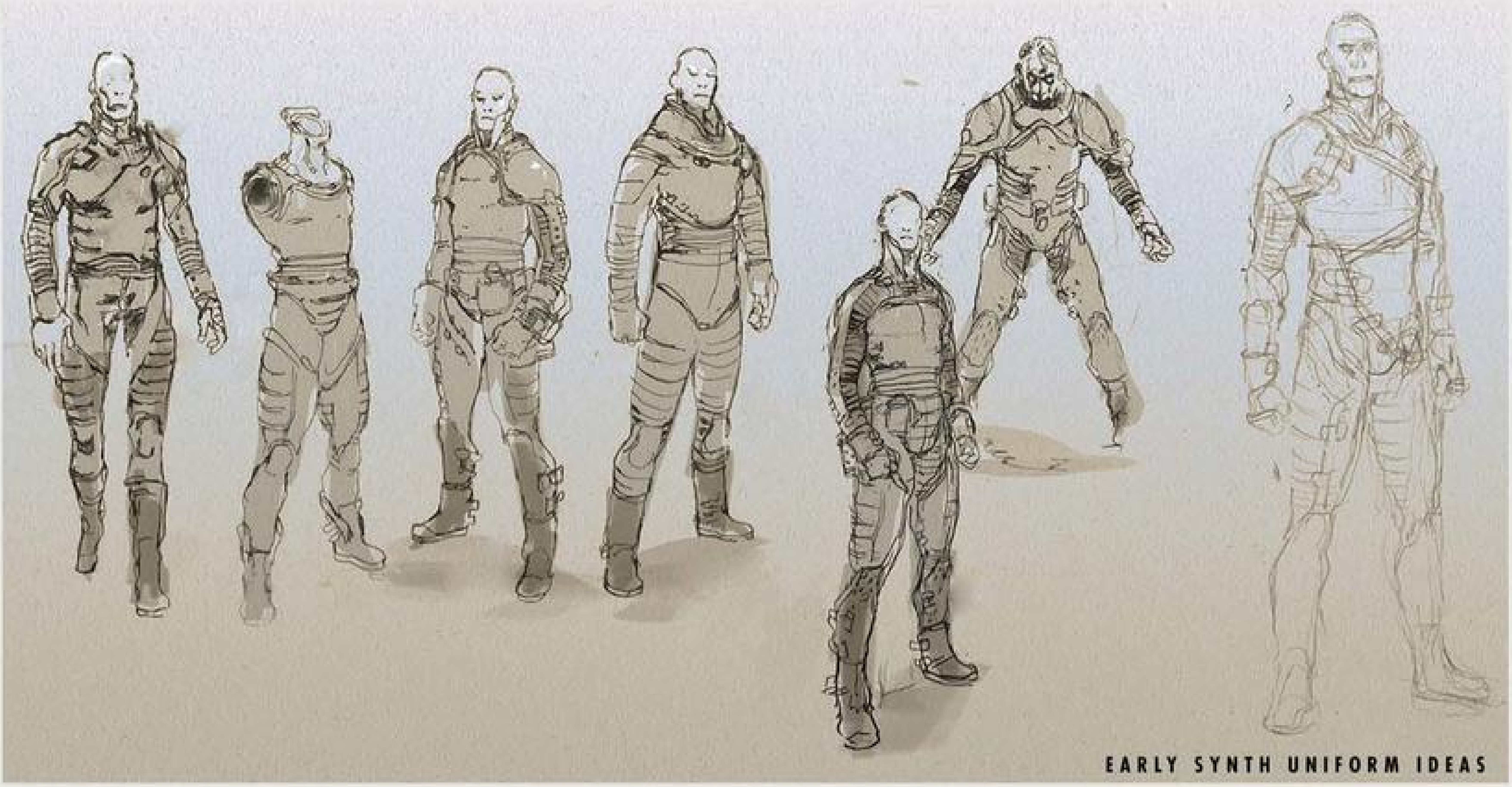
X-01 POWER ARMOR

EARLY INSTITUTE SYNTH UNIFORM IDEAS





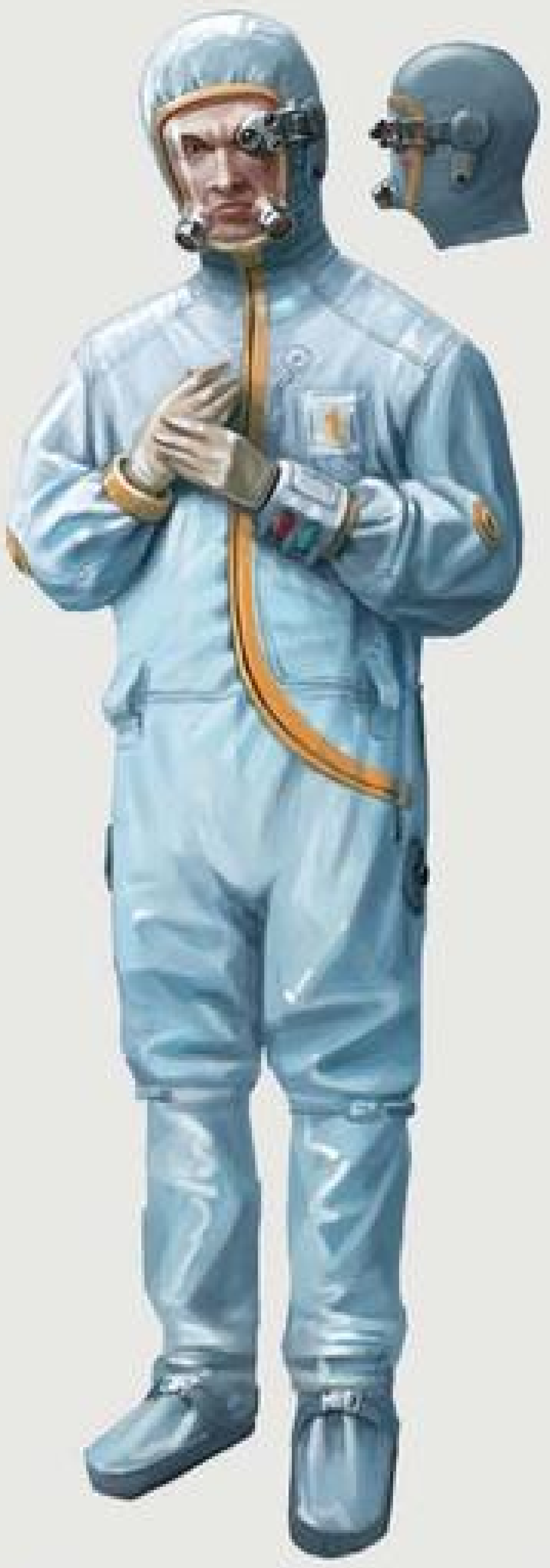
INSTITUTE SYNTH ARMOR



EARLY SYNTH UNIFORM IDEAS

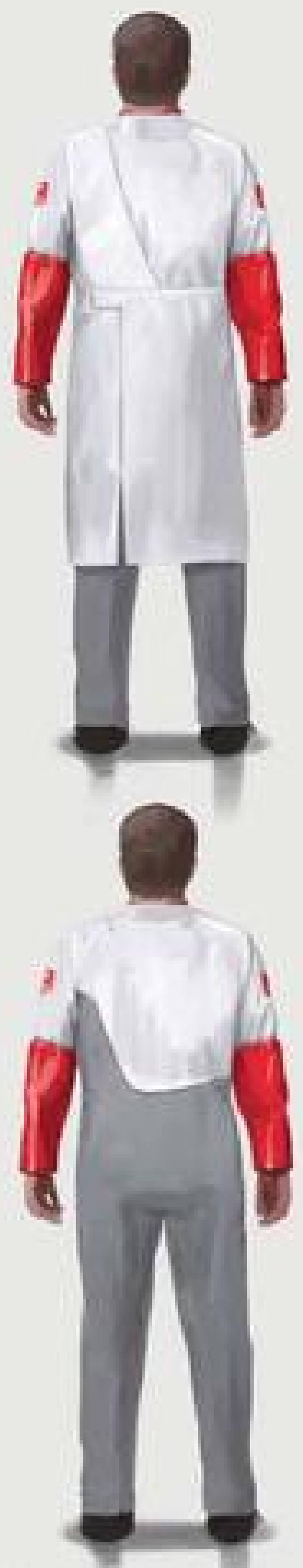
INSTITUTE SYNTHS AND COURSER

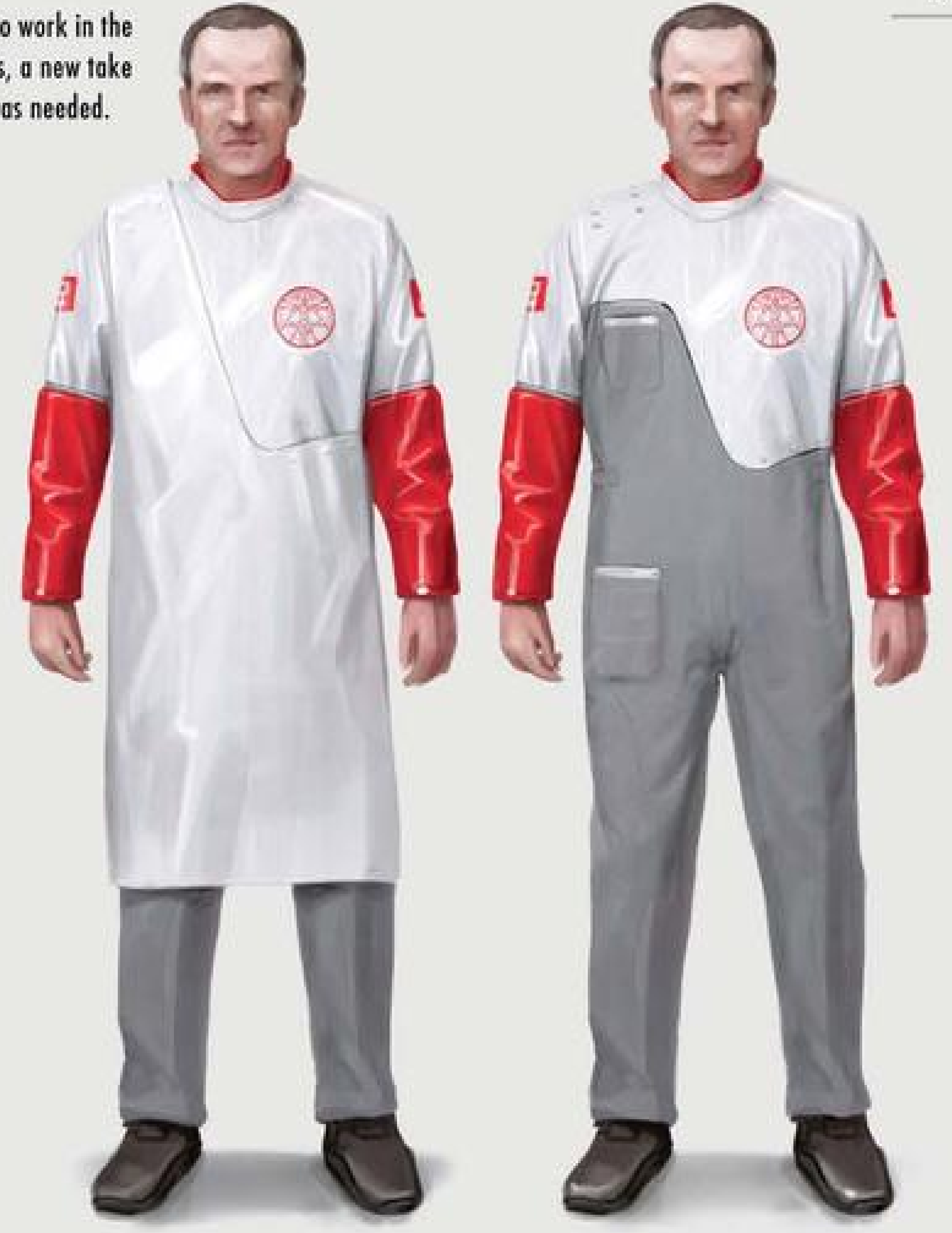
INSTITUTE HAZMAT SUIT



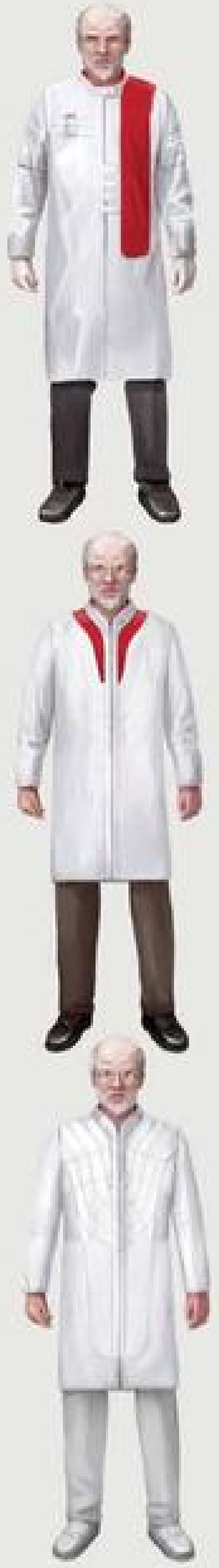
INSTITUTE UNIFORM

For the science types who work in the Institute labs and offices, a new take on the classic lab coat was needed.

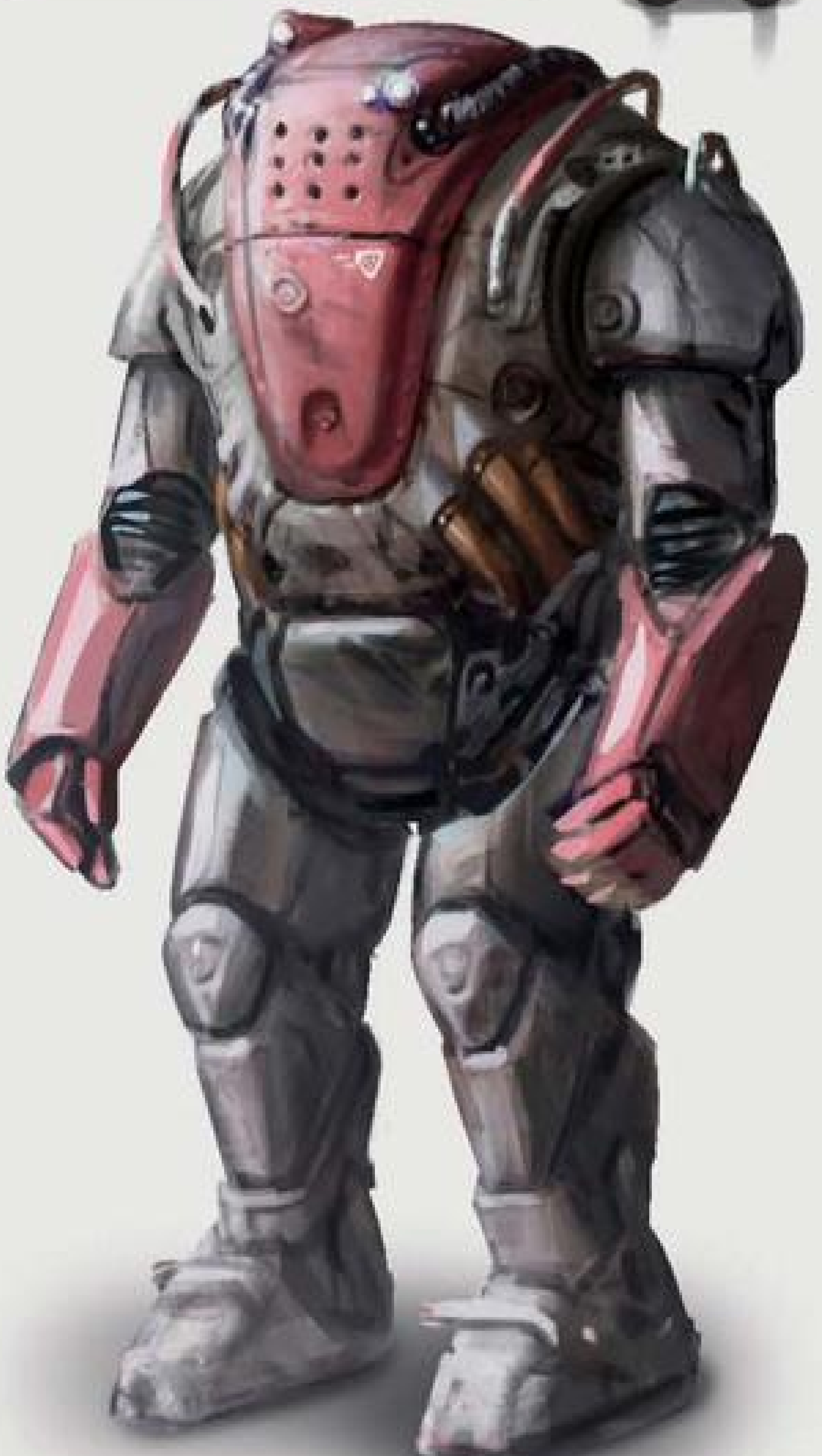




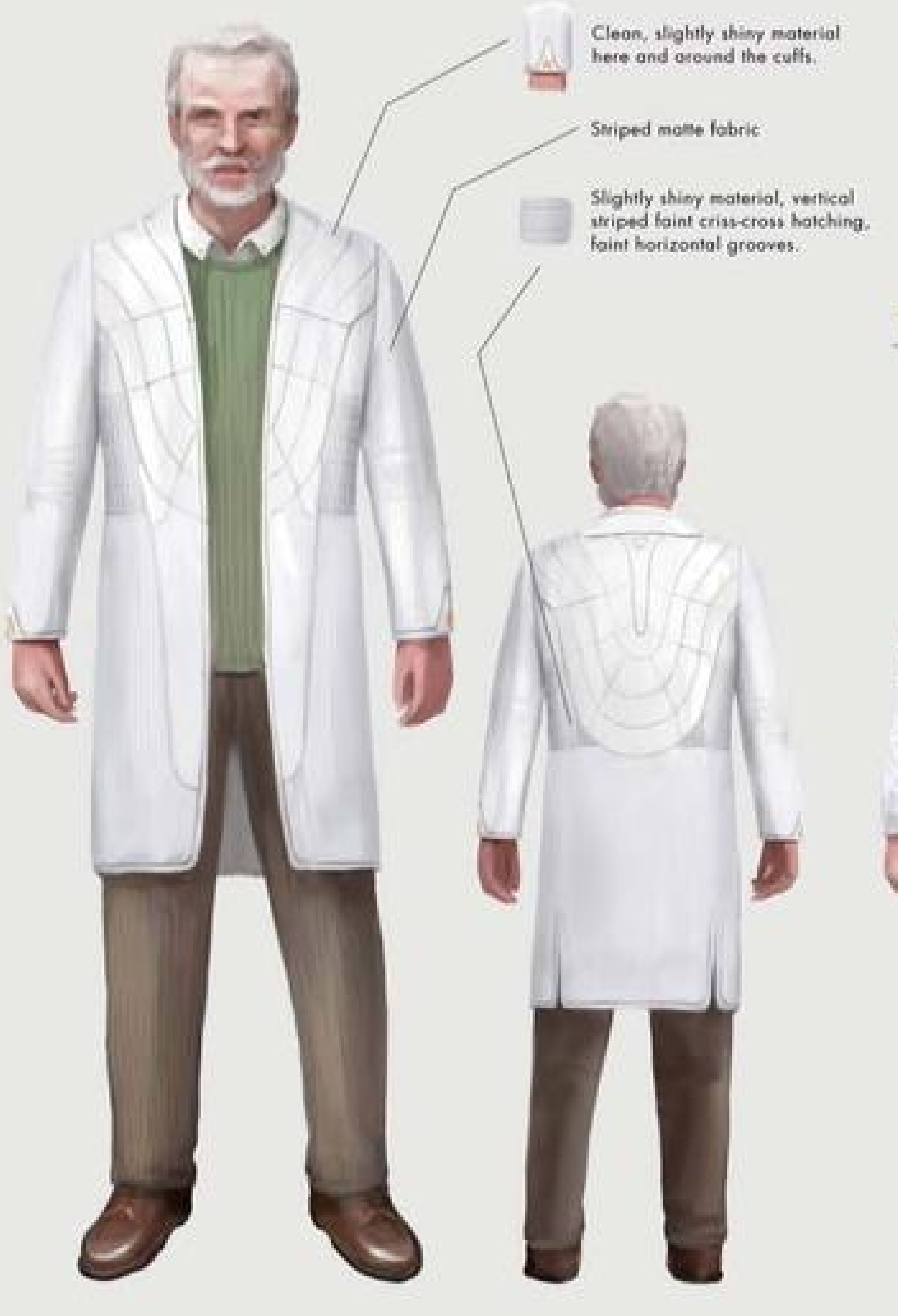
ALTERNATE INSTITUTE DESIGNS



INSTITUTE POWER ARMOR



INSTITUTE HEAD UNIFORM

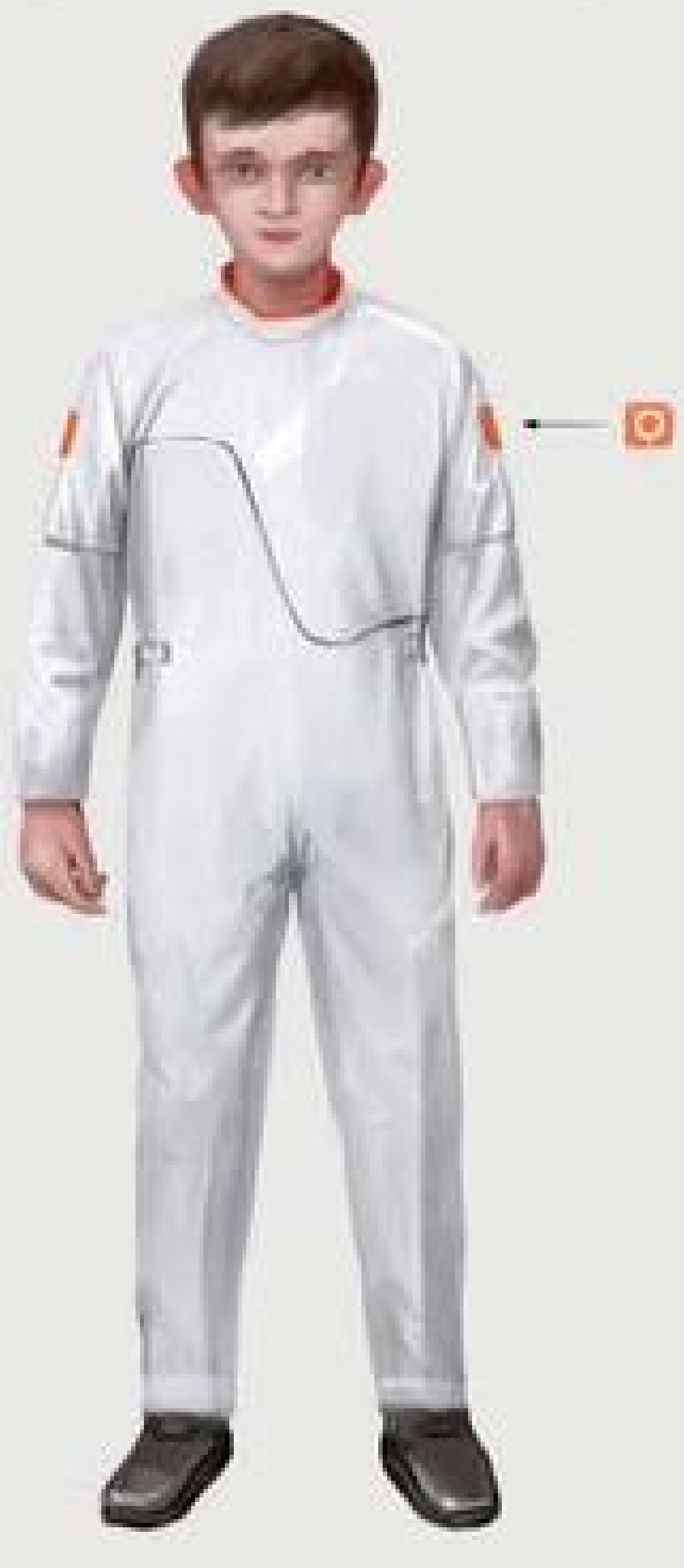


Clean, slightly shiny material here and around the cuffs.

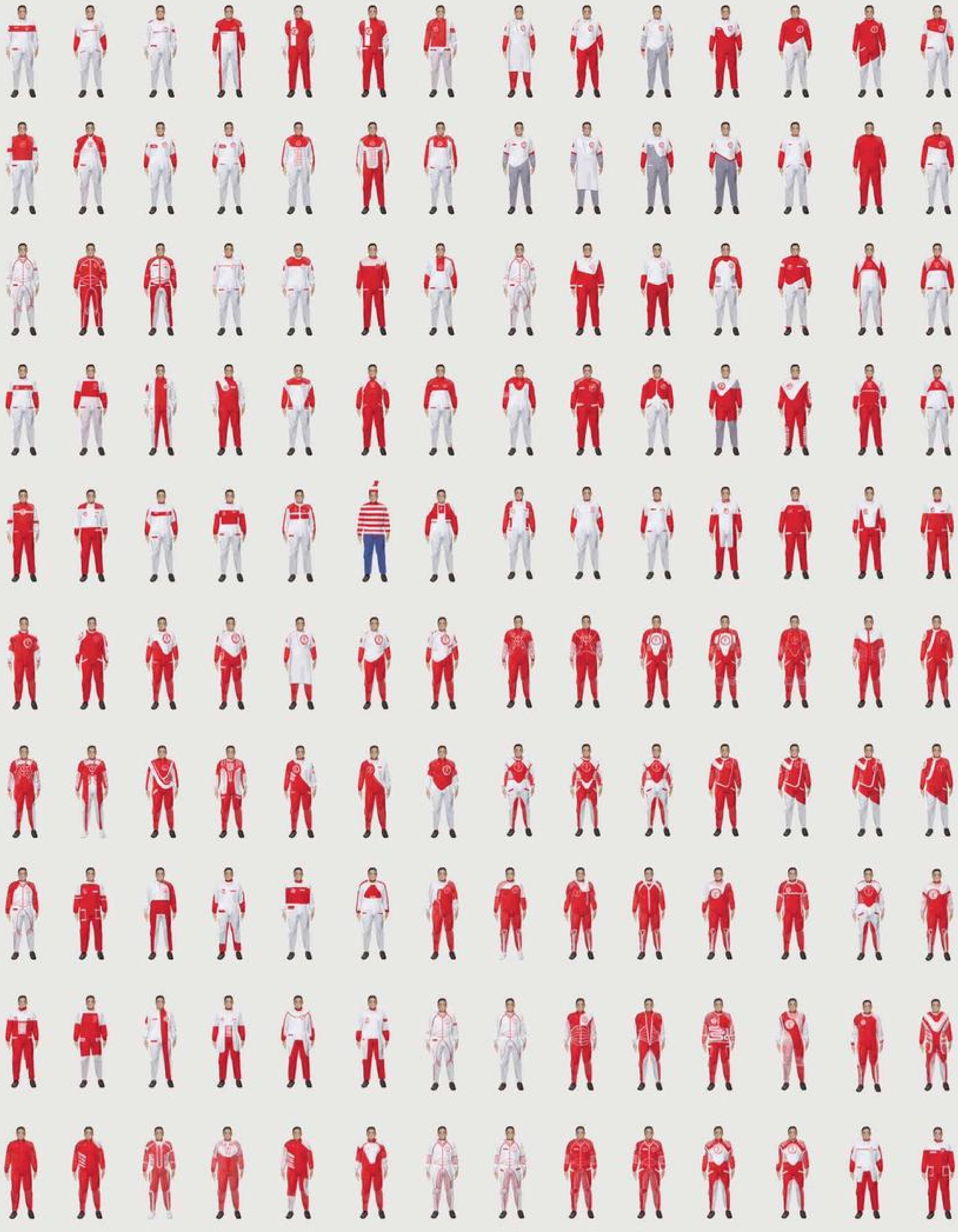
Striped matte fabric

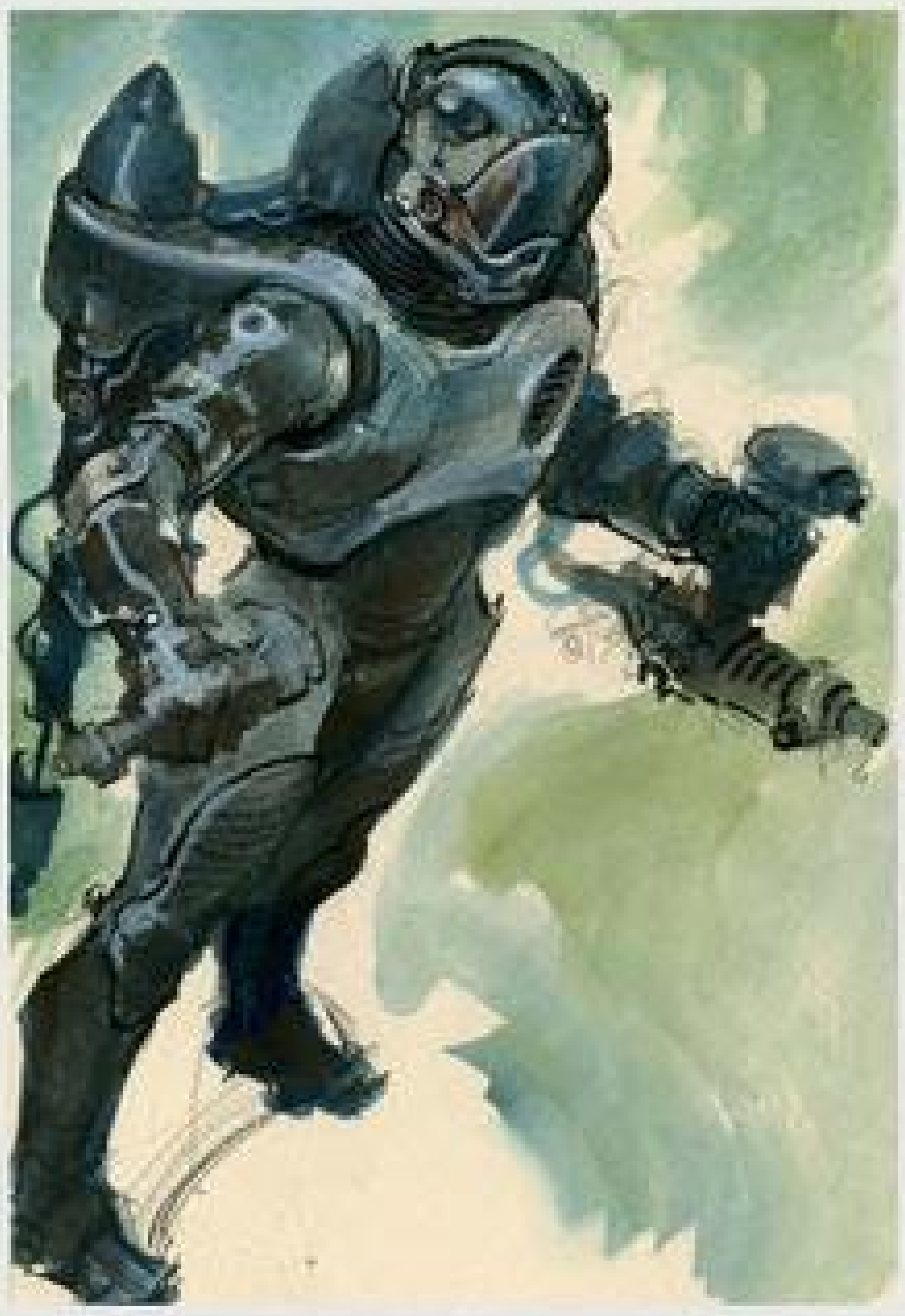
Slightly shiny material, vertical striped faint criss-cross hatching, faint horizontal grooves.

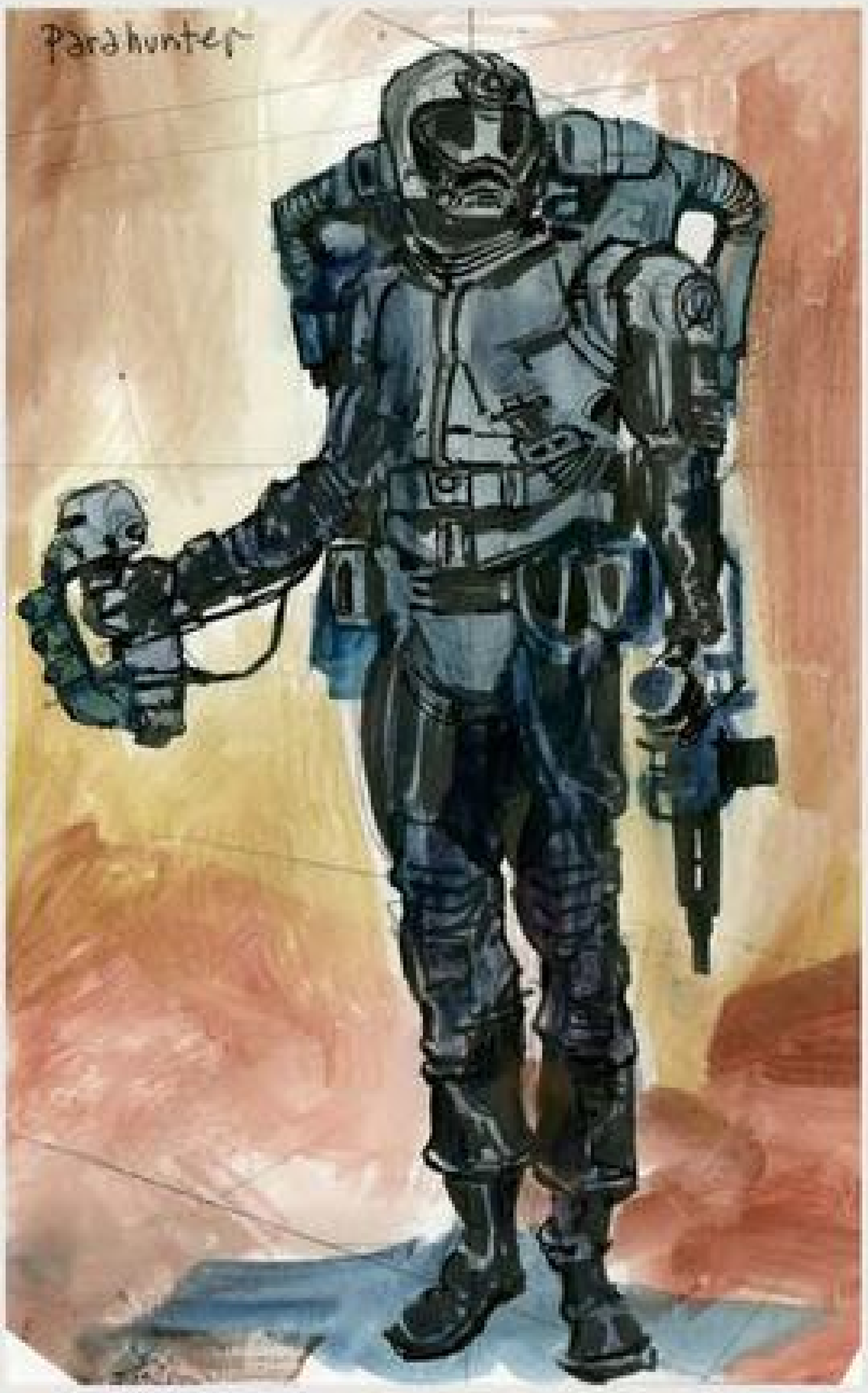
INSTITUTE CHILD

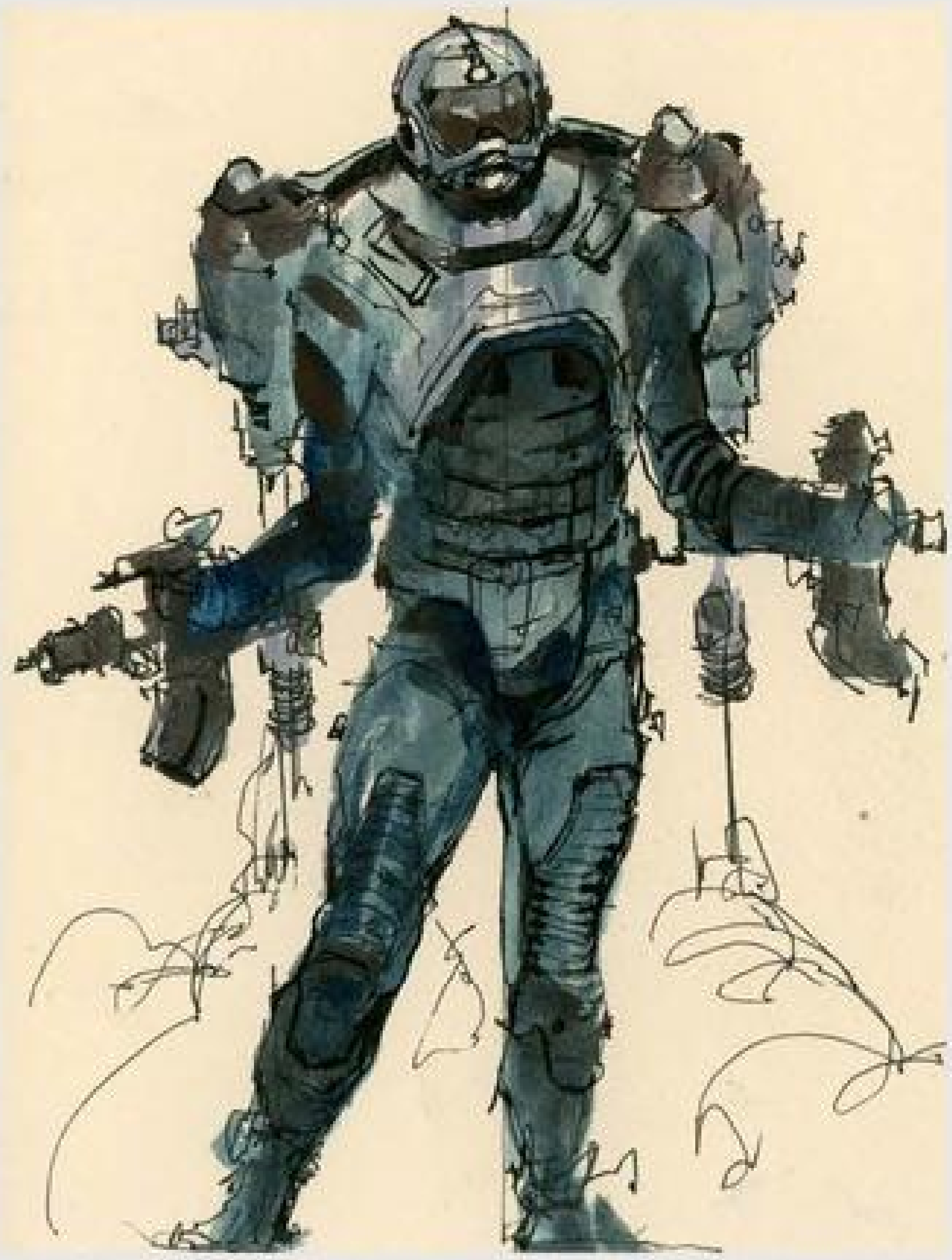


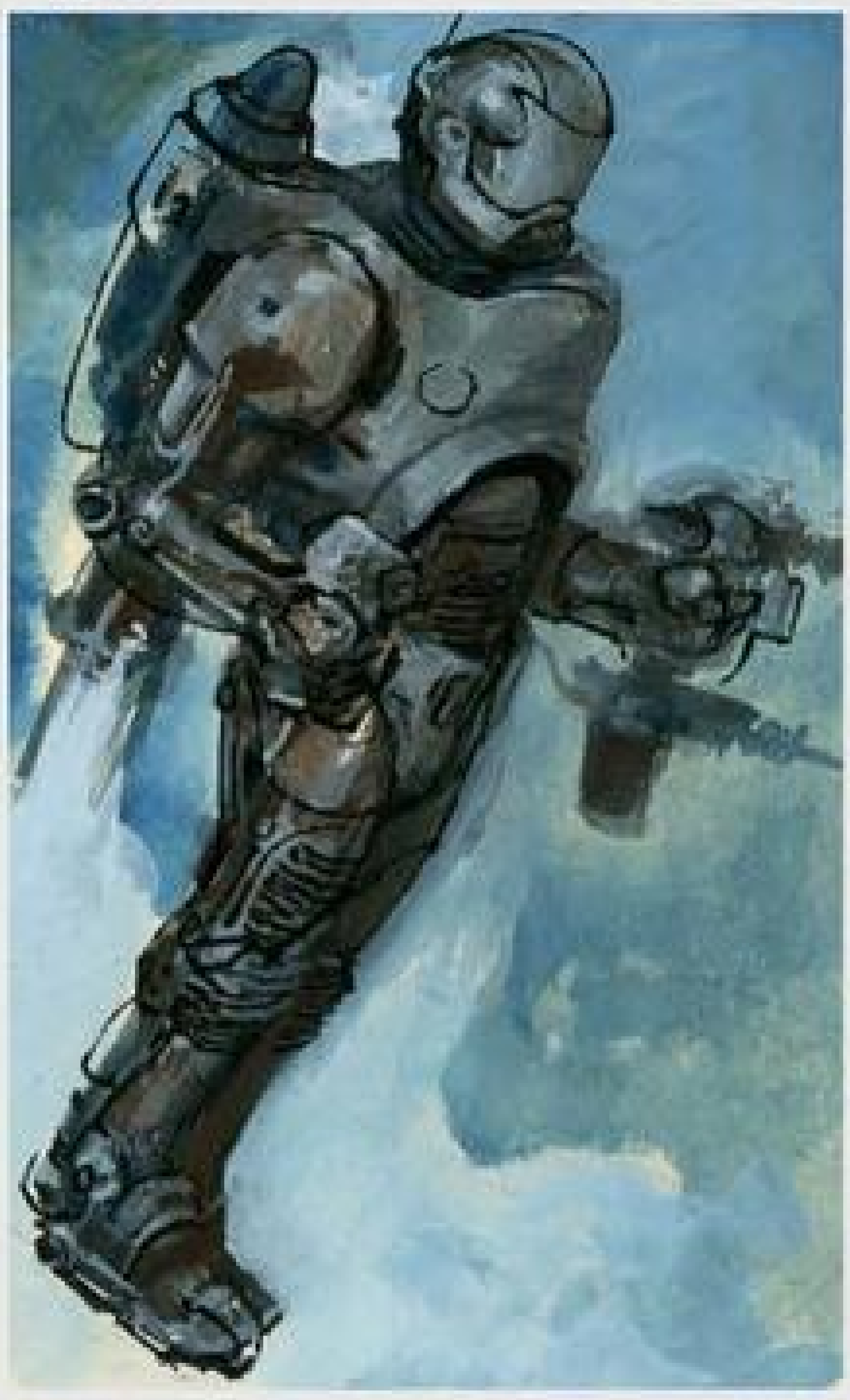
INSTITUTE UNIFORM SKETCHES

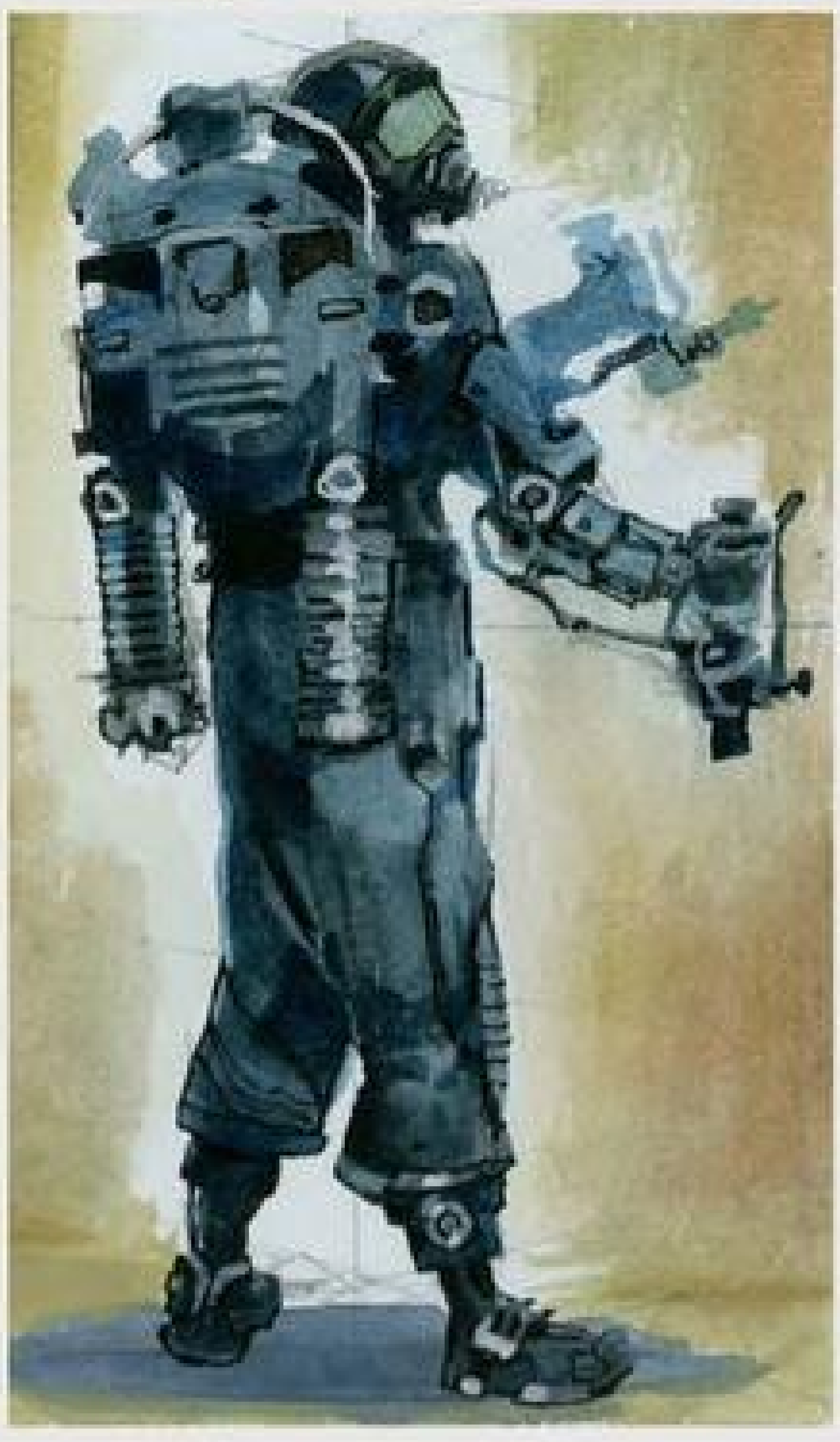


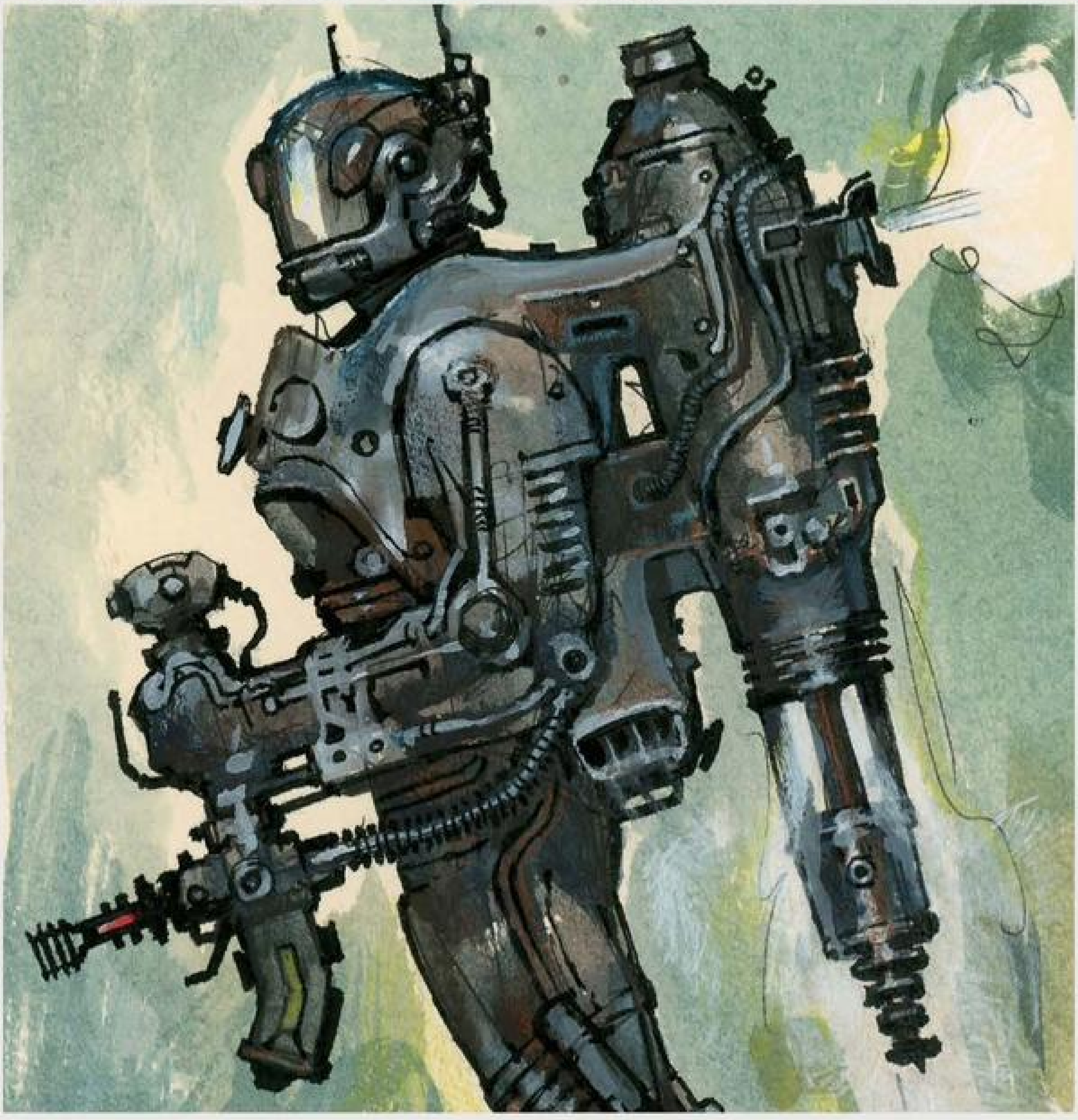


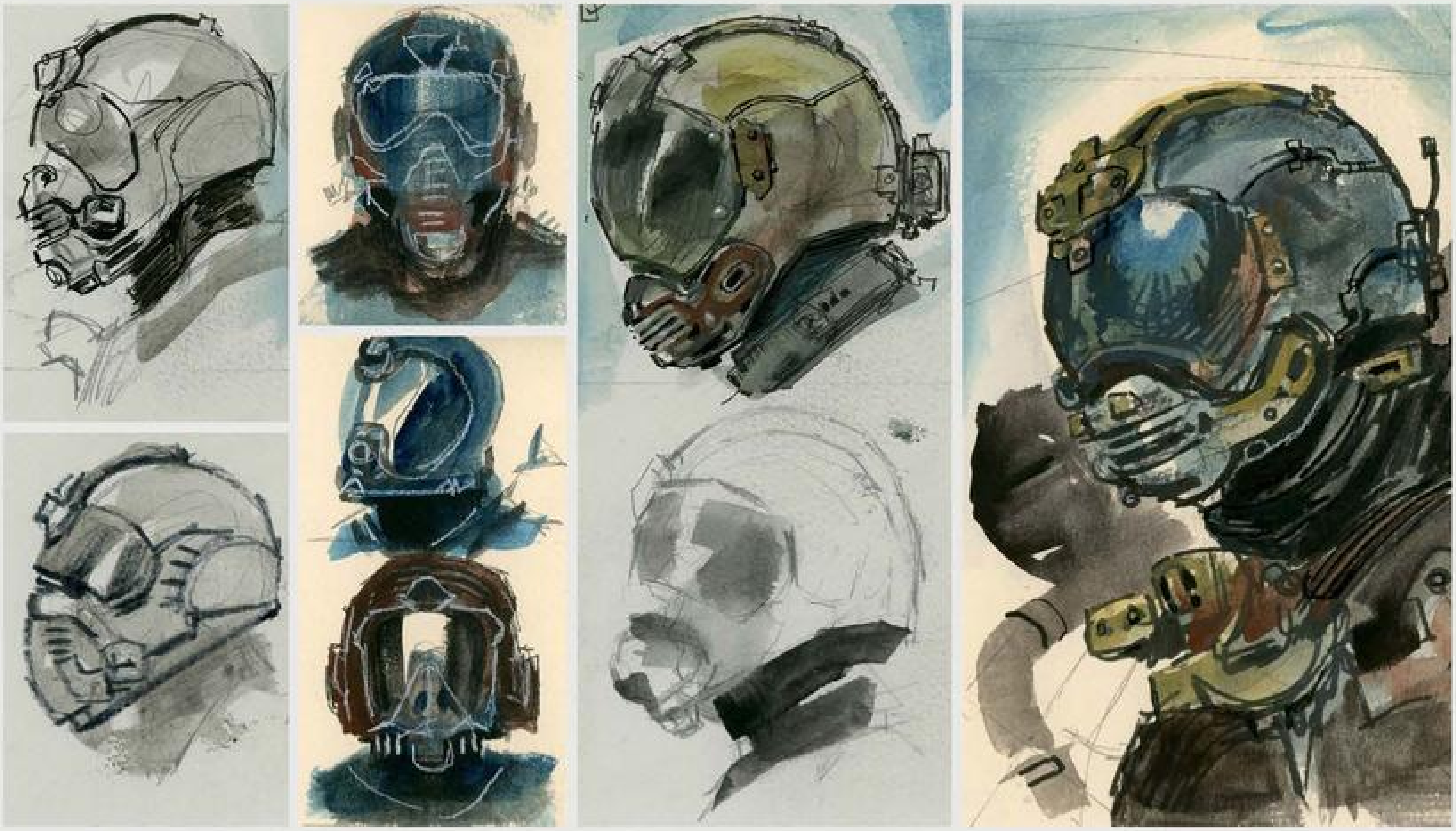

Parahunter



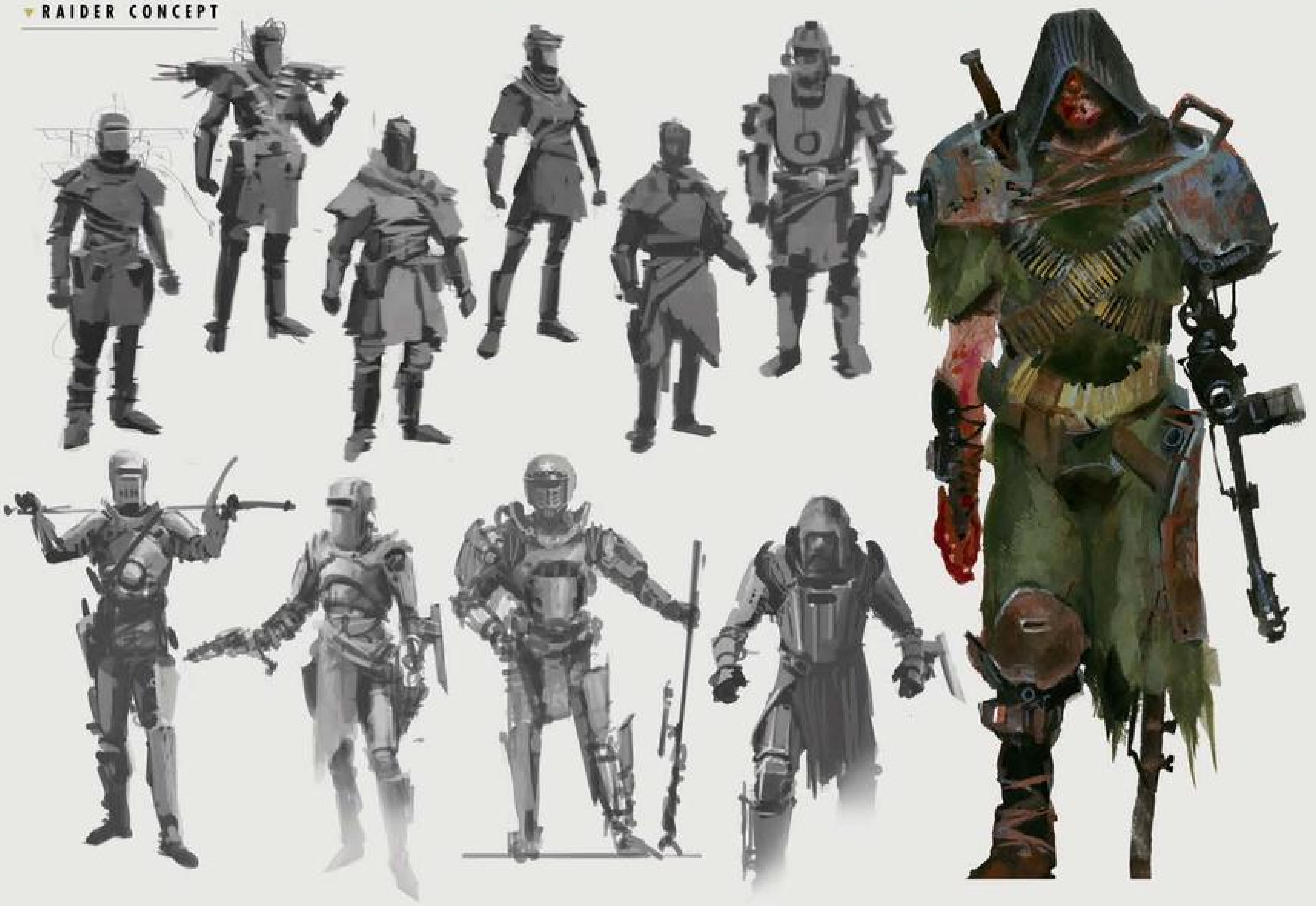




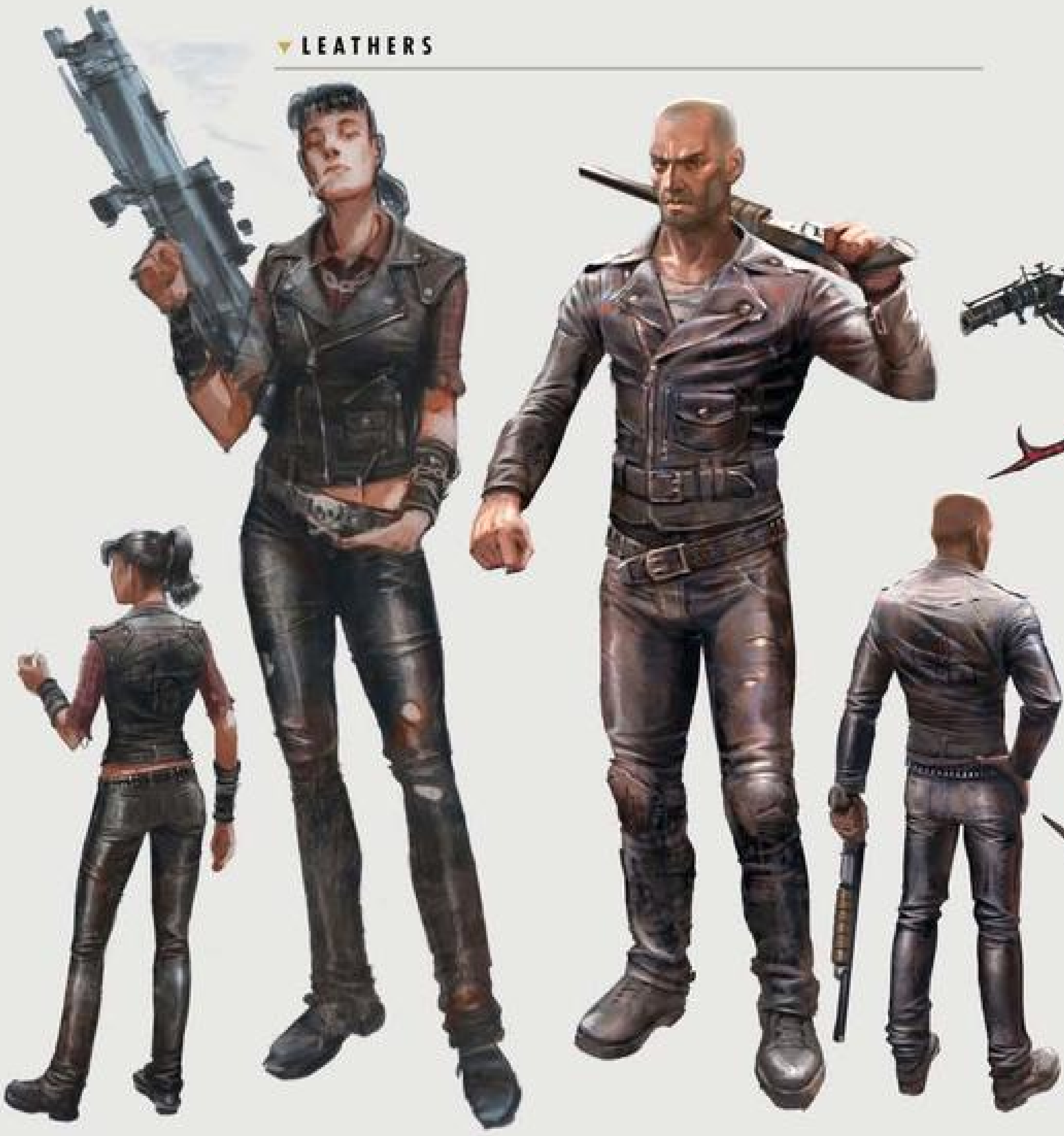




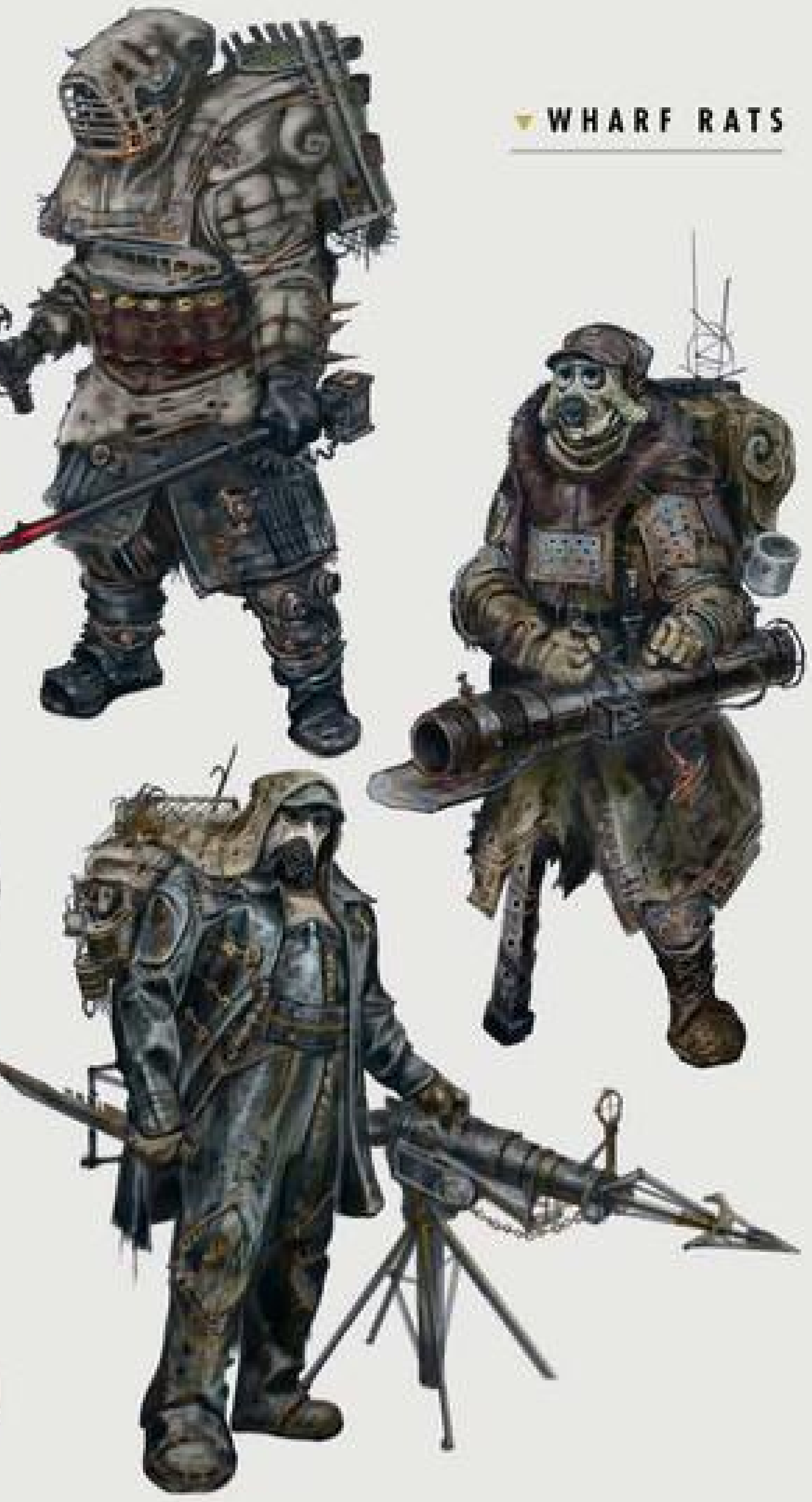
RAIDER CONCEPT



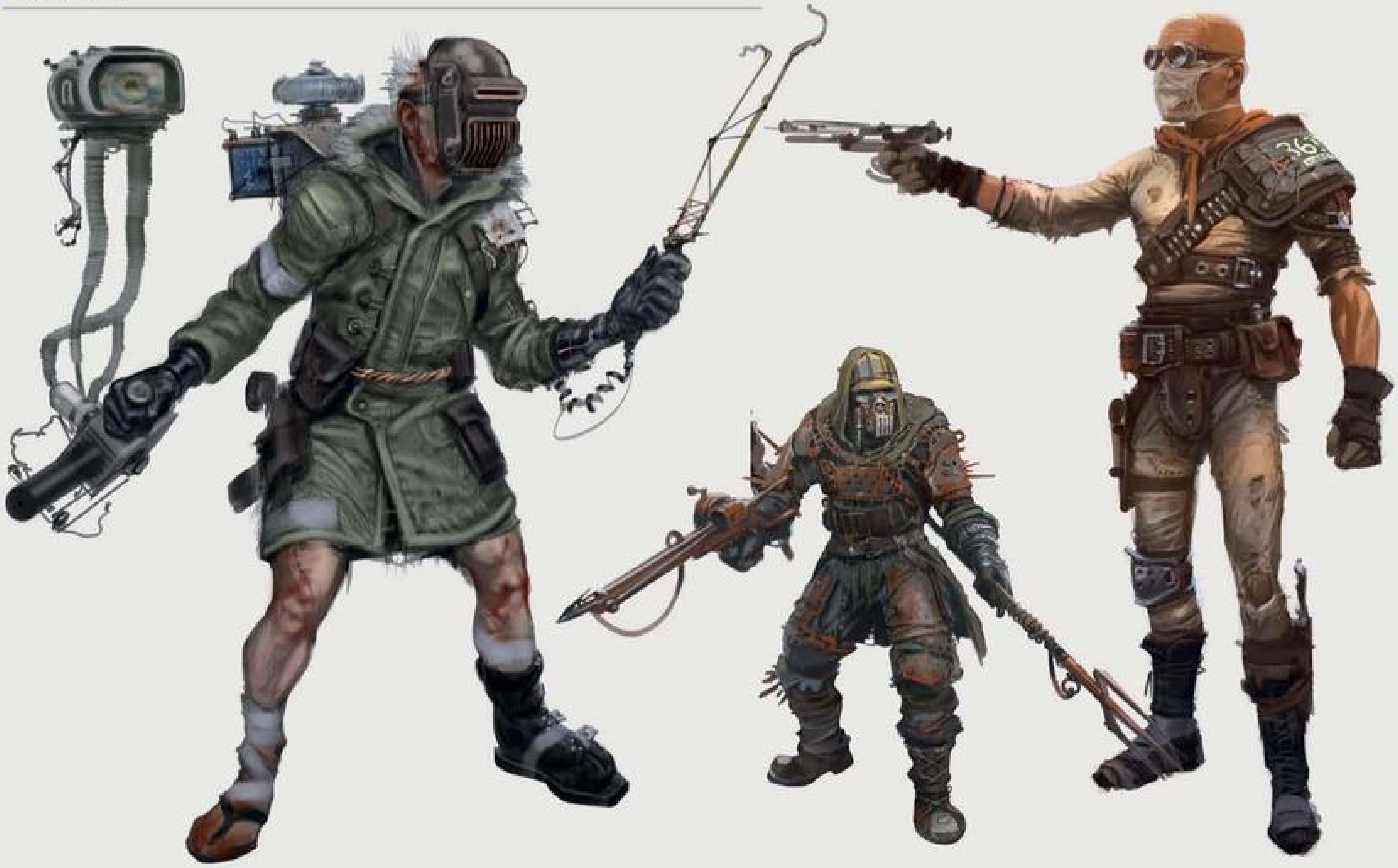
LEATHERS

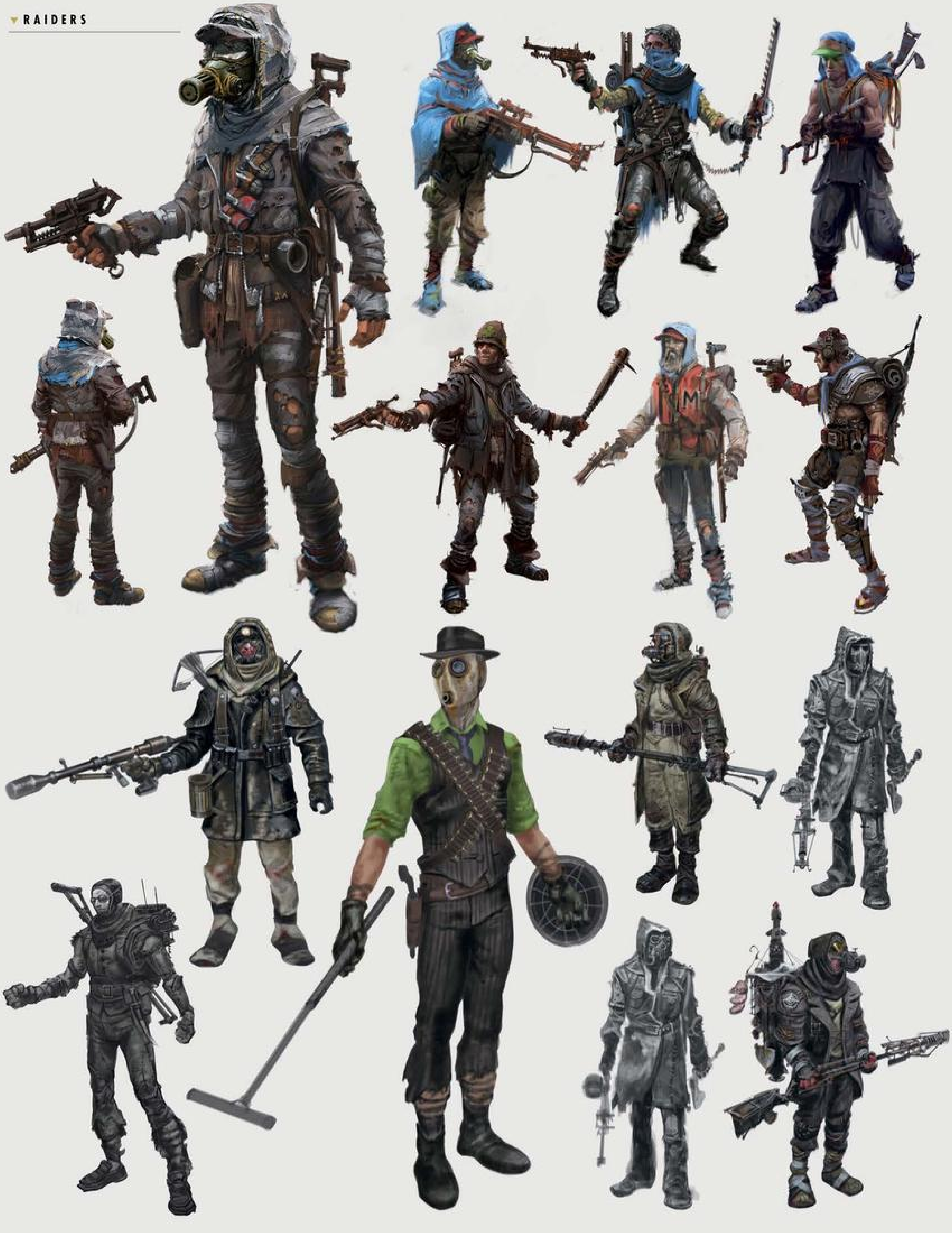


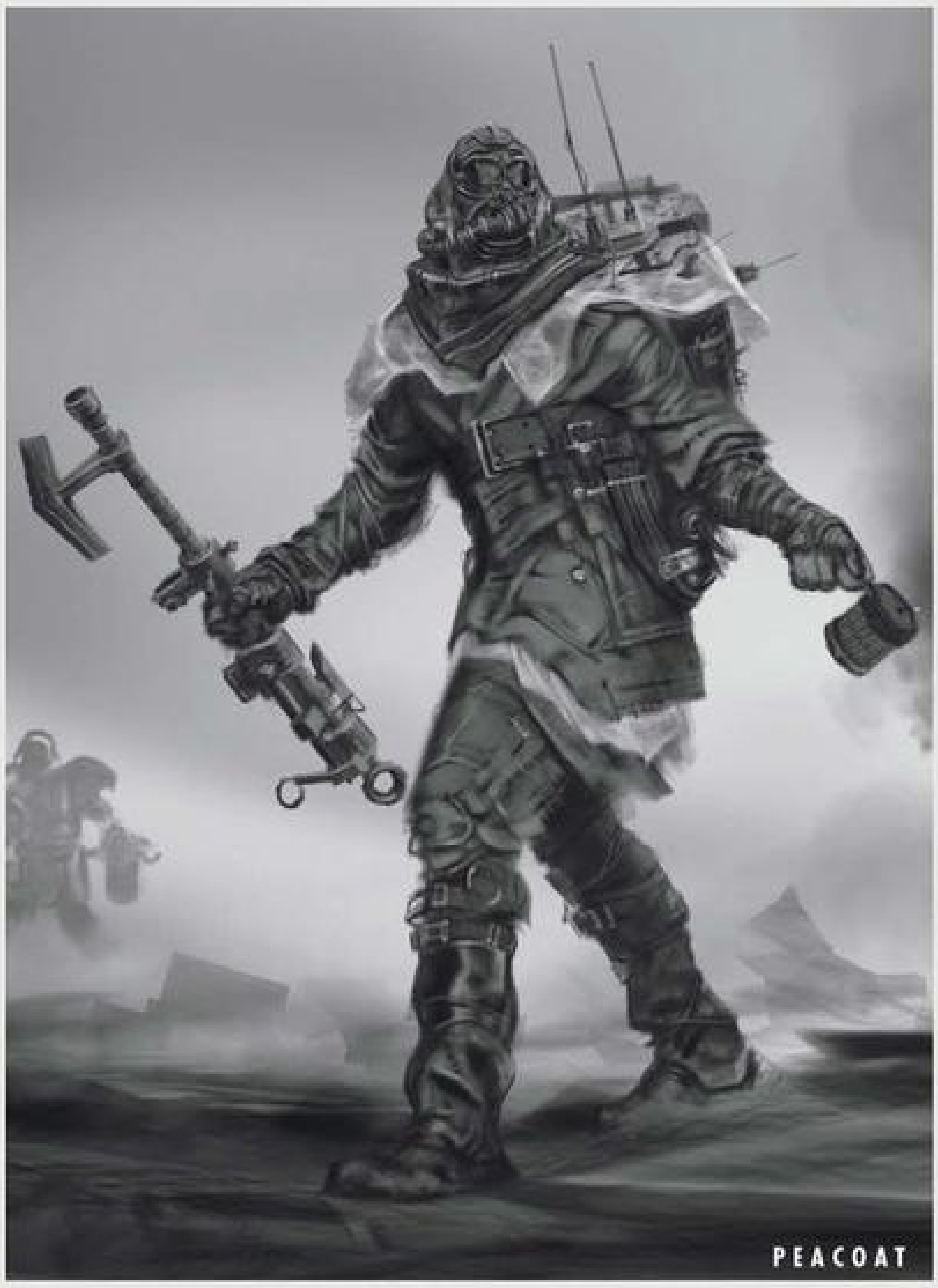
WHARF RATS



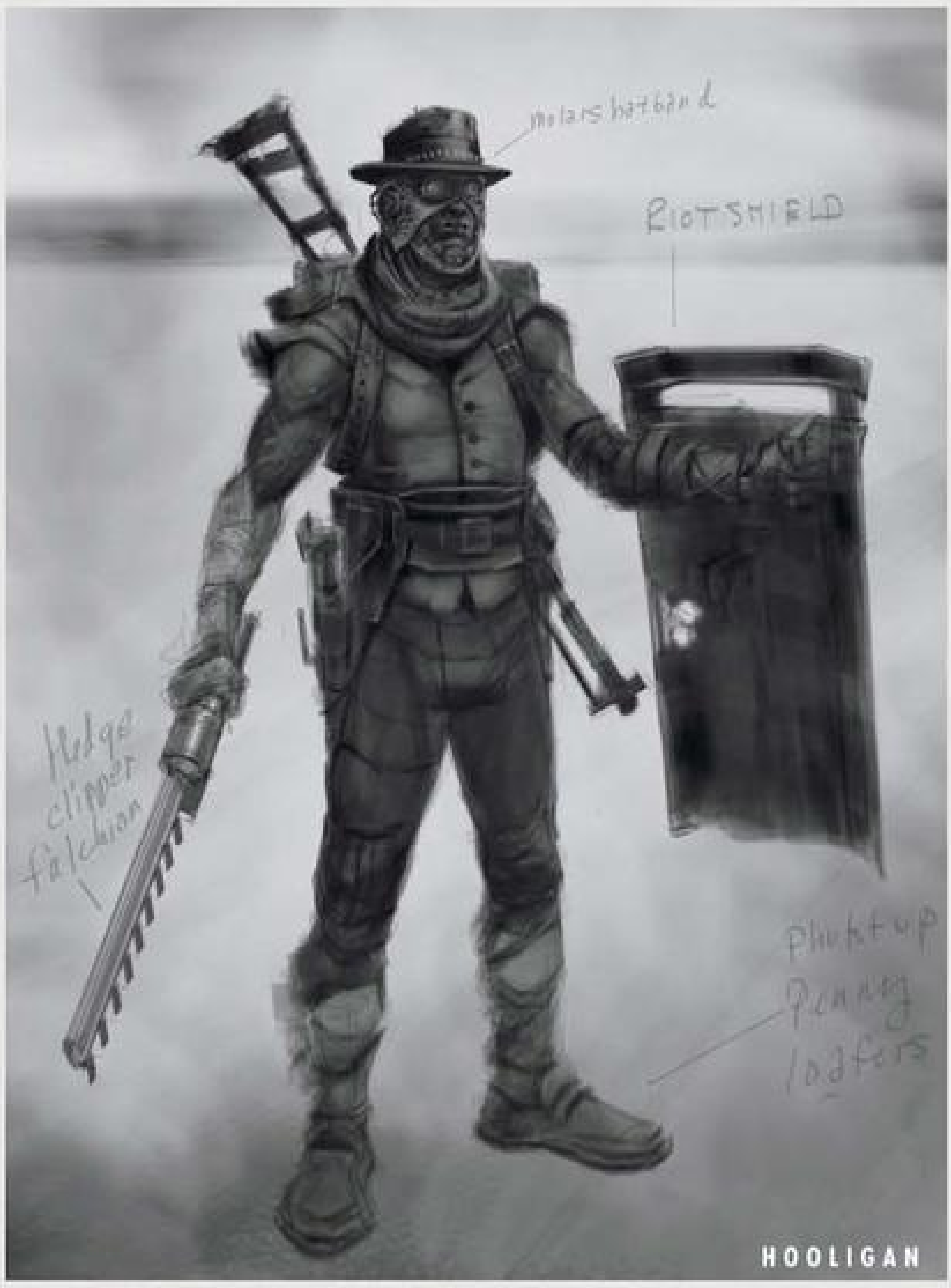
RAIDERS



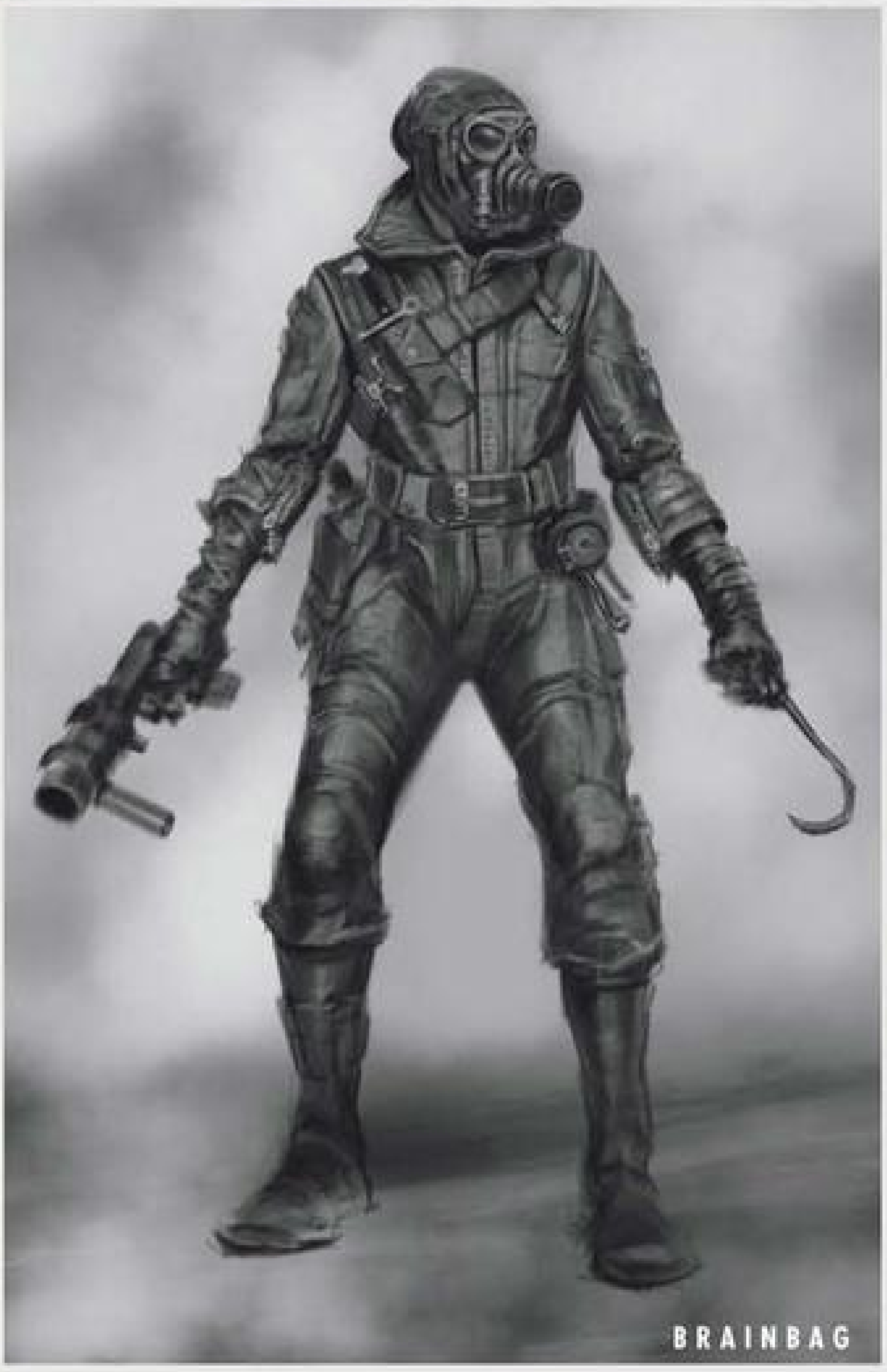




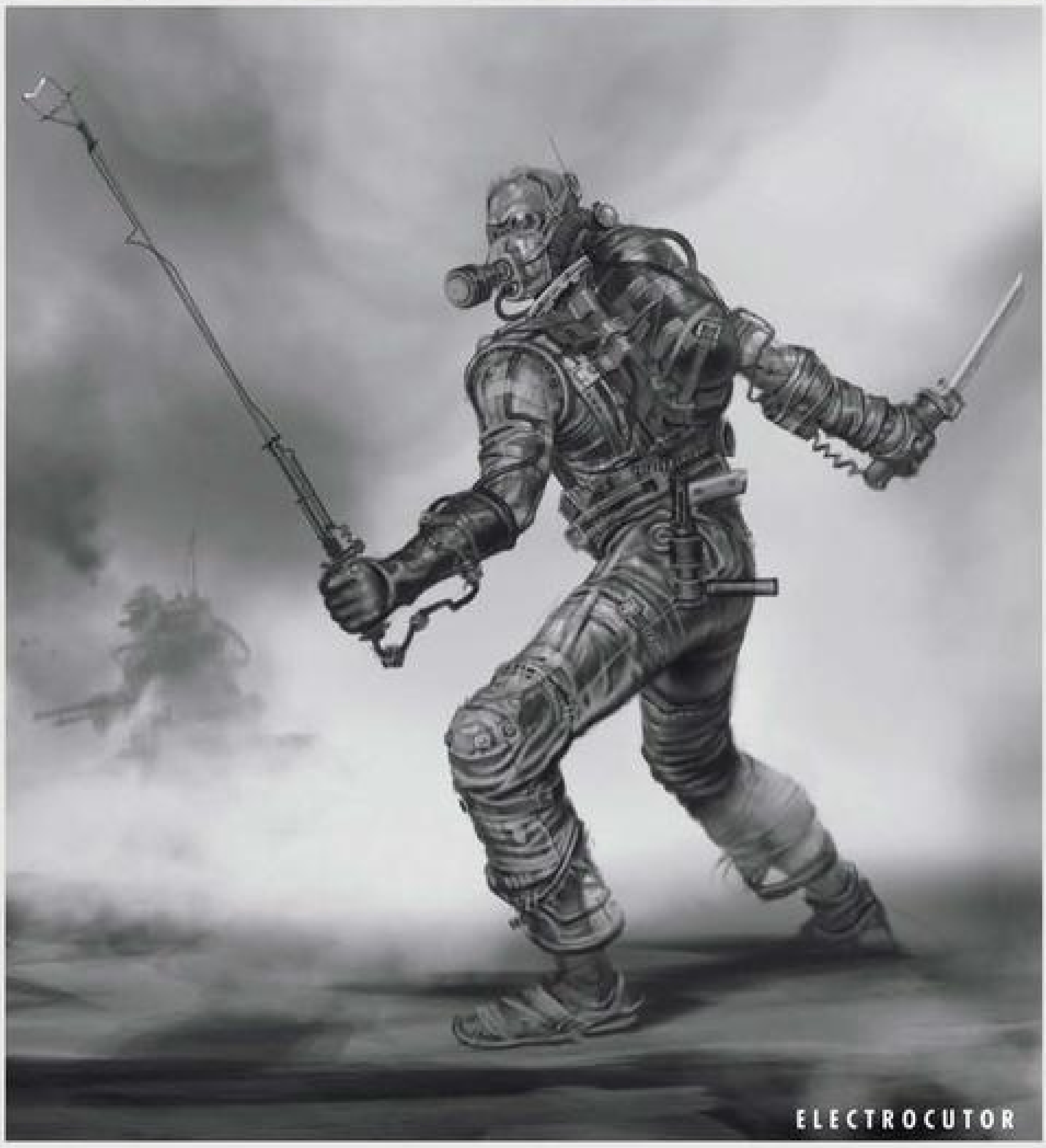
PEACOAT


molars hatband
RIOTSHIELD
Hedge clipper falchion
Plushtop penny loafers

HOOLIGAN

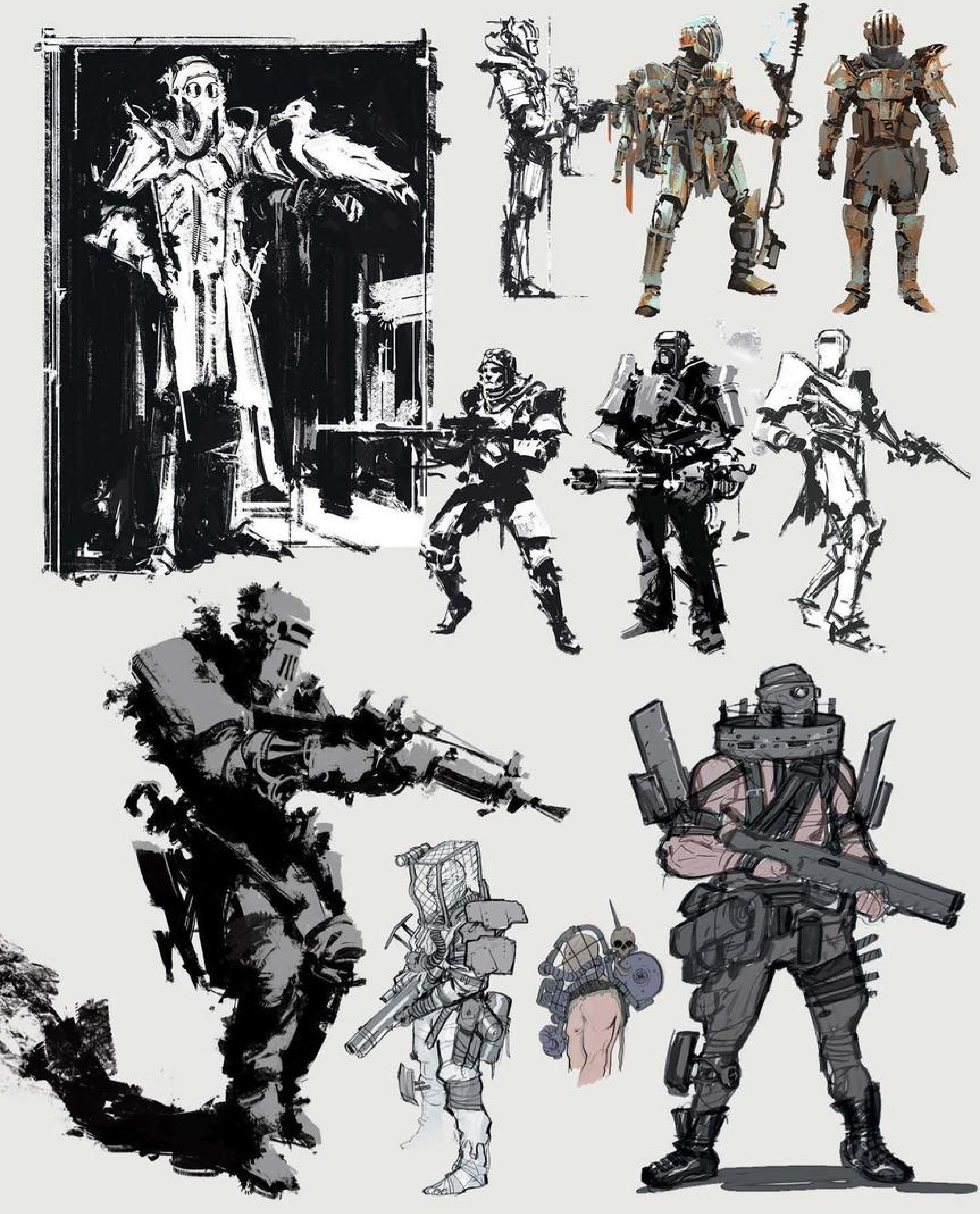


BRAINBAG

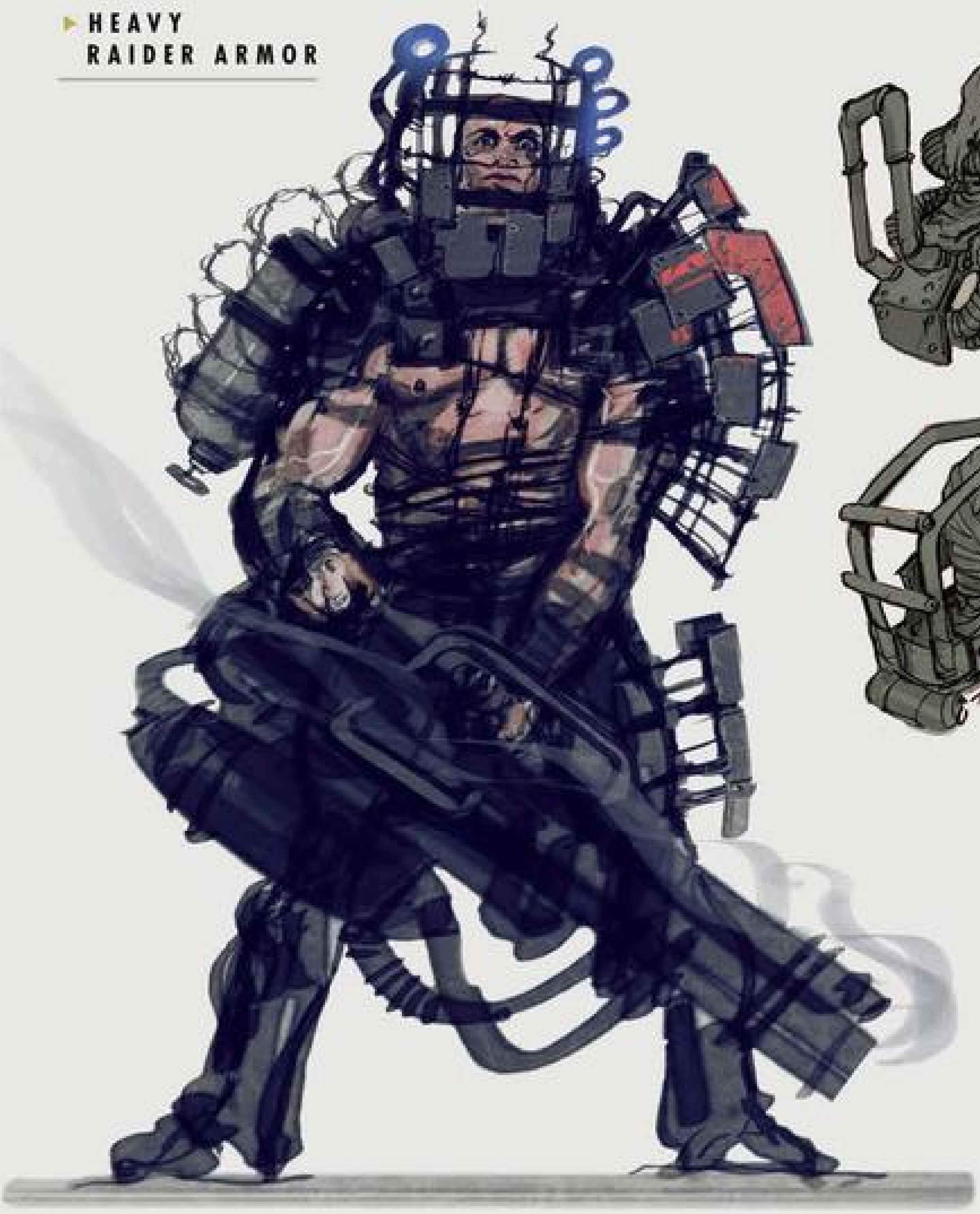


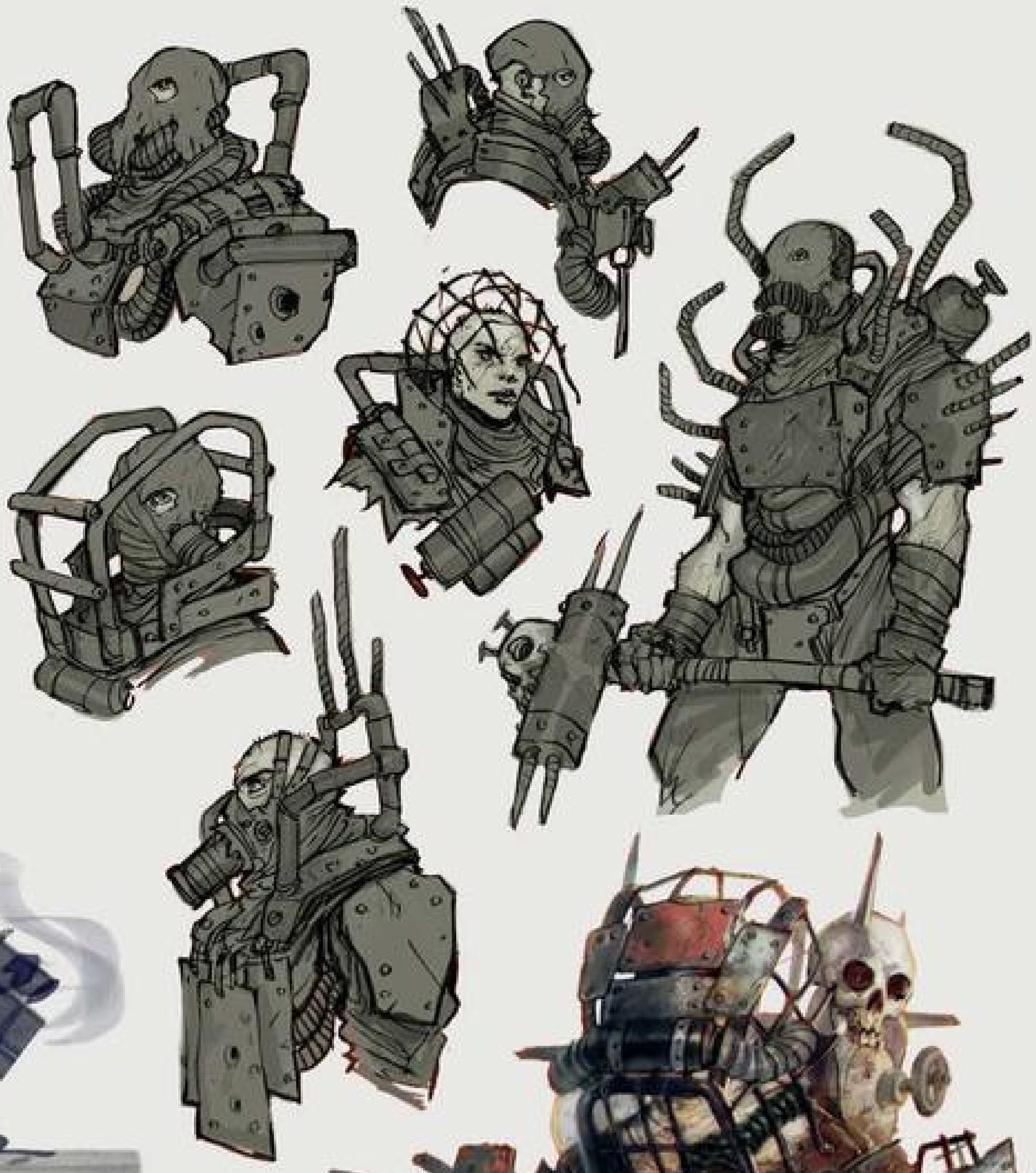
ELECTROCUTOR

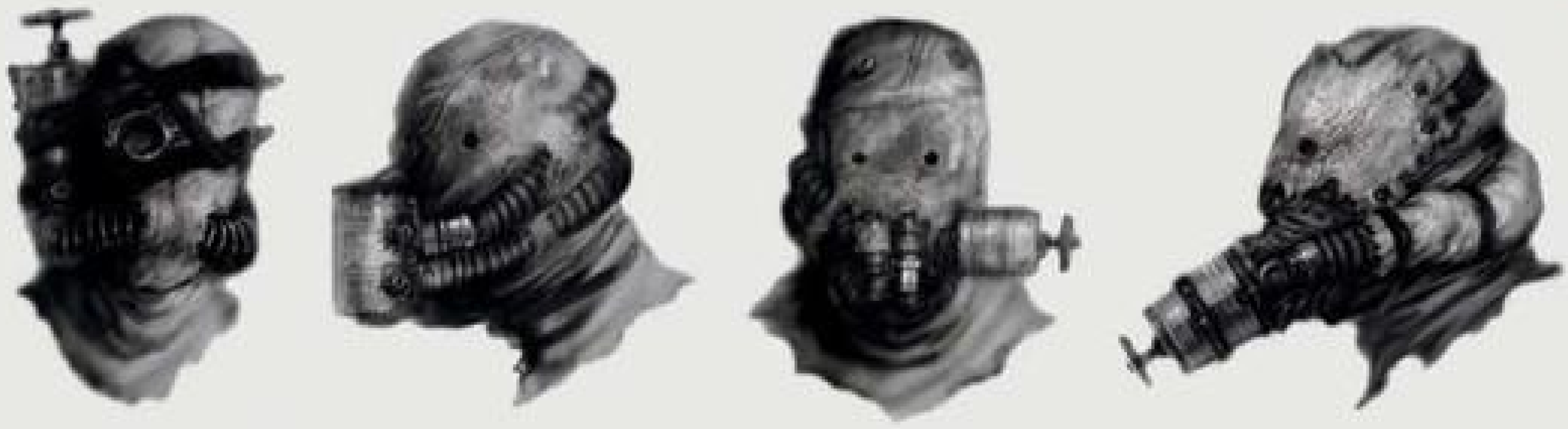
HEAVY RAIDER ARMOR



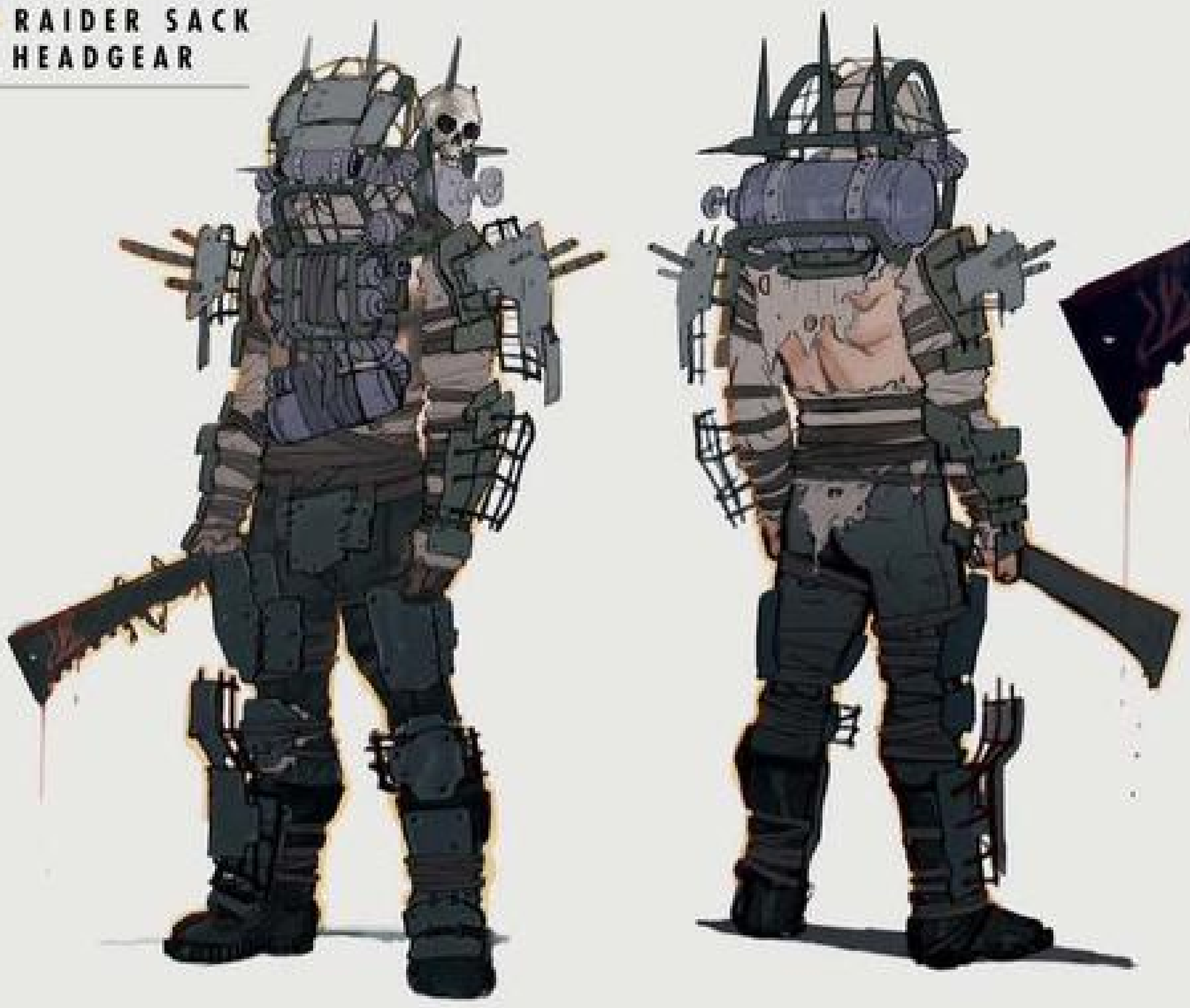
HEAVY RAIDER ARMOR

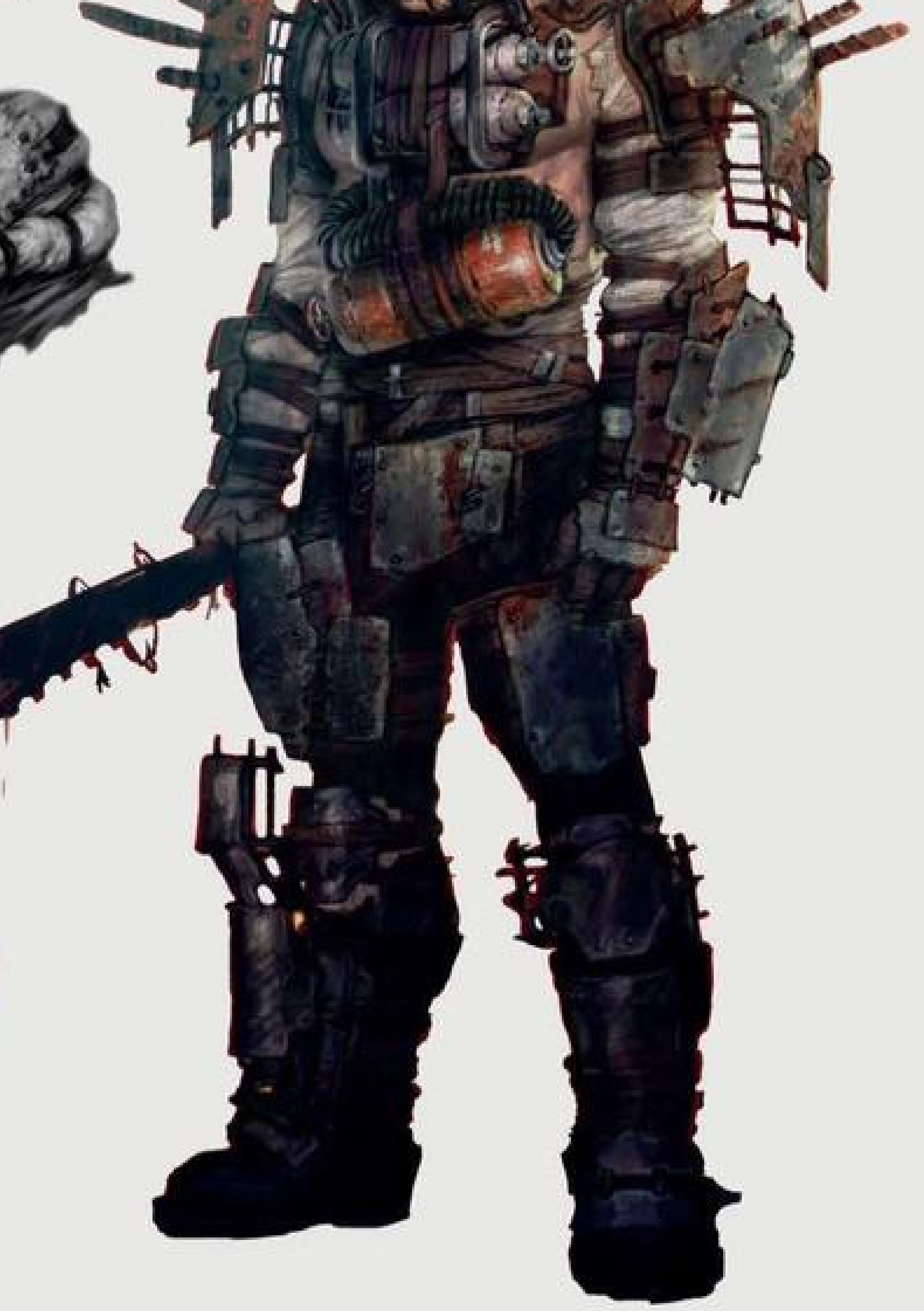






RAIDER SACK HEADGEAR



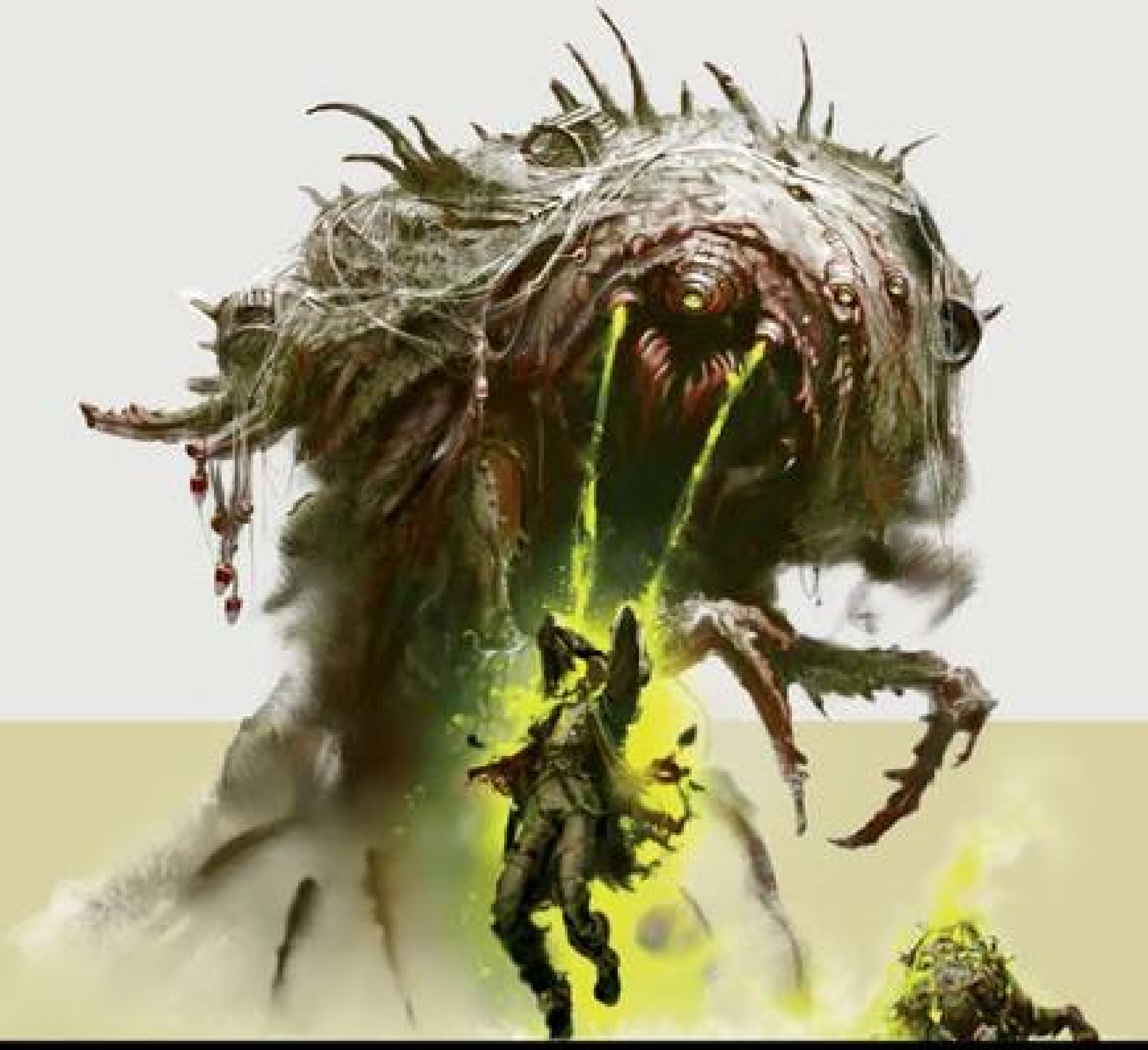


HEAVY RAIDER ARMOR

Chapter 4
CREATURES

Chapter 4

CREATURES



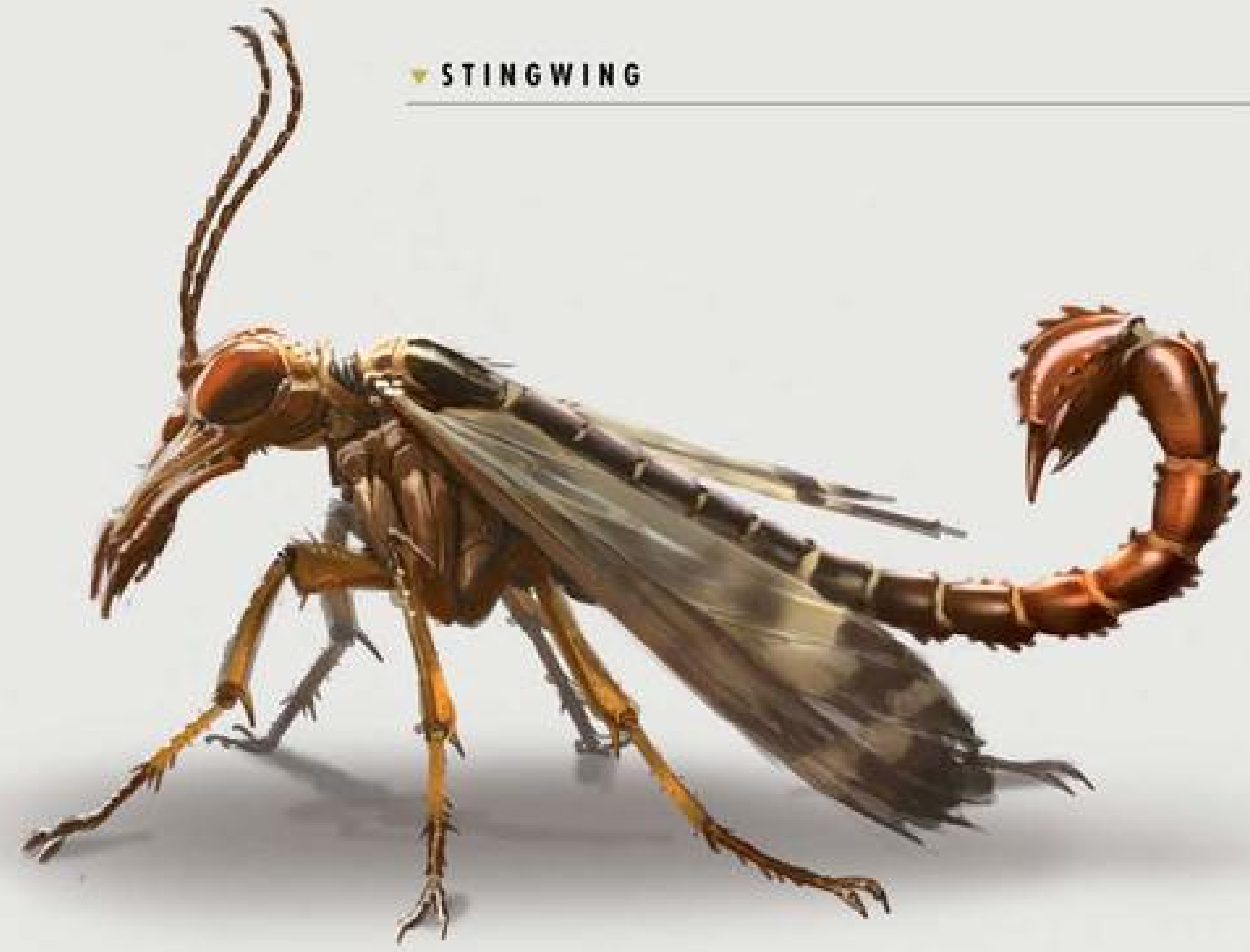
THE CREATURE DEPARTMENT at Bethesda Game Studios handles all of the nonhuman entities a player might encounter, from enemies and various critters to robots and turrets. When it was time to redesign the creatures that were returning from *Fallout 3*, we were faced with the challenge of updating the realism and detail of the designs while staying true to the original vision. It's important that these guys feel familiar, even if they're a bit different in execution and fidelity.

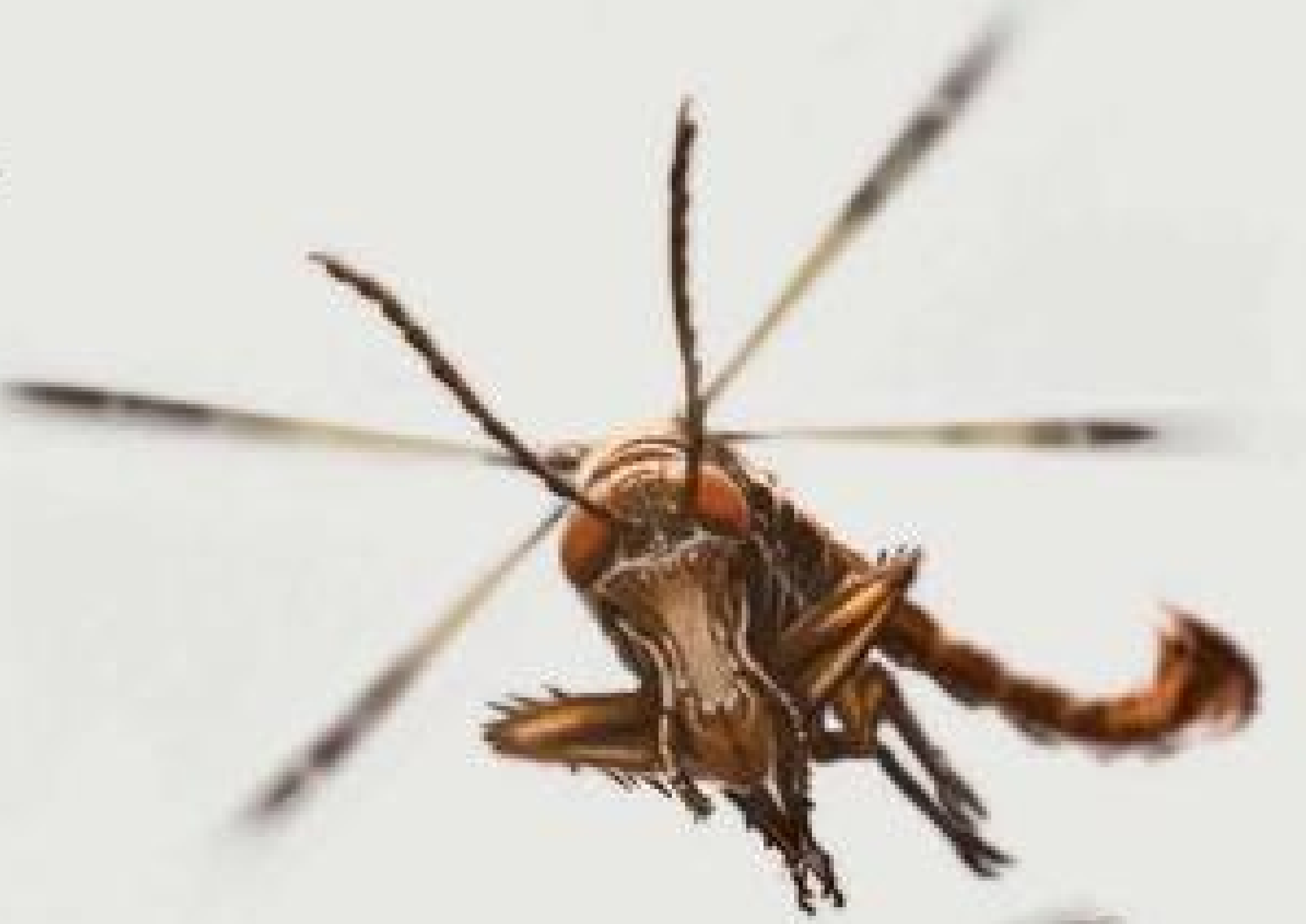
There were a few instances where we wanted to take these designs in a slightly different direction from that of the originals, however. When we did this, there was usually a specific reason; it's not something we do casually. For example, the super mutants had a very distinct, aggressive style in *Fallout 3*, but we wanted to try something that evoked their look from the original games. So we went with less intense musculature, a more expressive face, subtler skin texture, and different proportions overall. The mirelurks got a bit of a reboot visually, as well as a significant expansion on the variants with the addition of the hunter and the queen. This was simply a case of wanting to try something a bit more animalistic and to move away from the guy-in-a-suit vibe of the original.

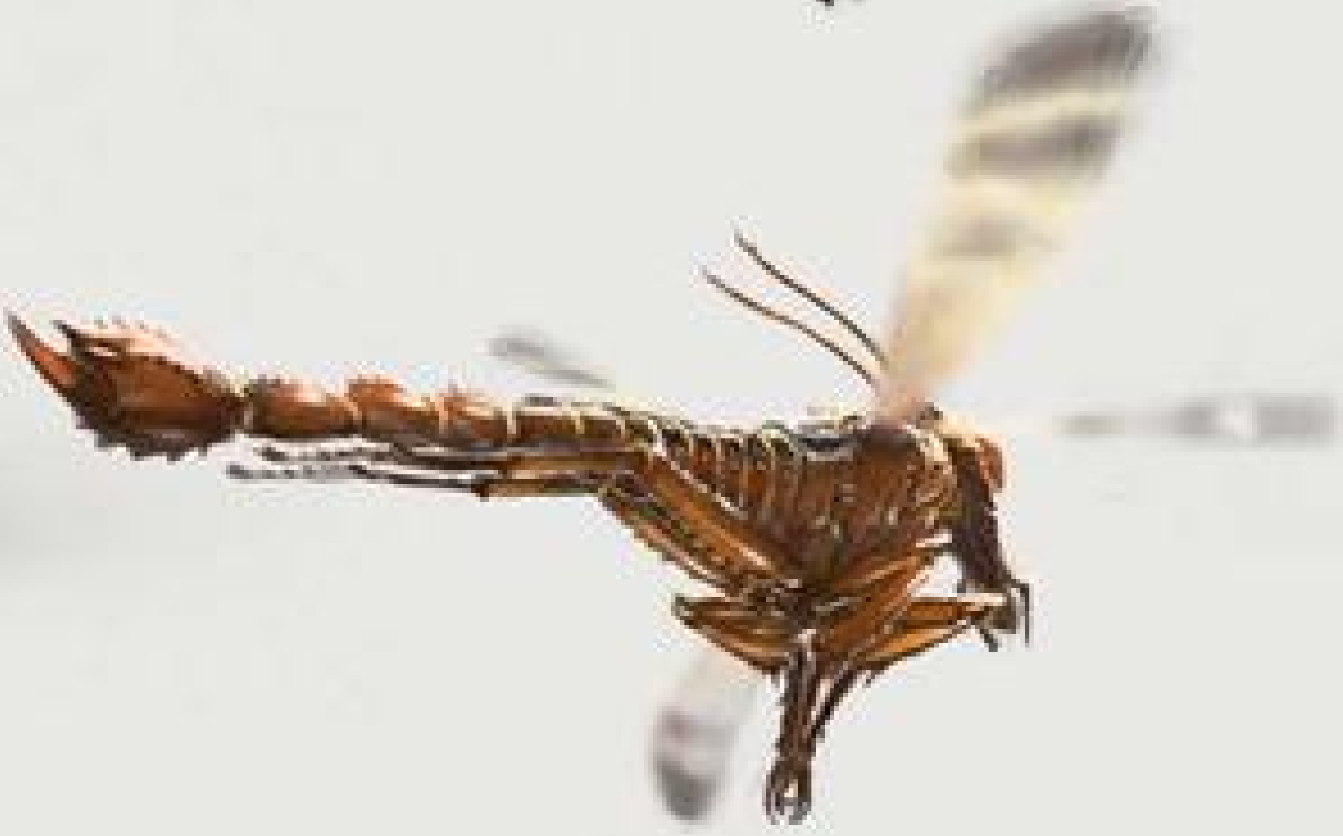
In some cases, the 3-D artist would dive right into modeling a creature without any initial concept sketches—going straight into ZBrush and playing around until the creature in the sculpt emerged. This happened early on in the project, with the deathclaw, and later on for a few of the robots, such as the eyebot, the sentry bot, and the assaultron. This approach usually only works when we have a pretty clear sense of where the design needs to go as an evolution of the original idea. And sometimes it's just more fun to find the design in 3-D rather than solving it in 2-D first.

The high-poly renders you see in these pages are used to "bake" the normal maps and diffuse textures used in the game, but often the game models don't fully convey the amount of work that goes into these sculpts. In some respects our artists can go a bit overboard with the amount of detail they put in, especially in the "beneath the shell" components that are only visible if the player shoots off the outer panels or armor. We're including these grayscale renders to reveal this work in all of its obsessive glory.

STINGWING

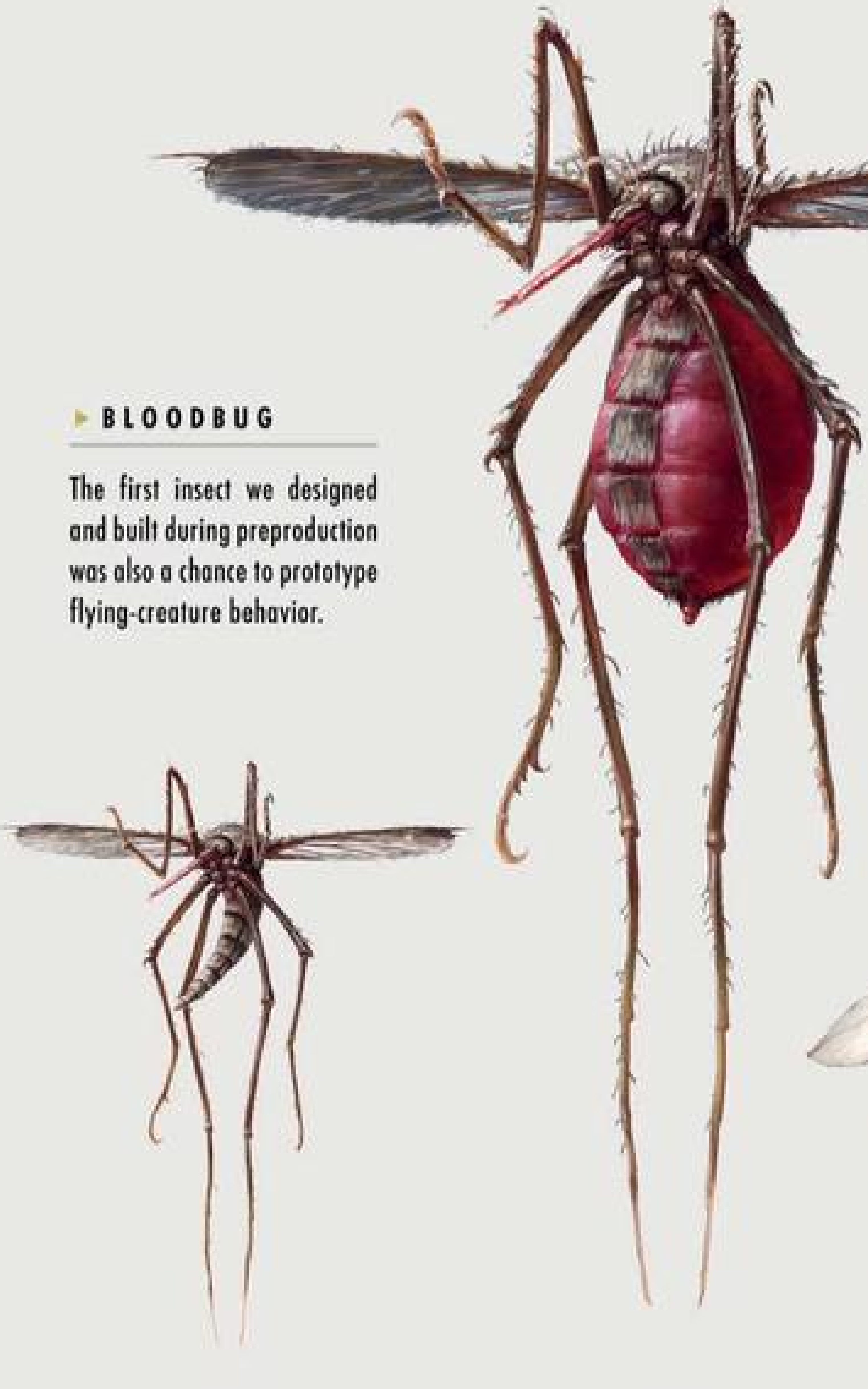




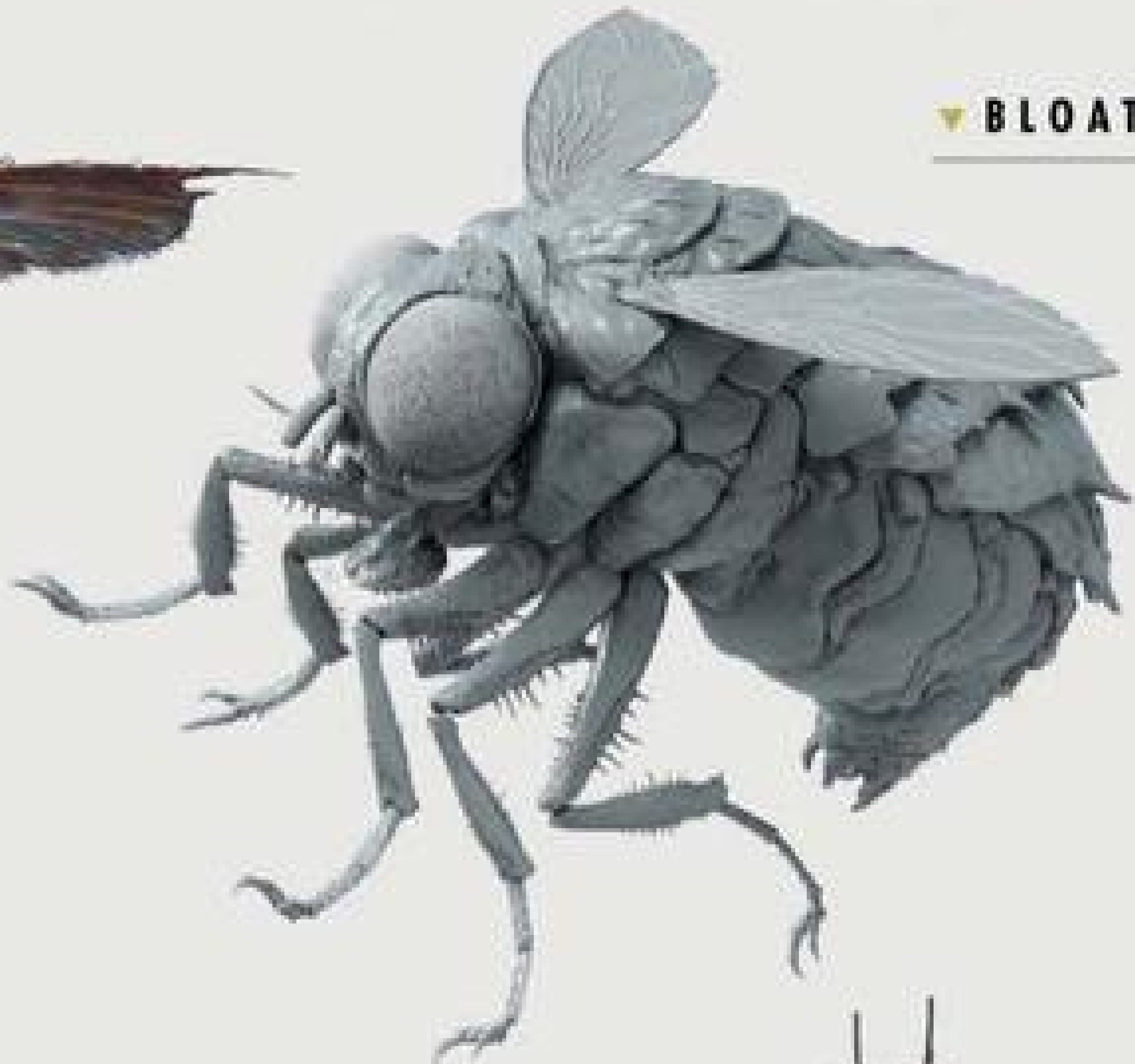


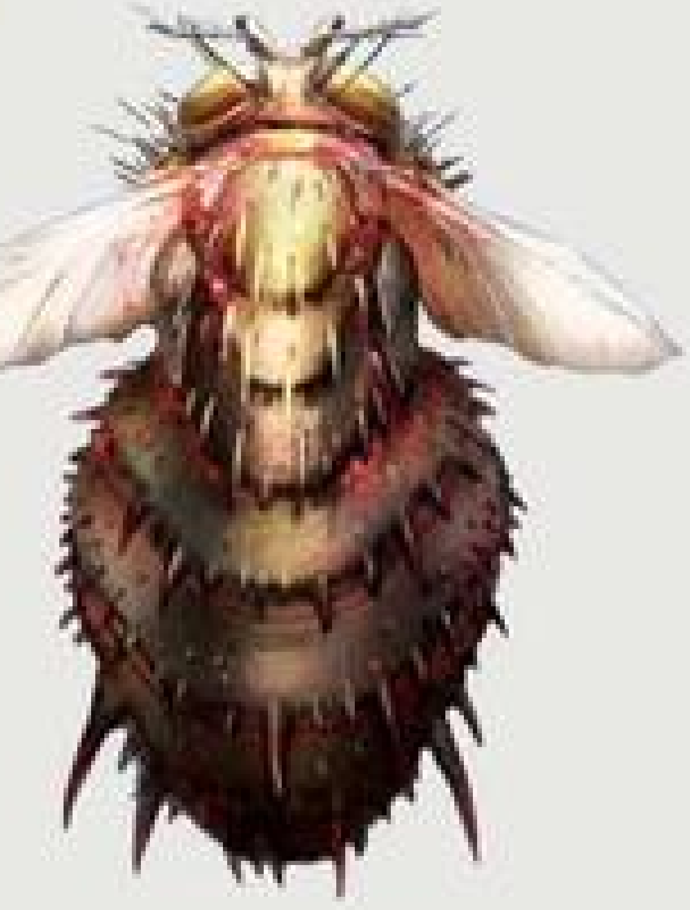
BLOODBUG

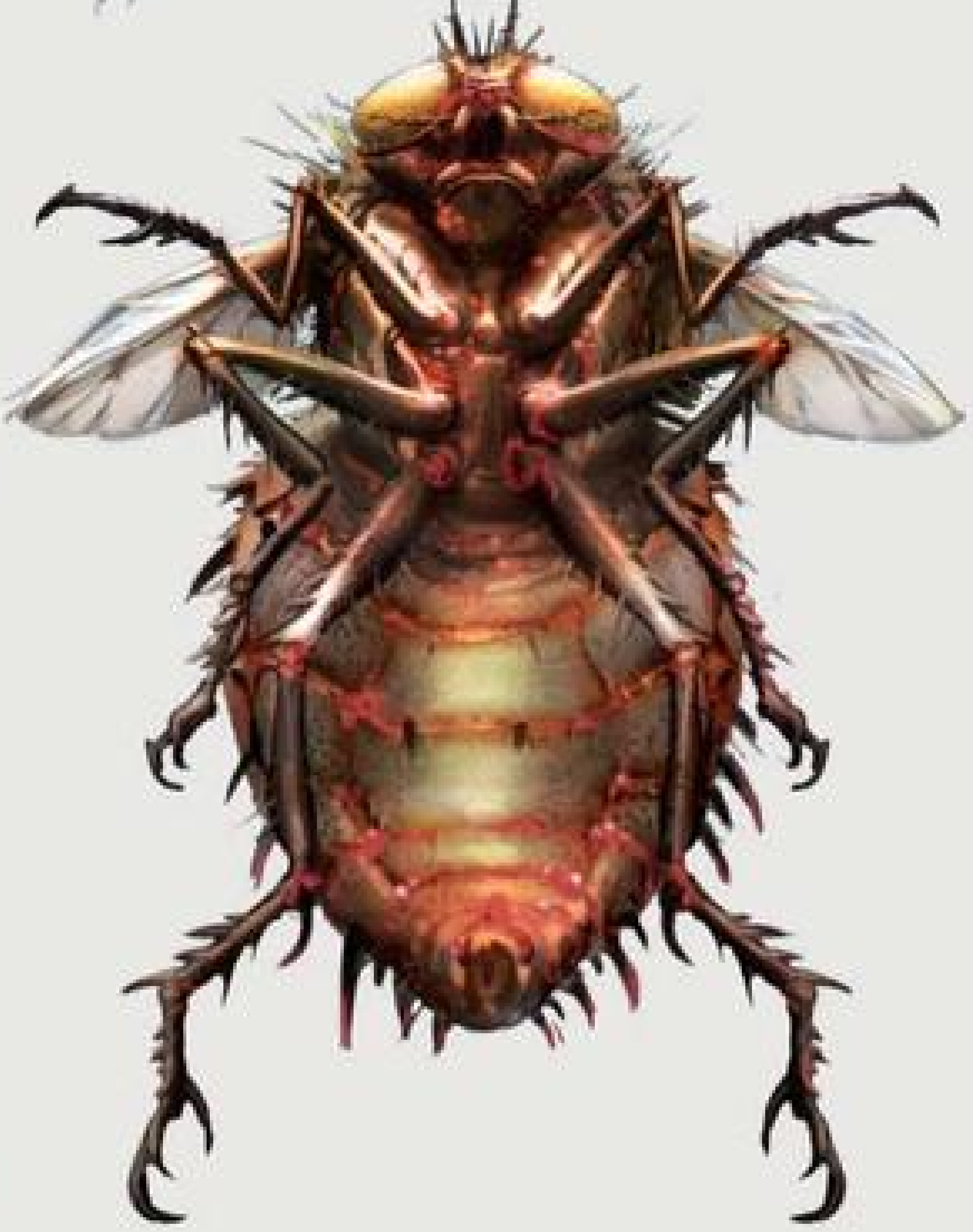
The first insect we designed and built during preproduction was also a chance to prototype flying-creature behavior.

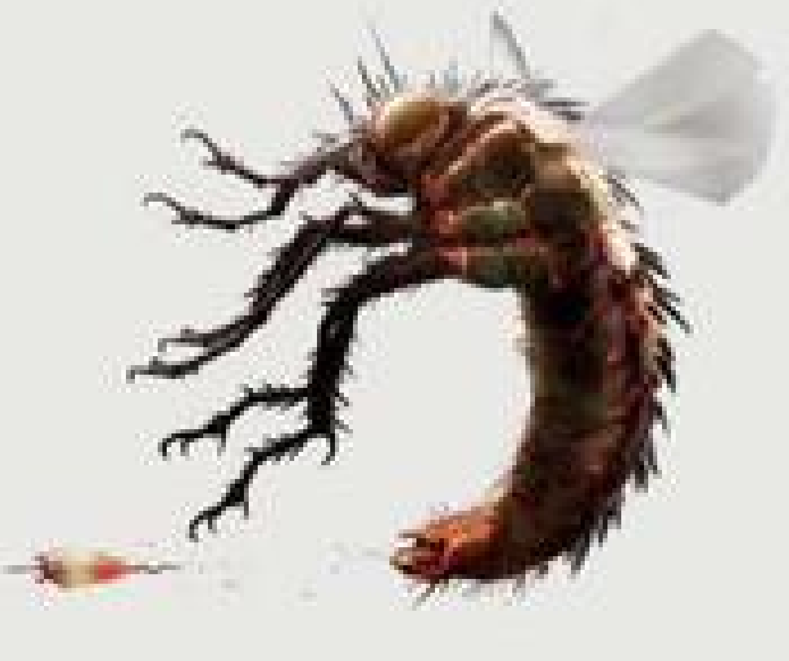


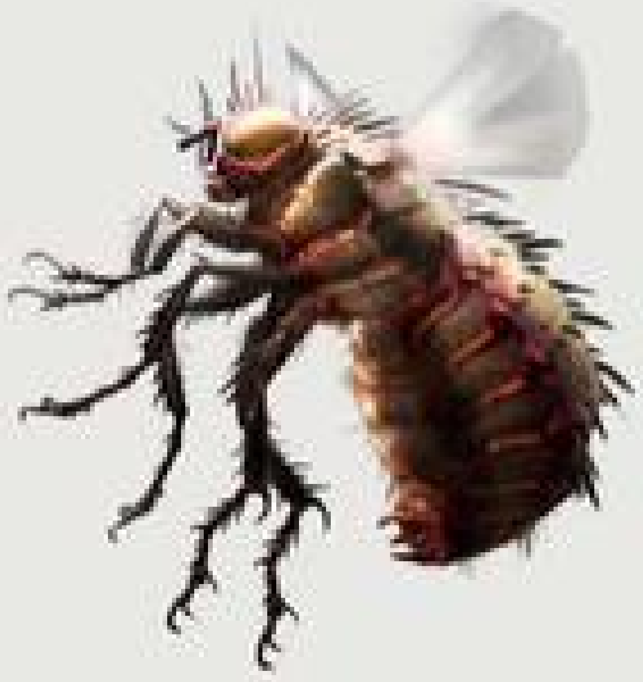
BLOATFLY

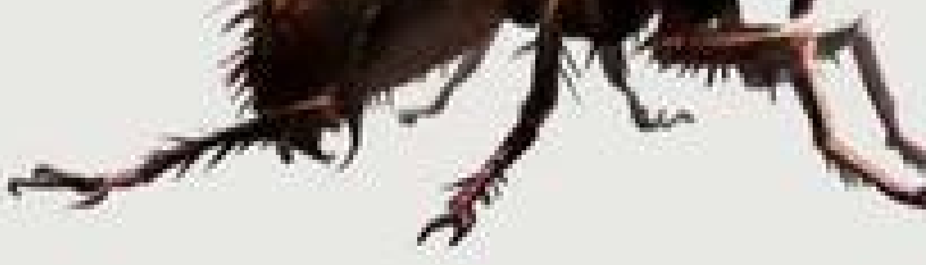


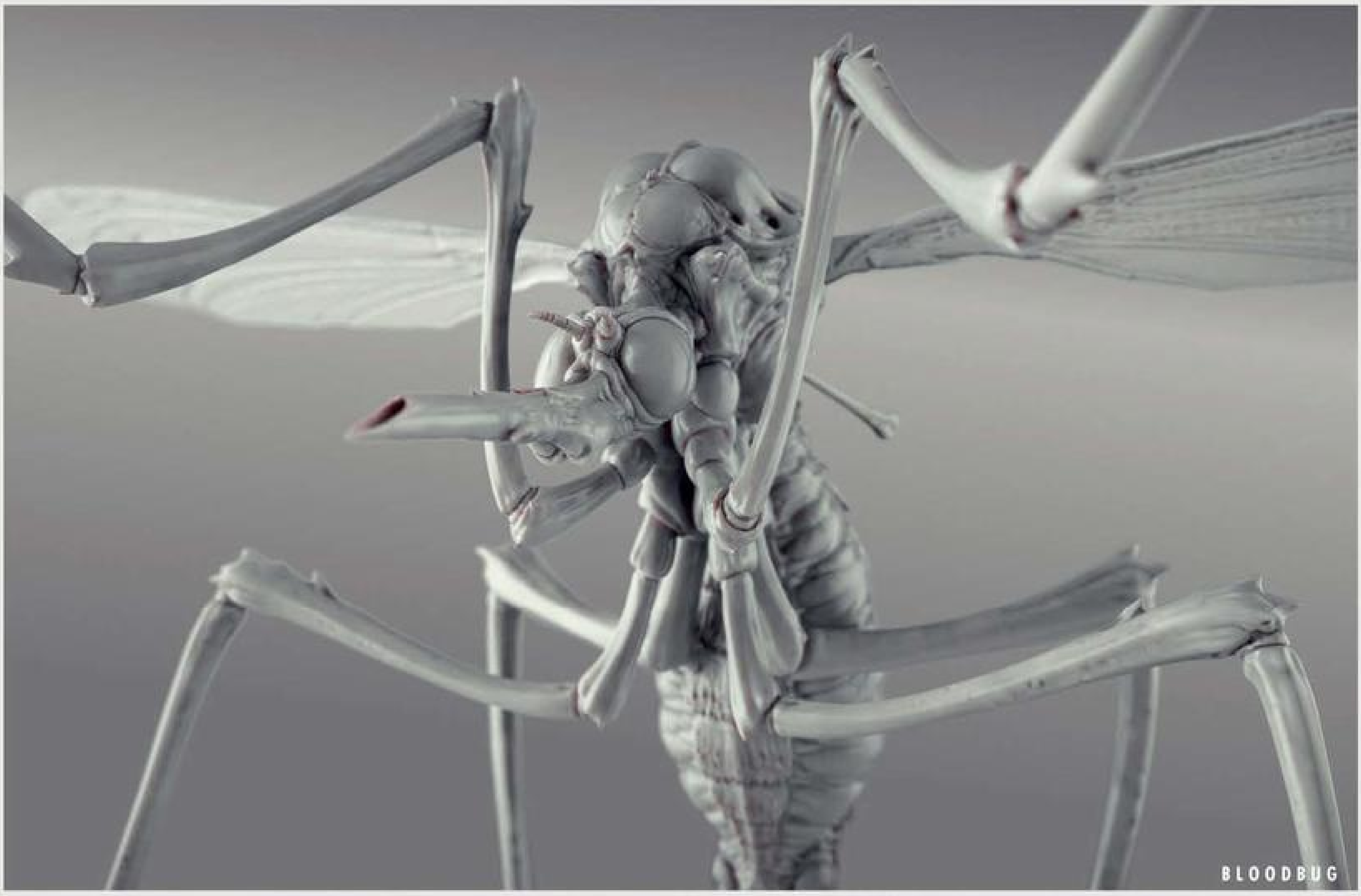




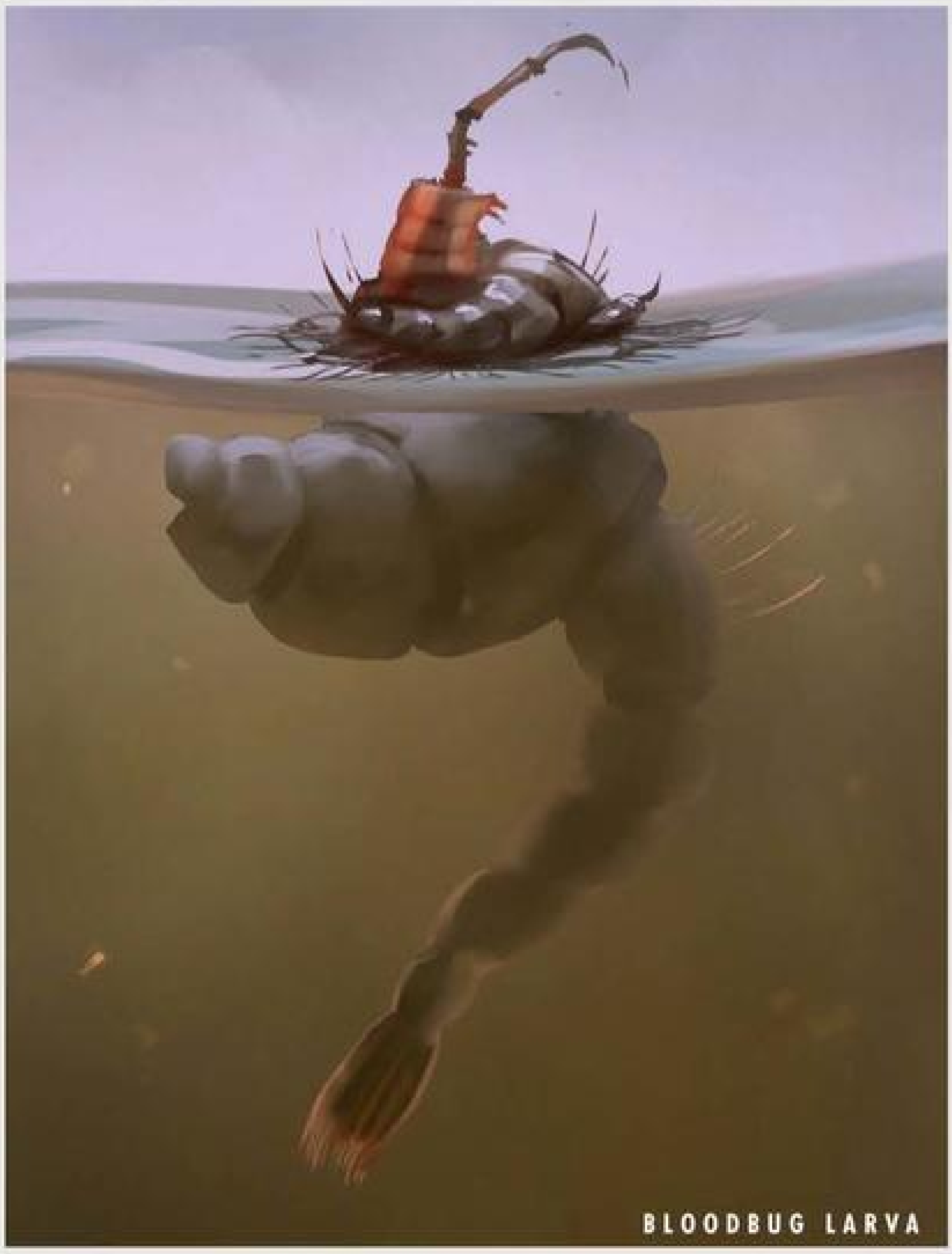




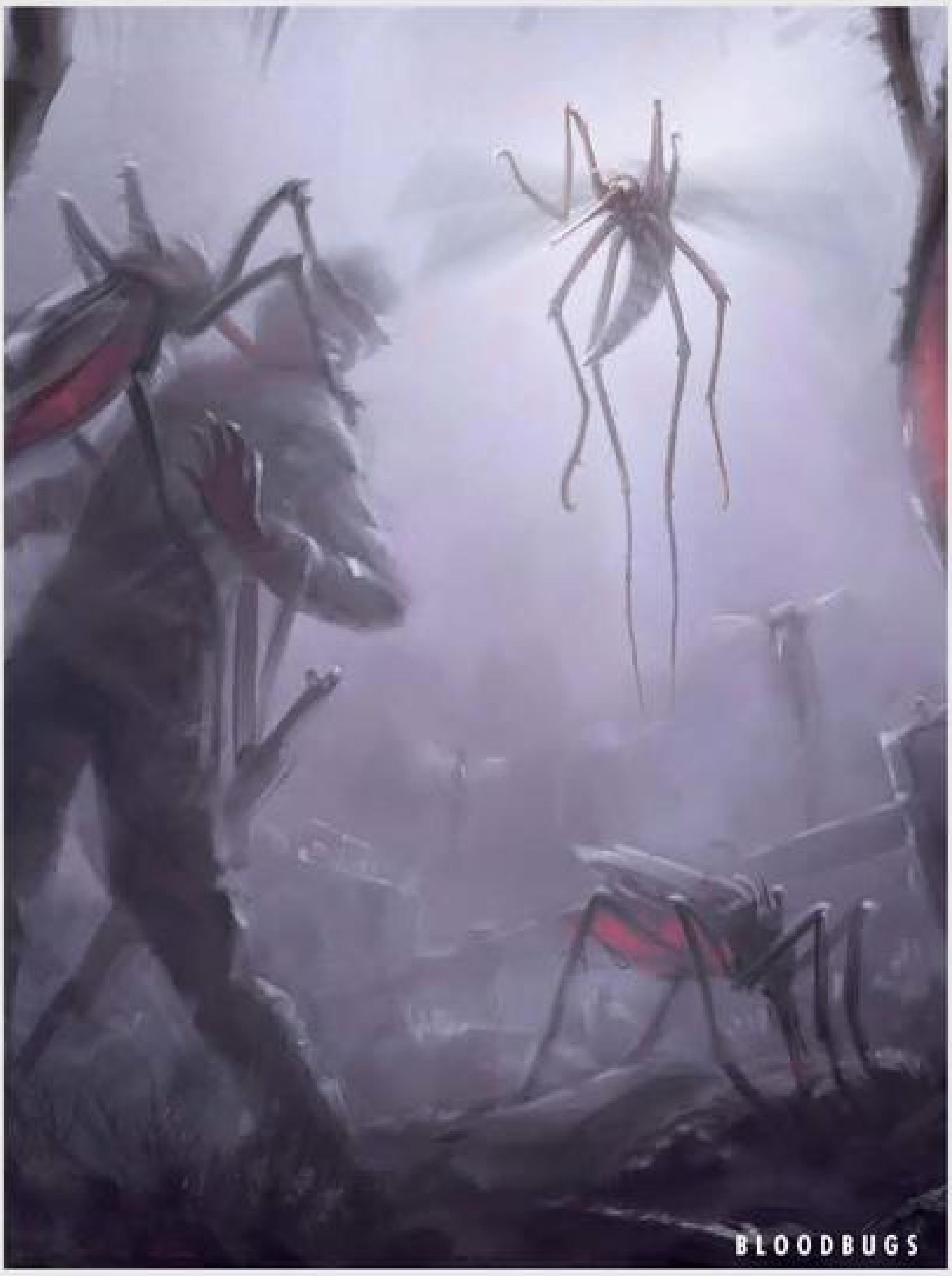




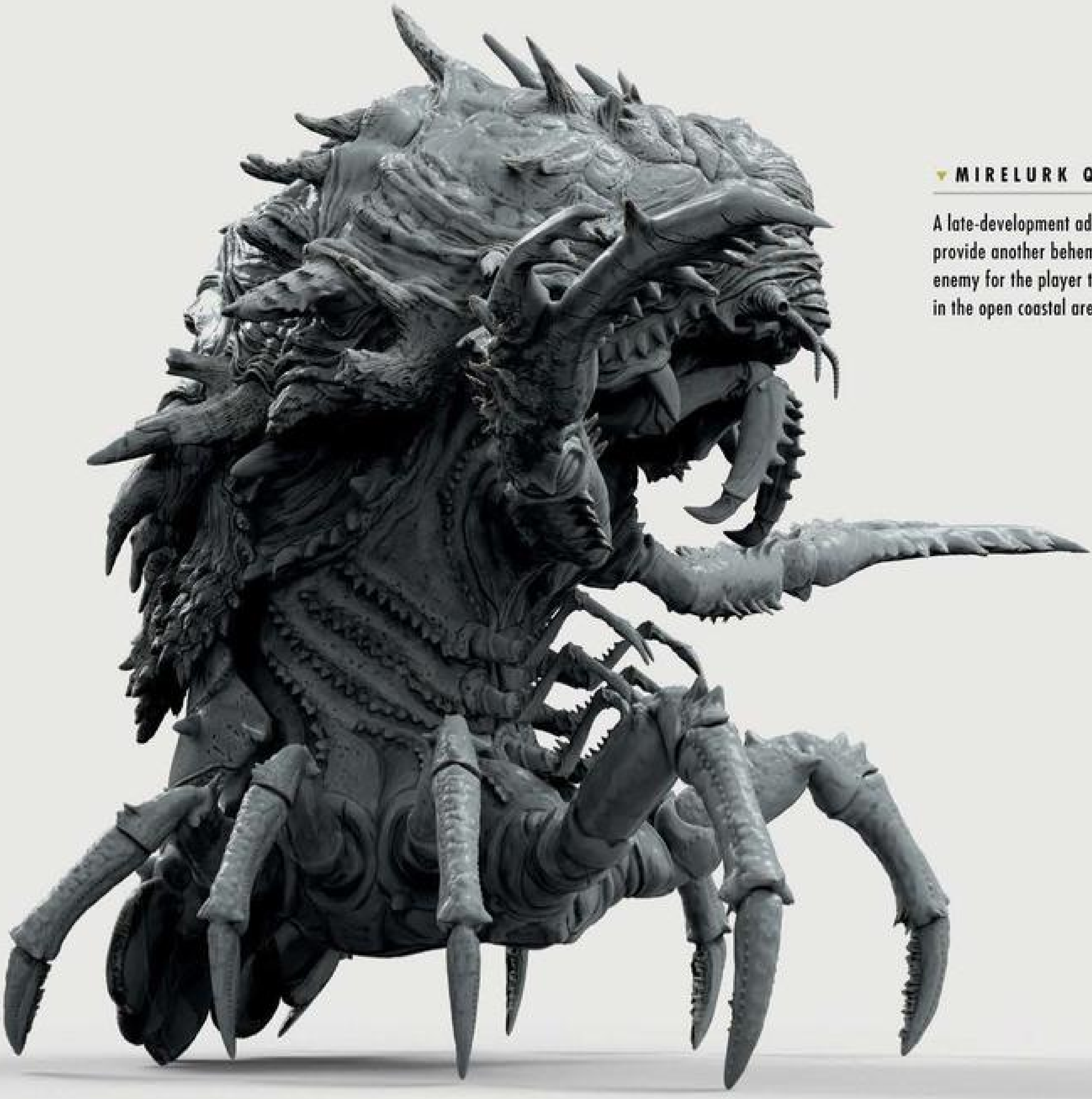
BLOODBUG



BLOODBUG LARVA

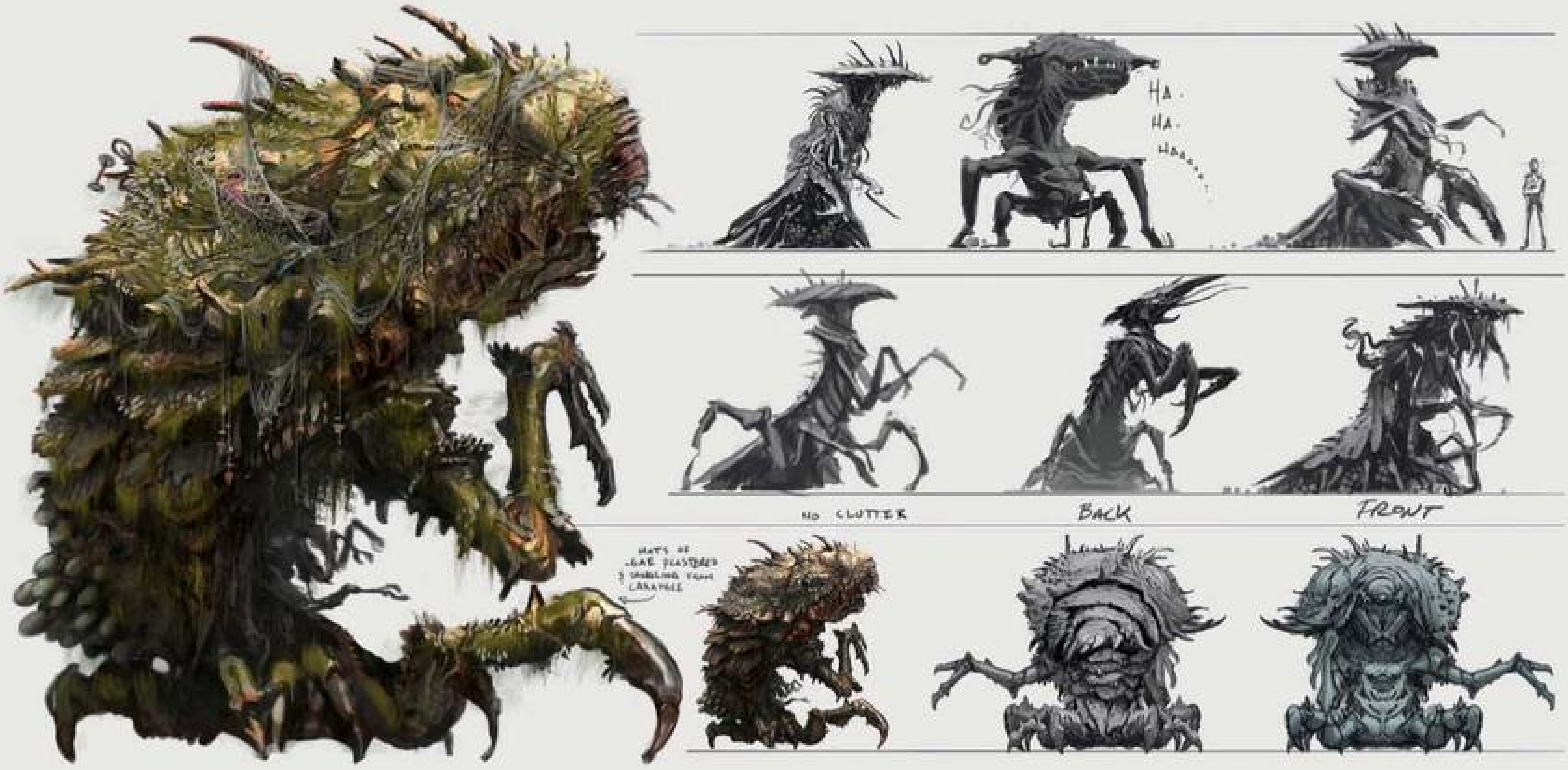


BLOODBUGS



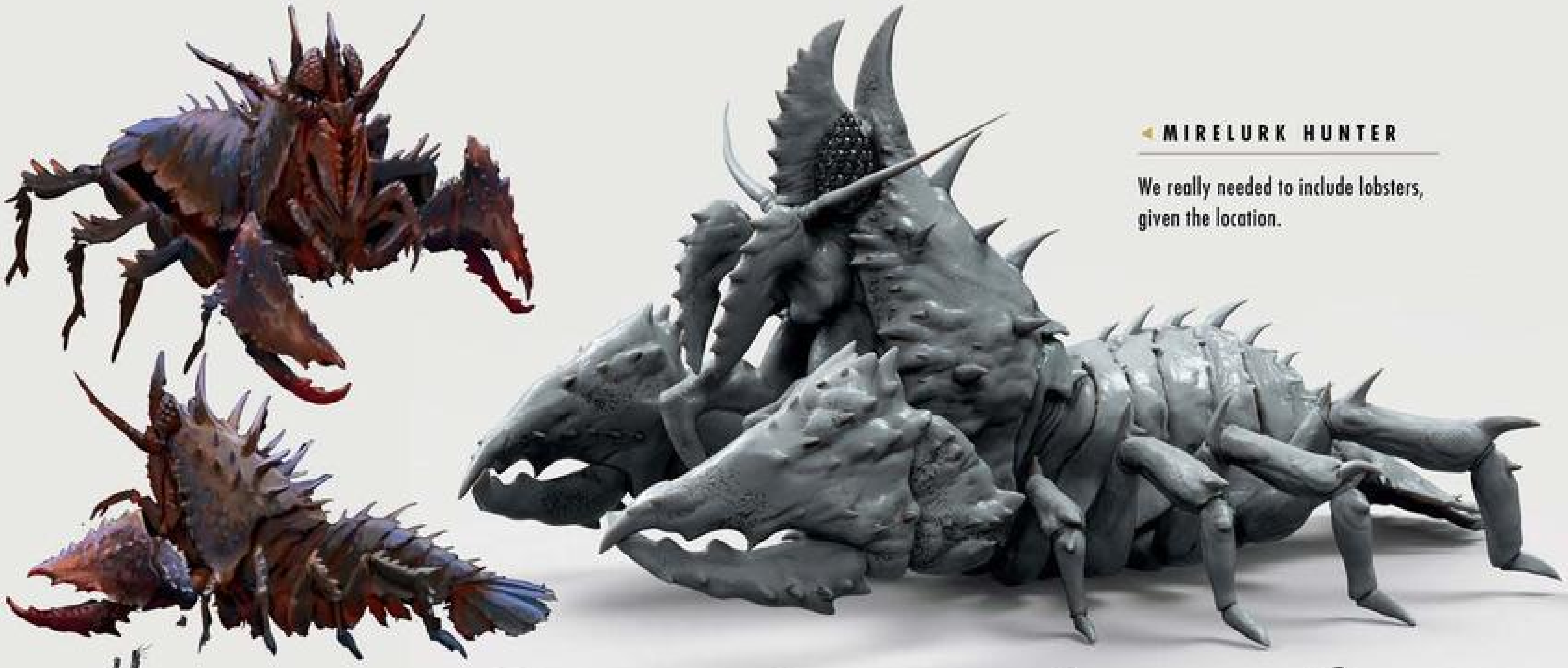
MIRELURK QUEEN

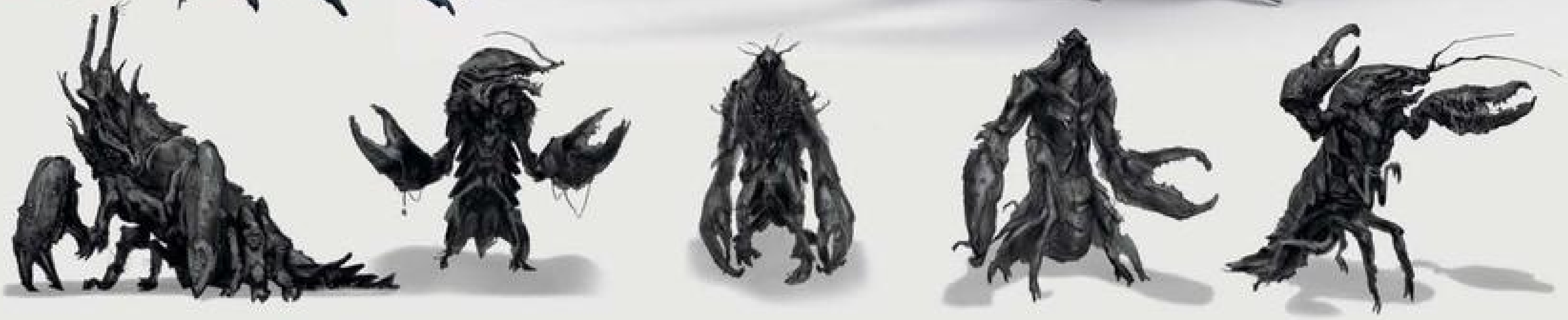
A late-development addition to provide another behemoth-scale enemy for the player to encounter in the open coastal areas.


HA.
HA.
HAAAAA!
NO CLUTTER
BACK
FRONT
MATS OF ALGAE PLASTERED & DANGLING FROM CARAPACE

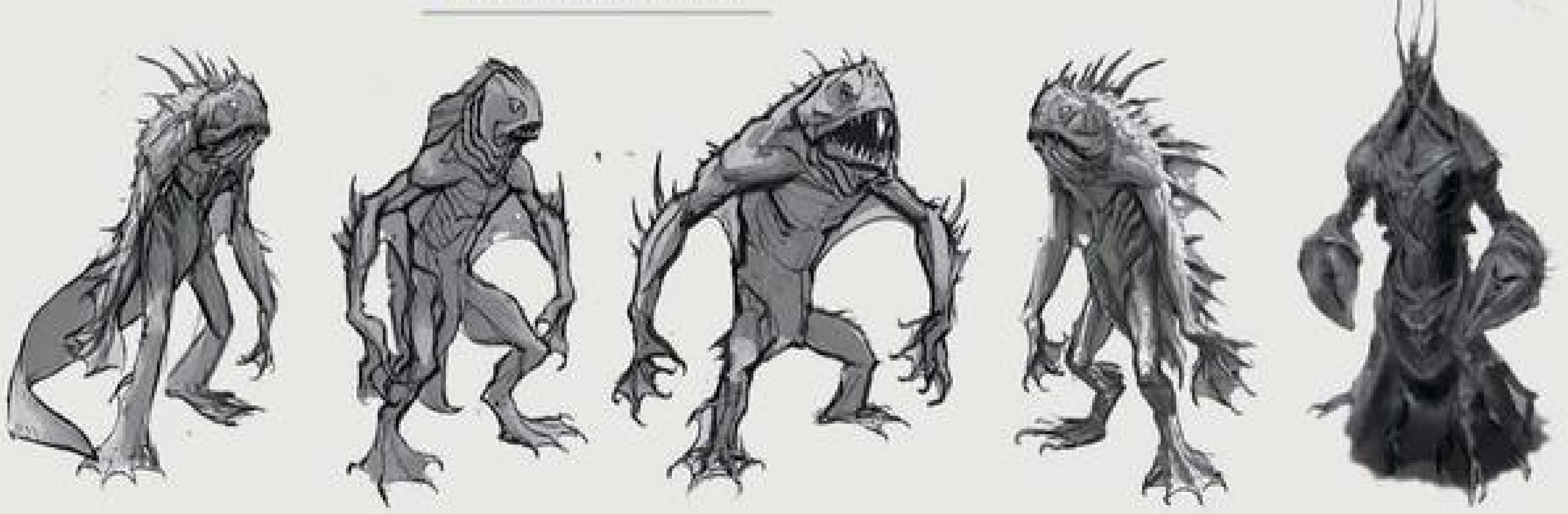
MIRELURK HUNTER

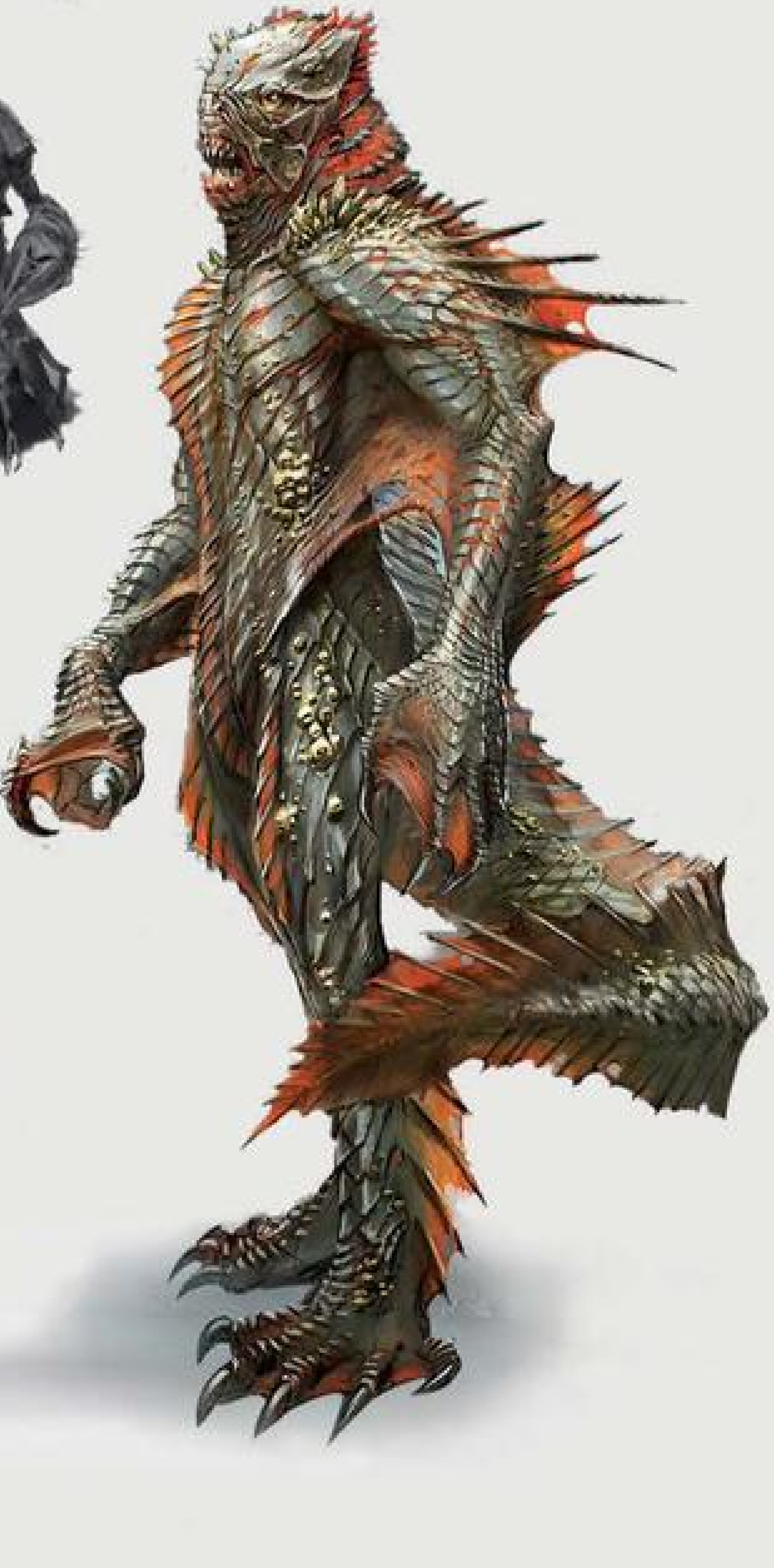
We really needed to include lobsters, given the location.



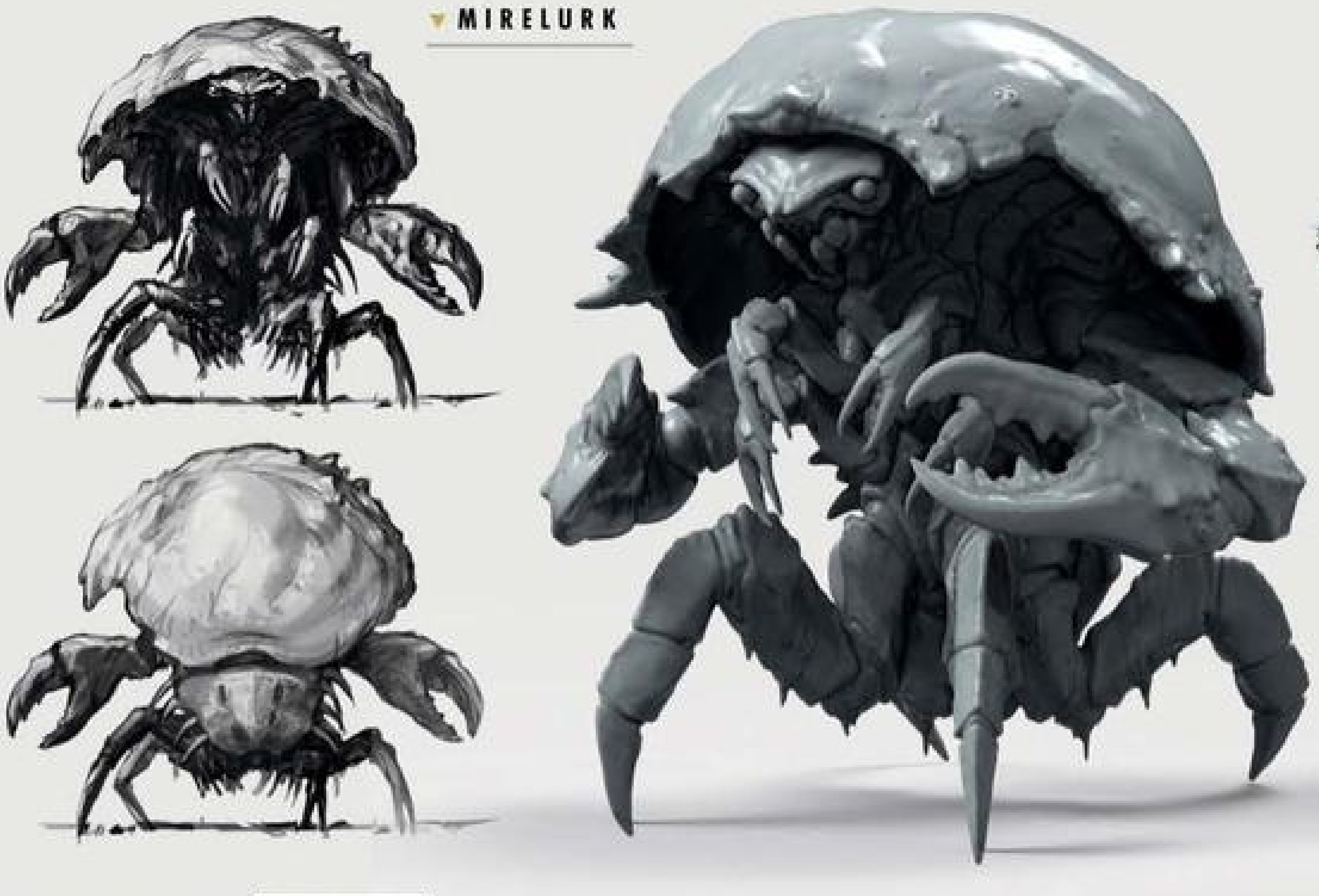


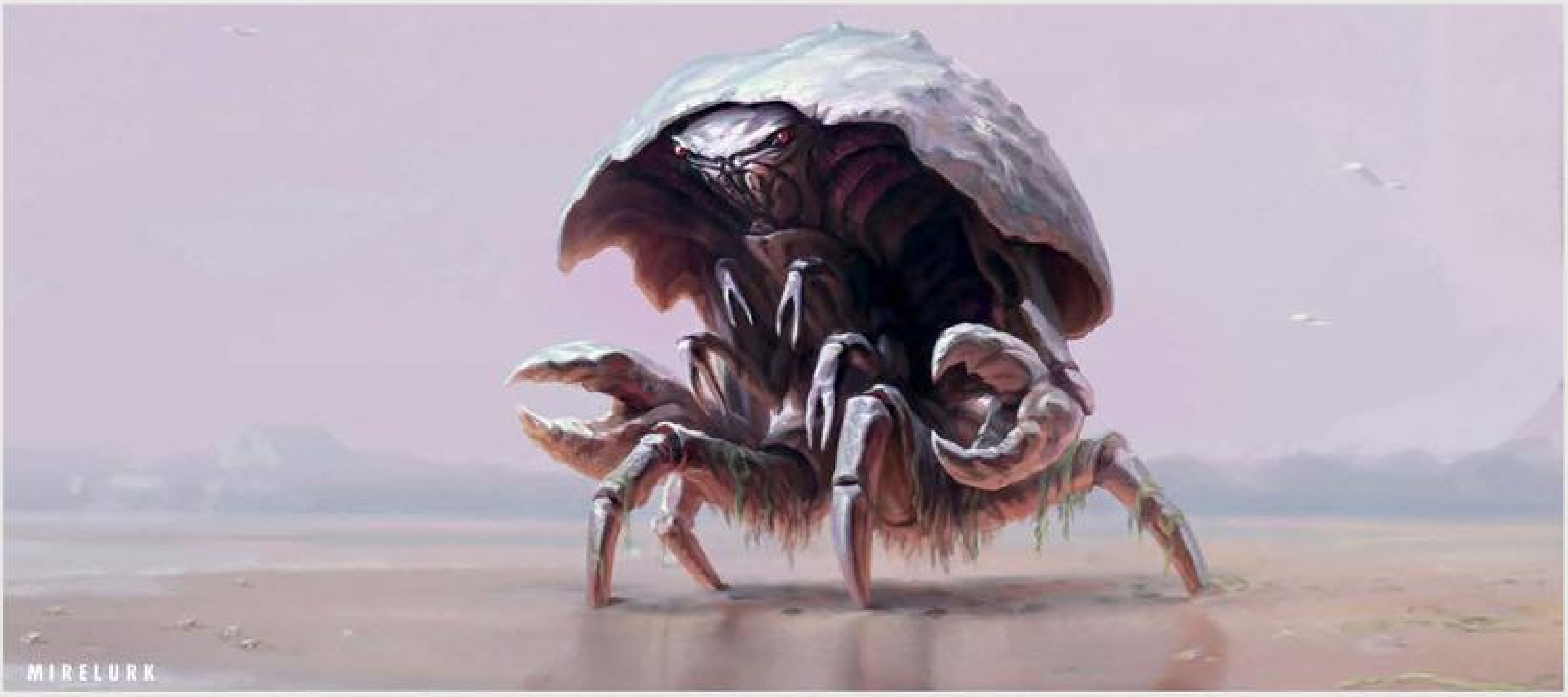
MIRELURK KING

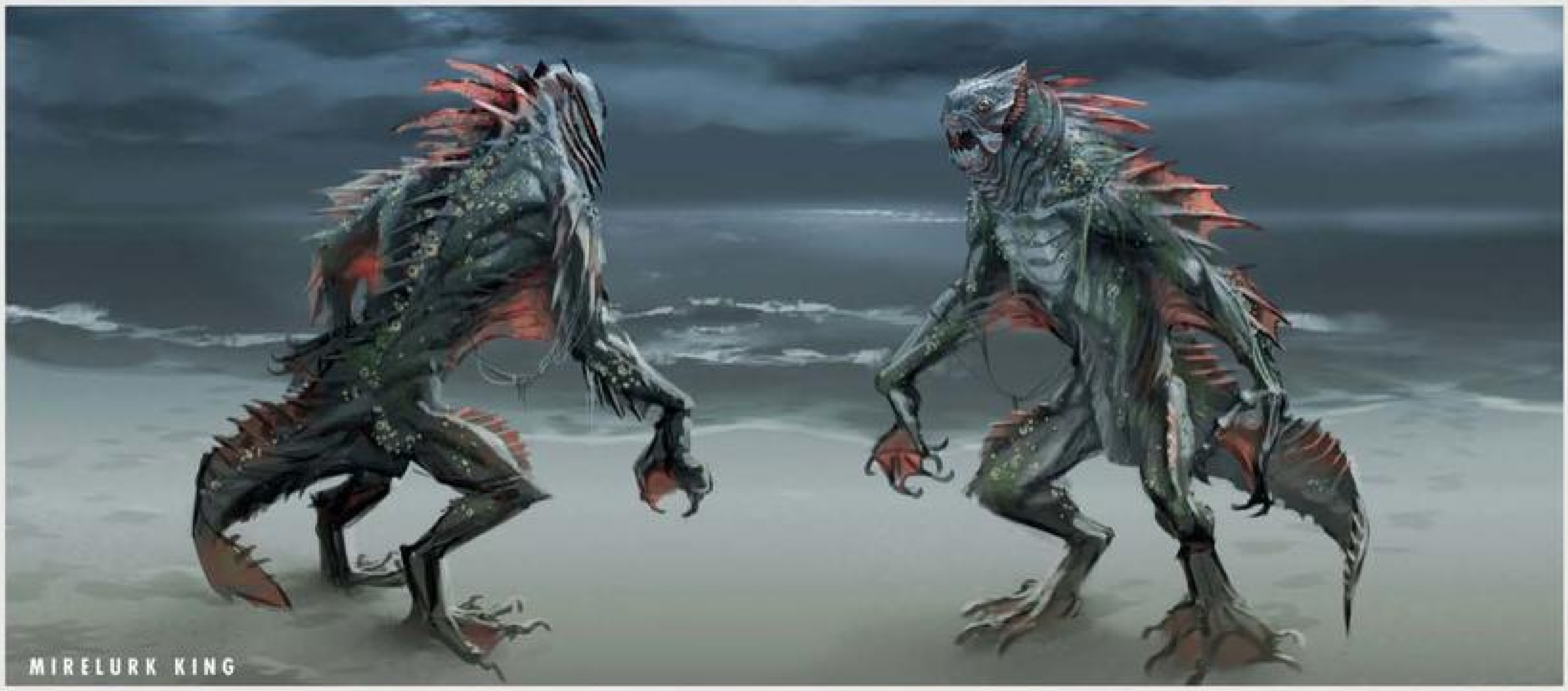




MIRELURK




MIRELURK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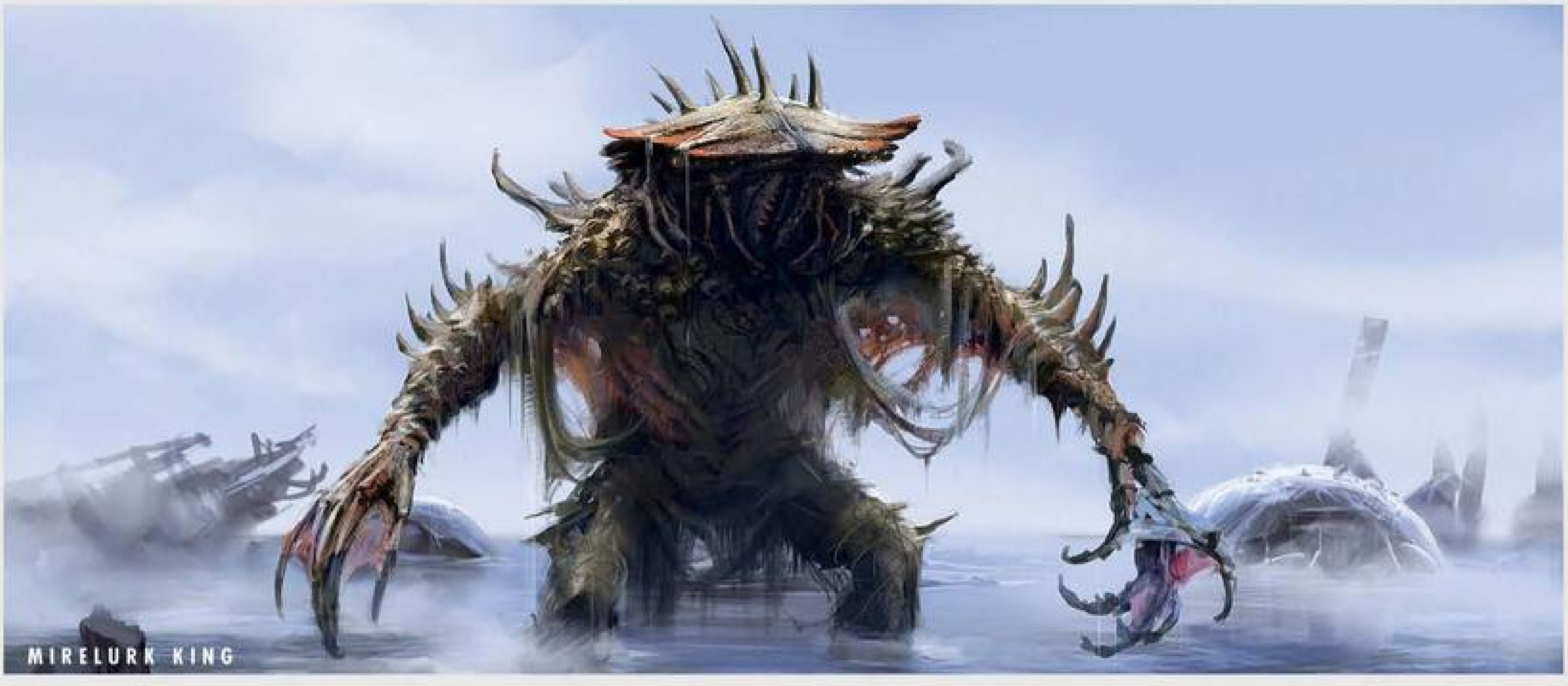
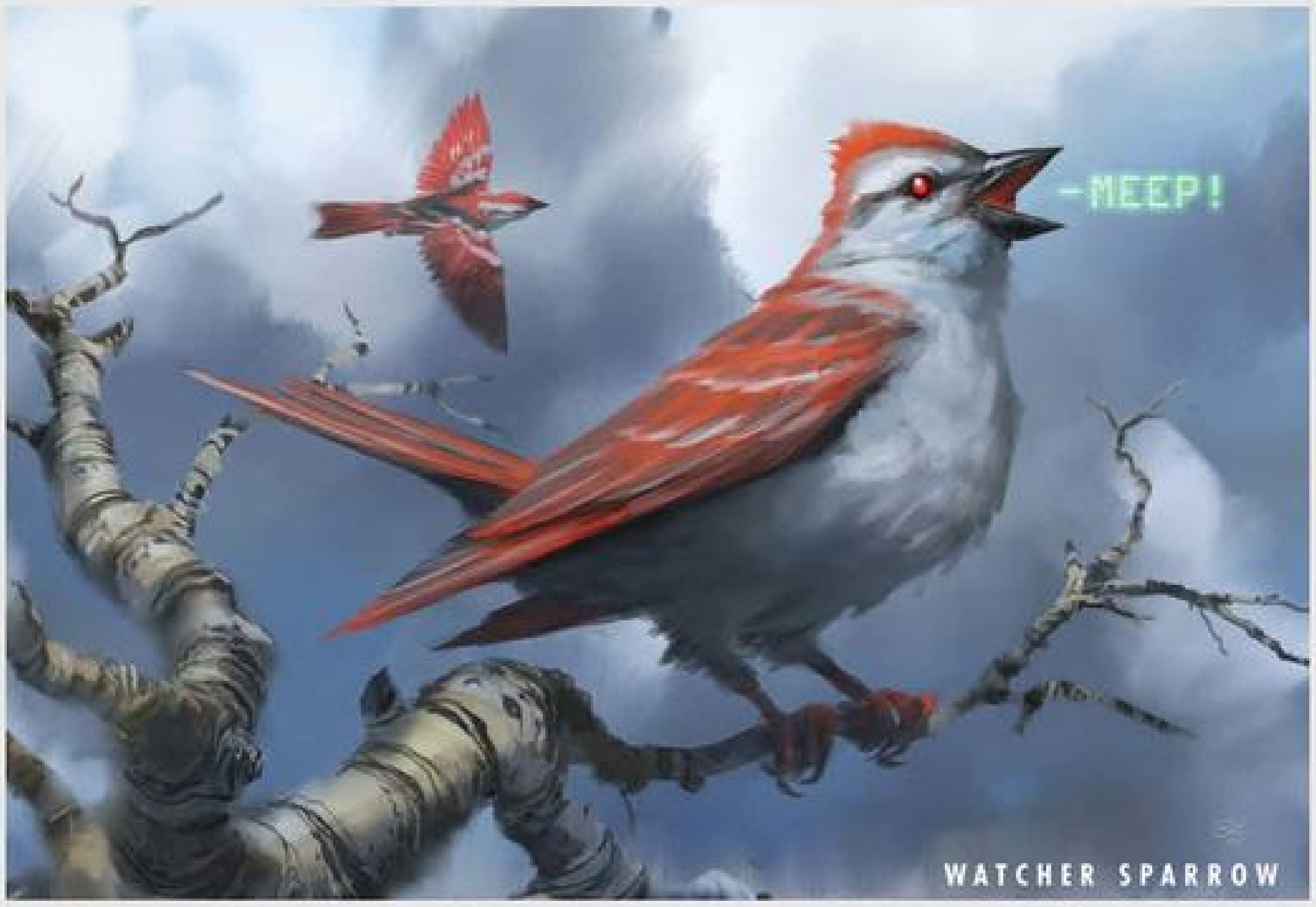
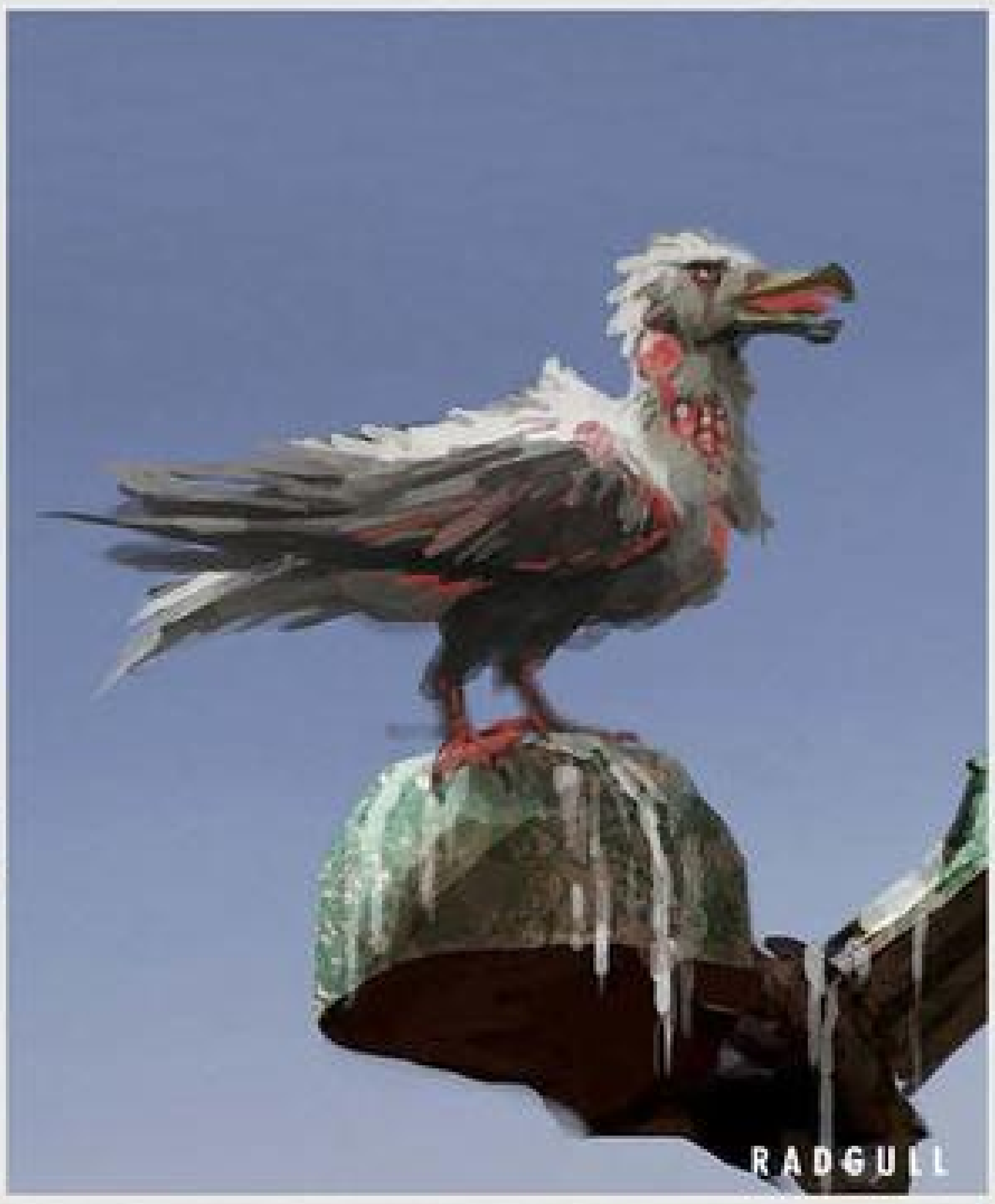
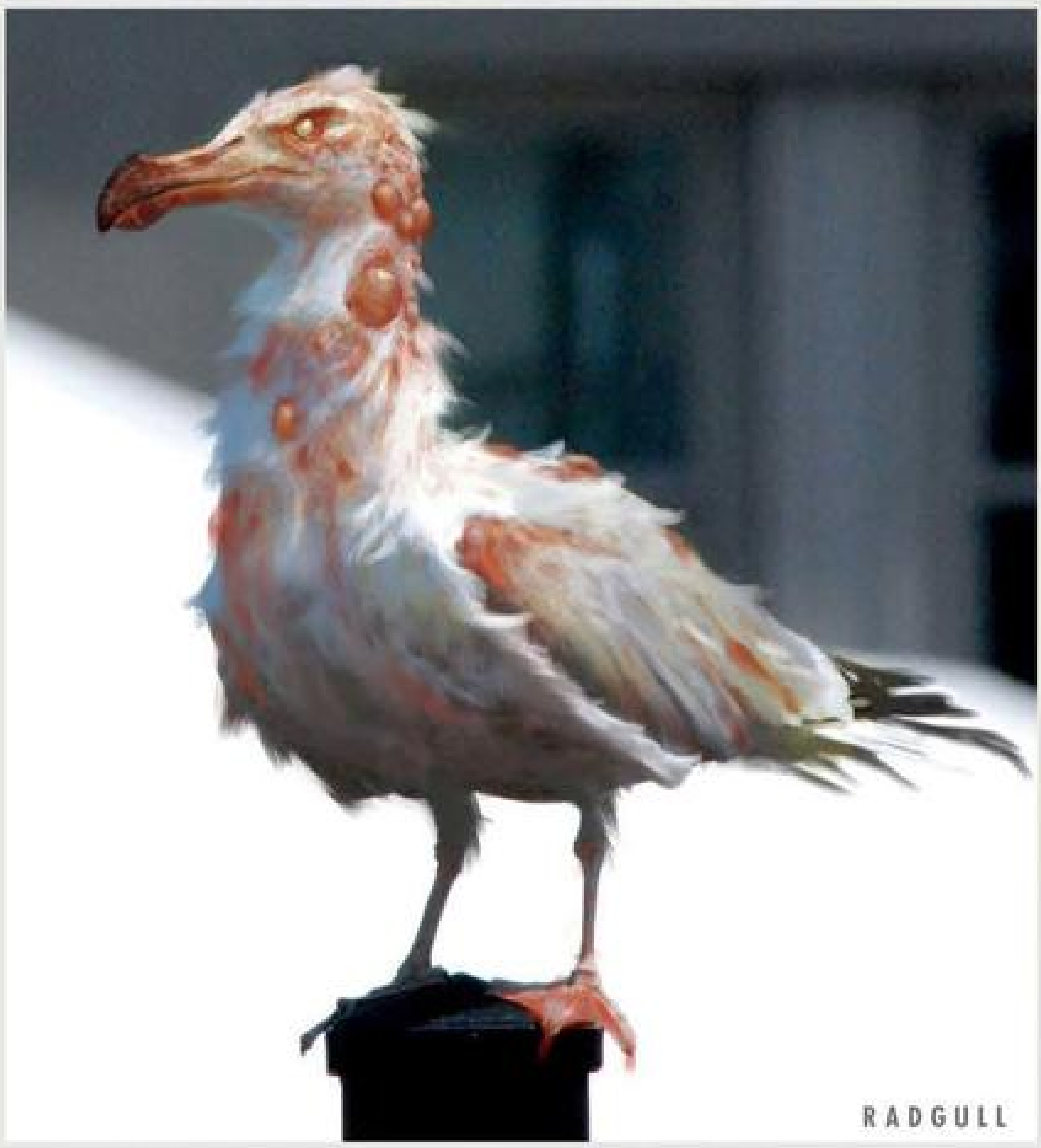

MIRELURK KING



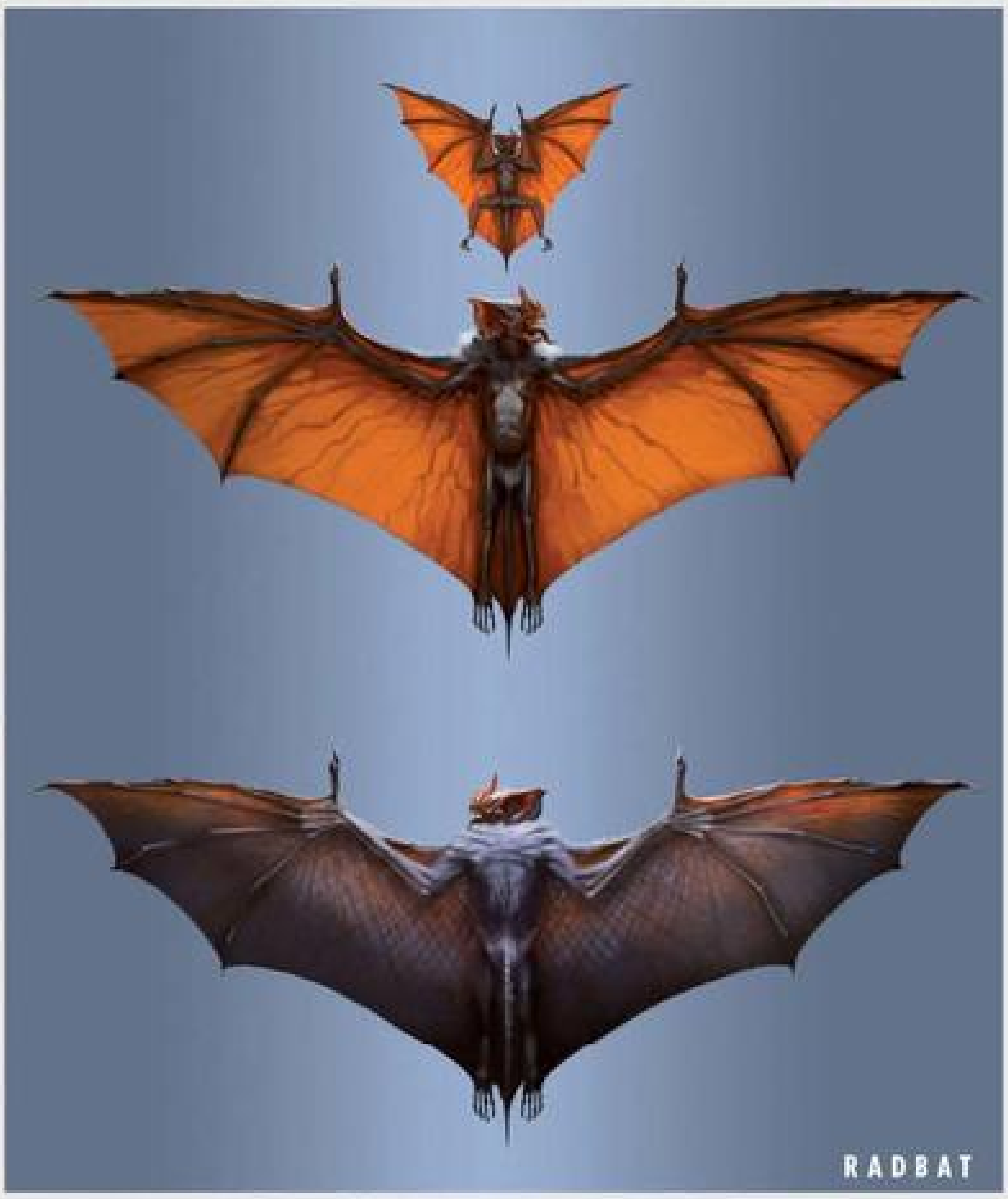
WATCHER SPARROW



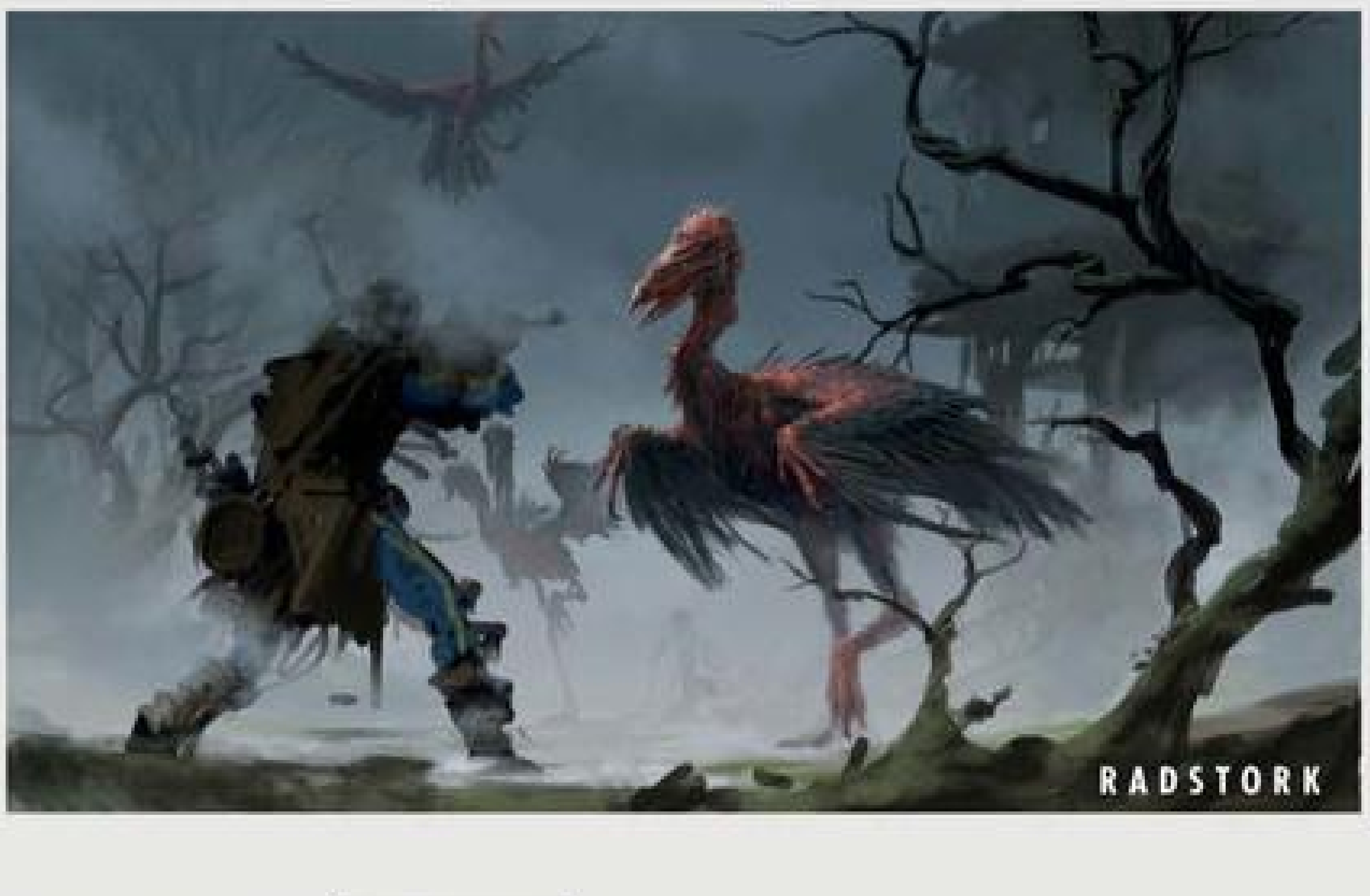
RADGULL



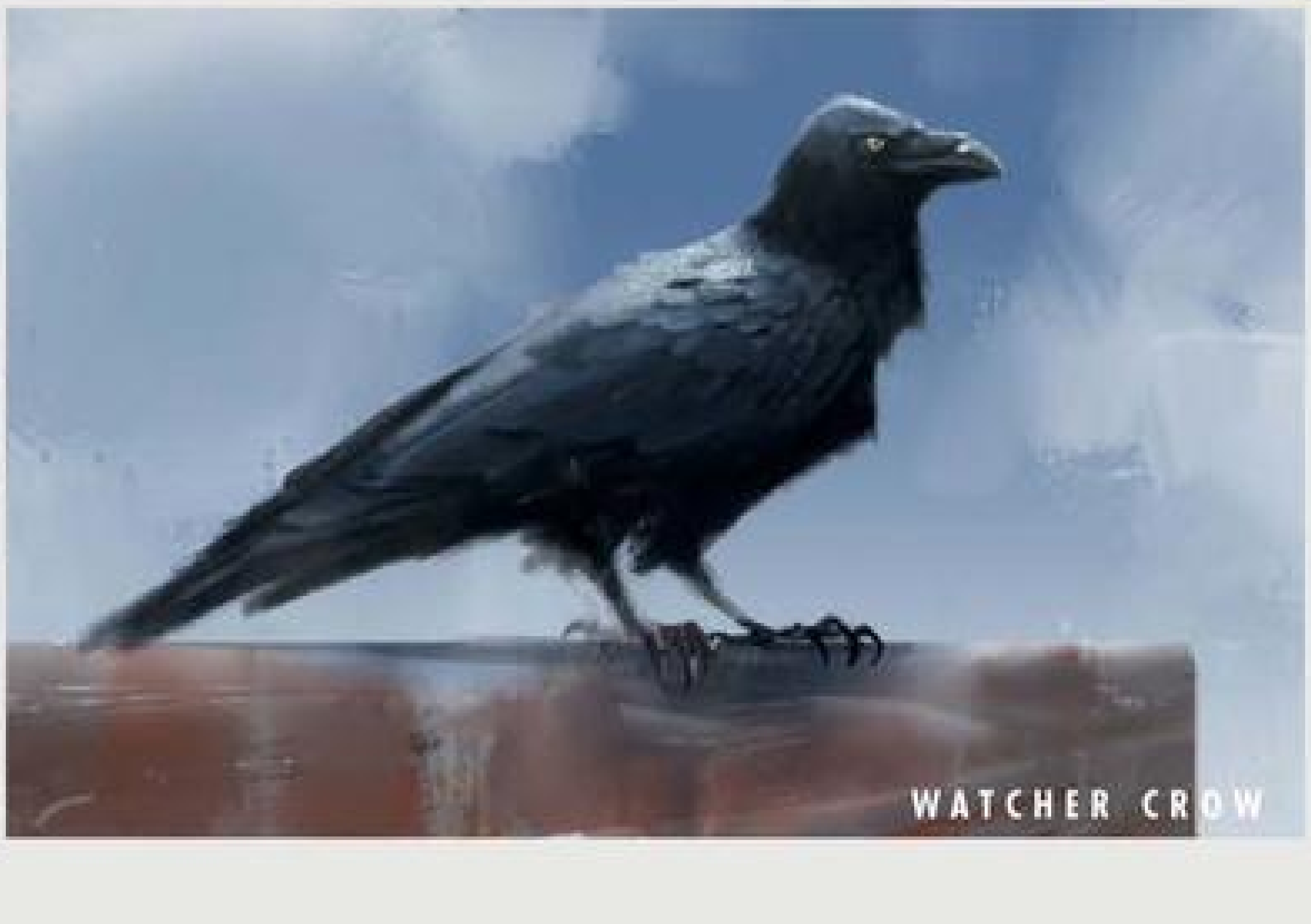
RADGULL



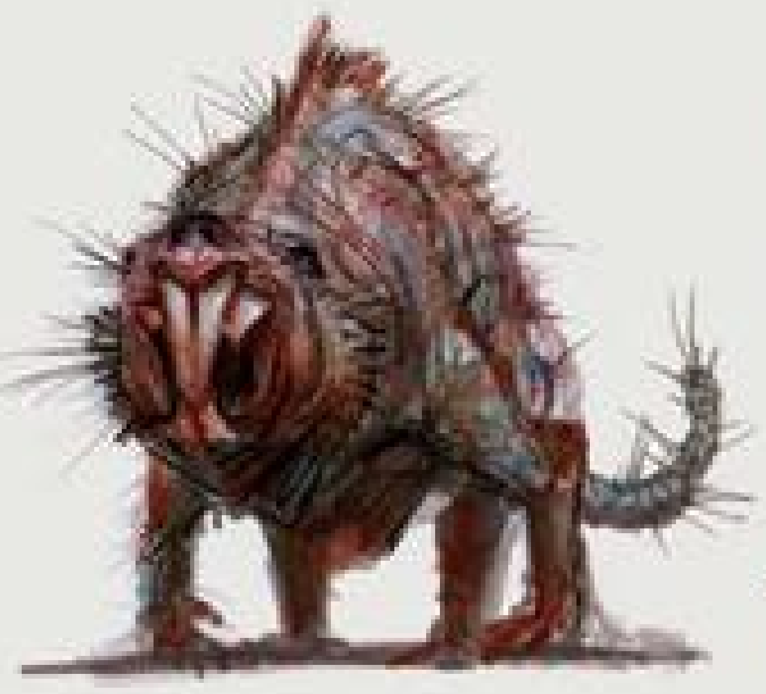
RADBAT

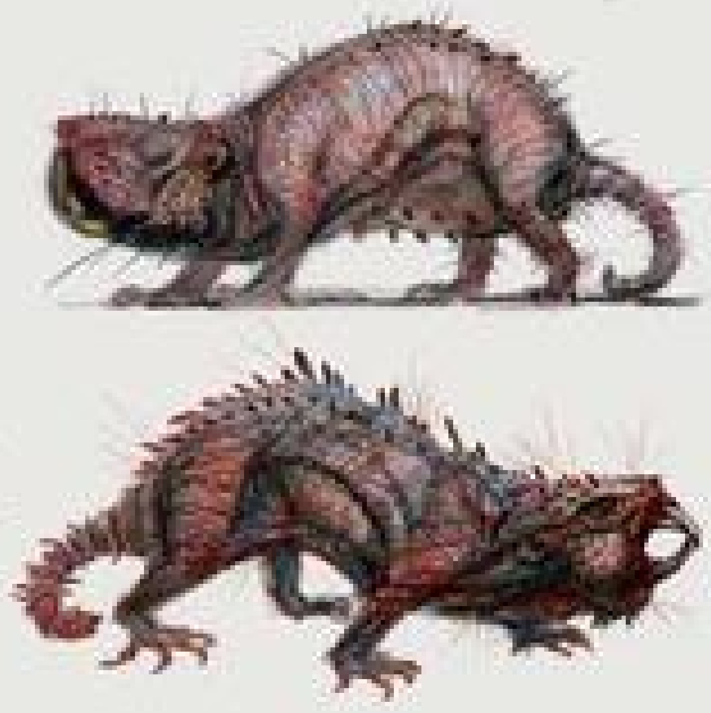


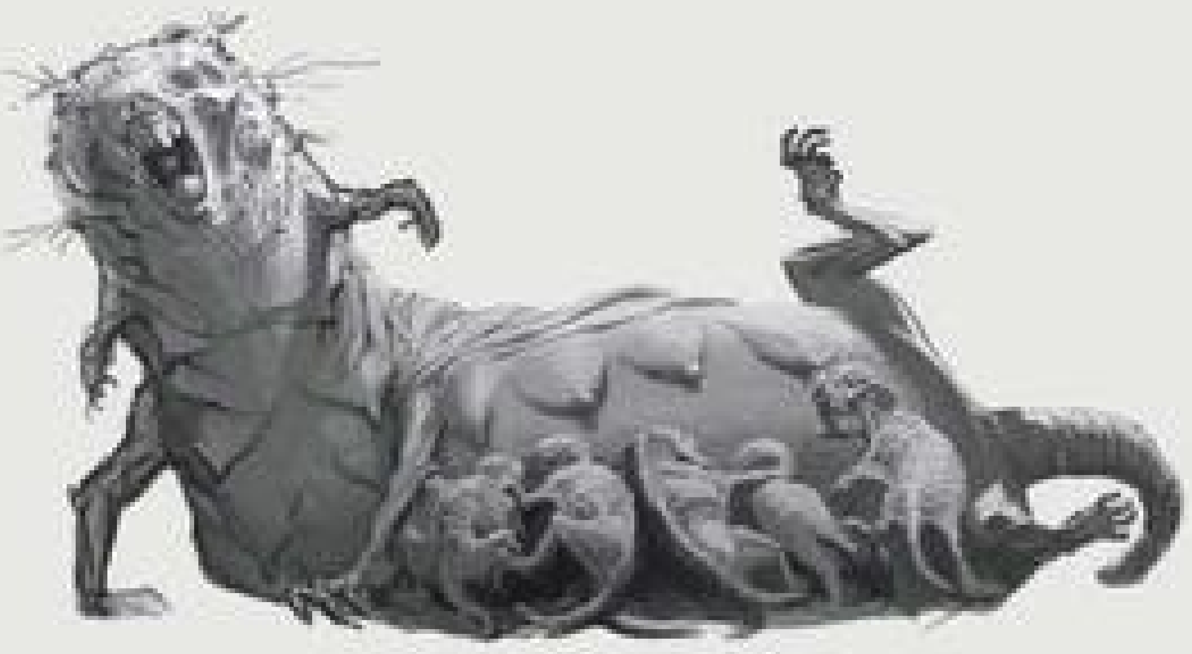
RADSTORK



WATCHER CROW

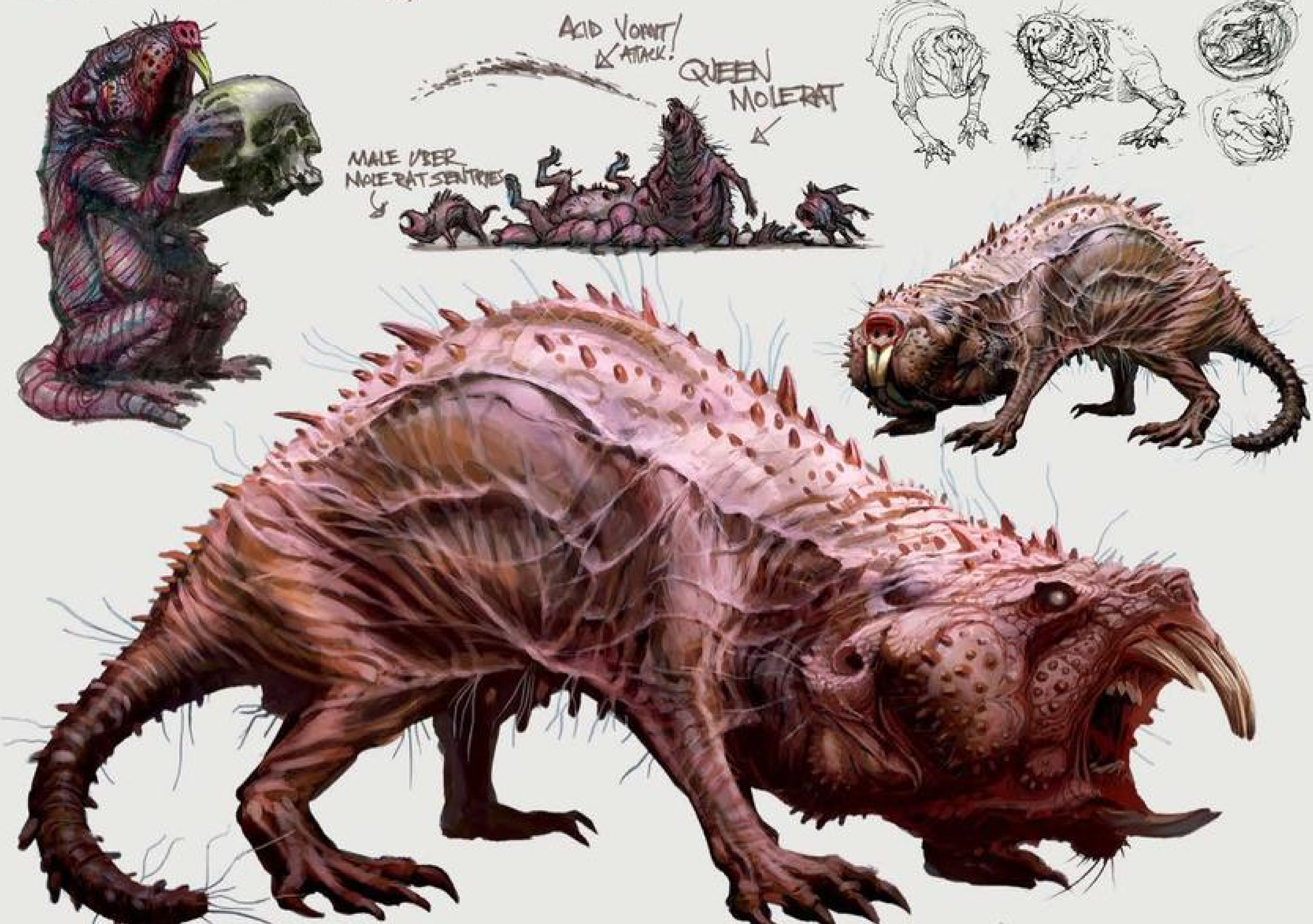


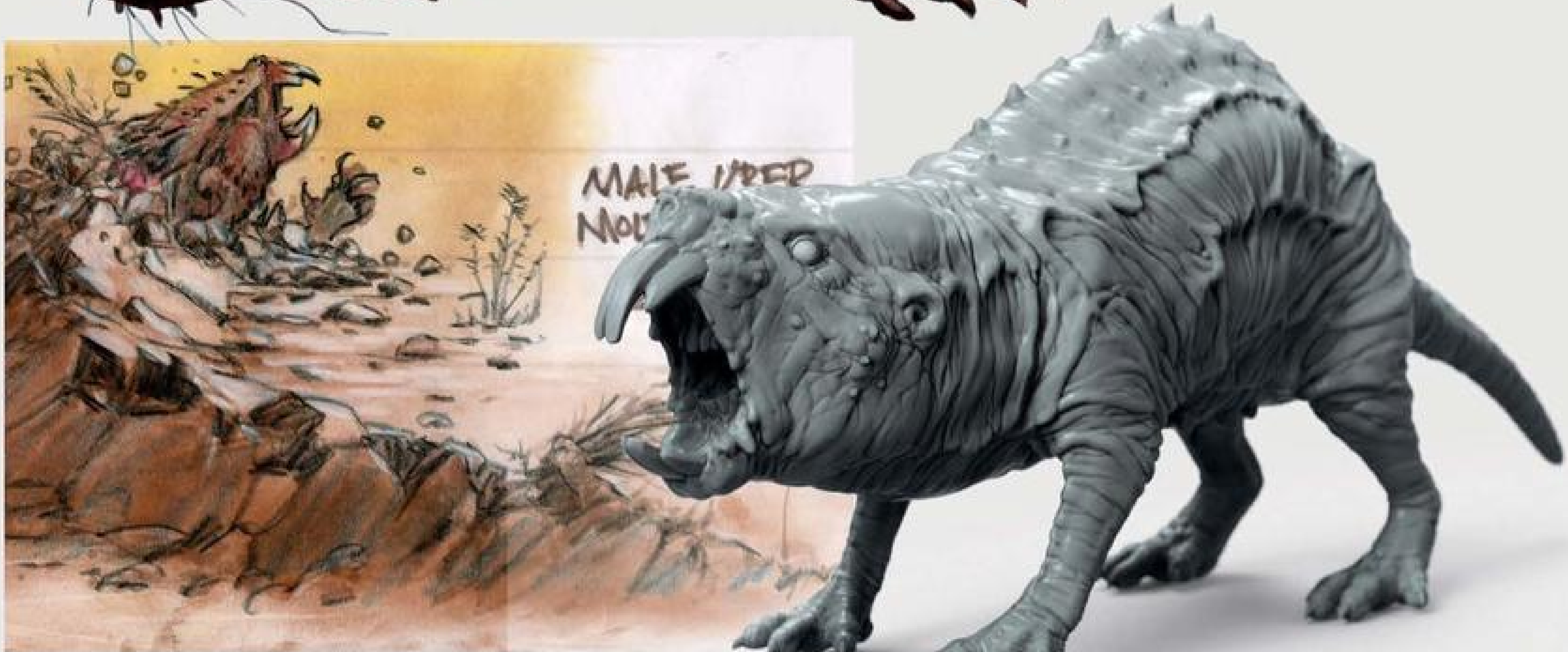


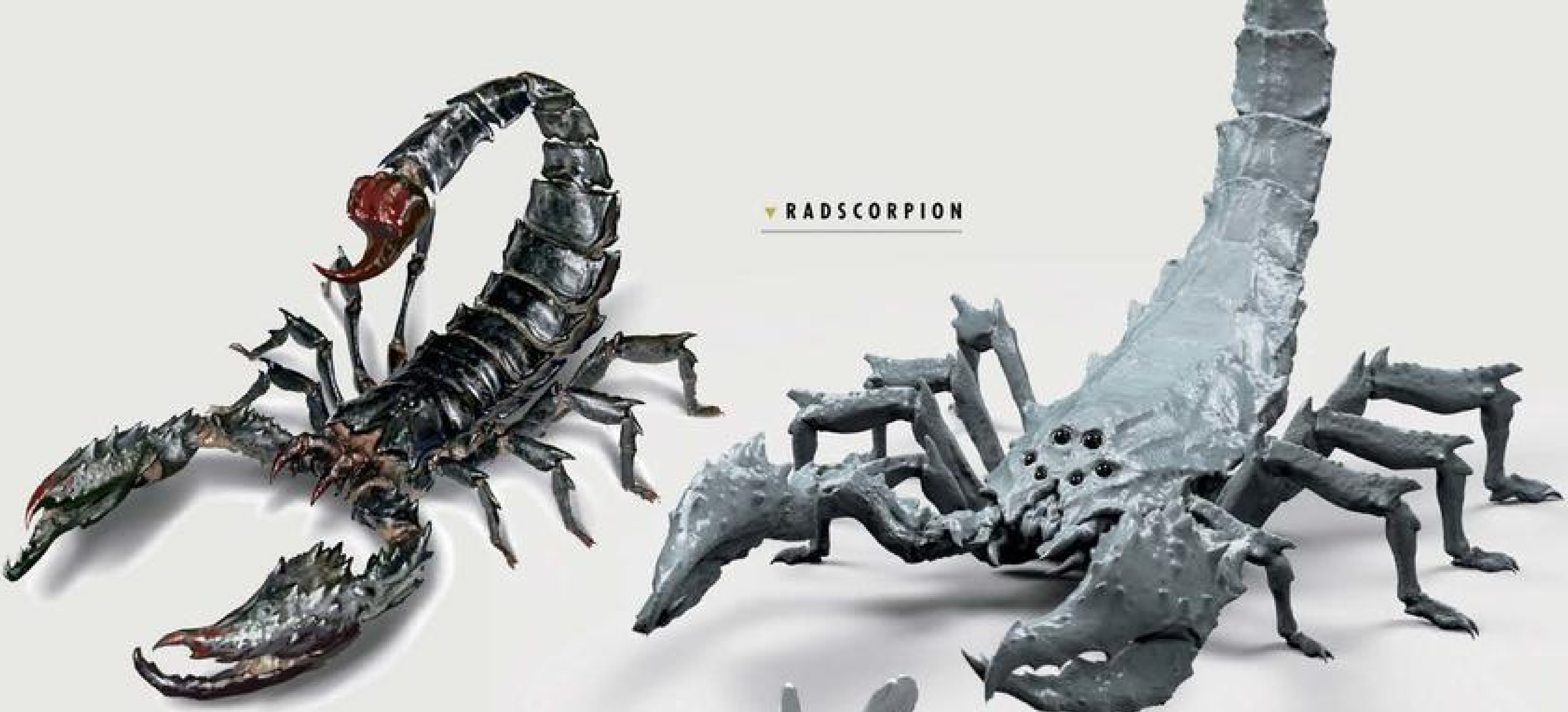


MOLE RAT

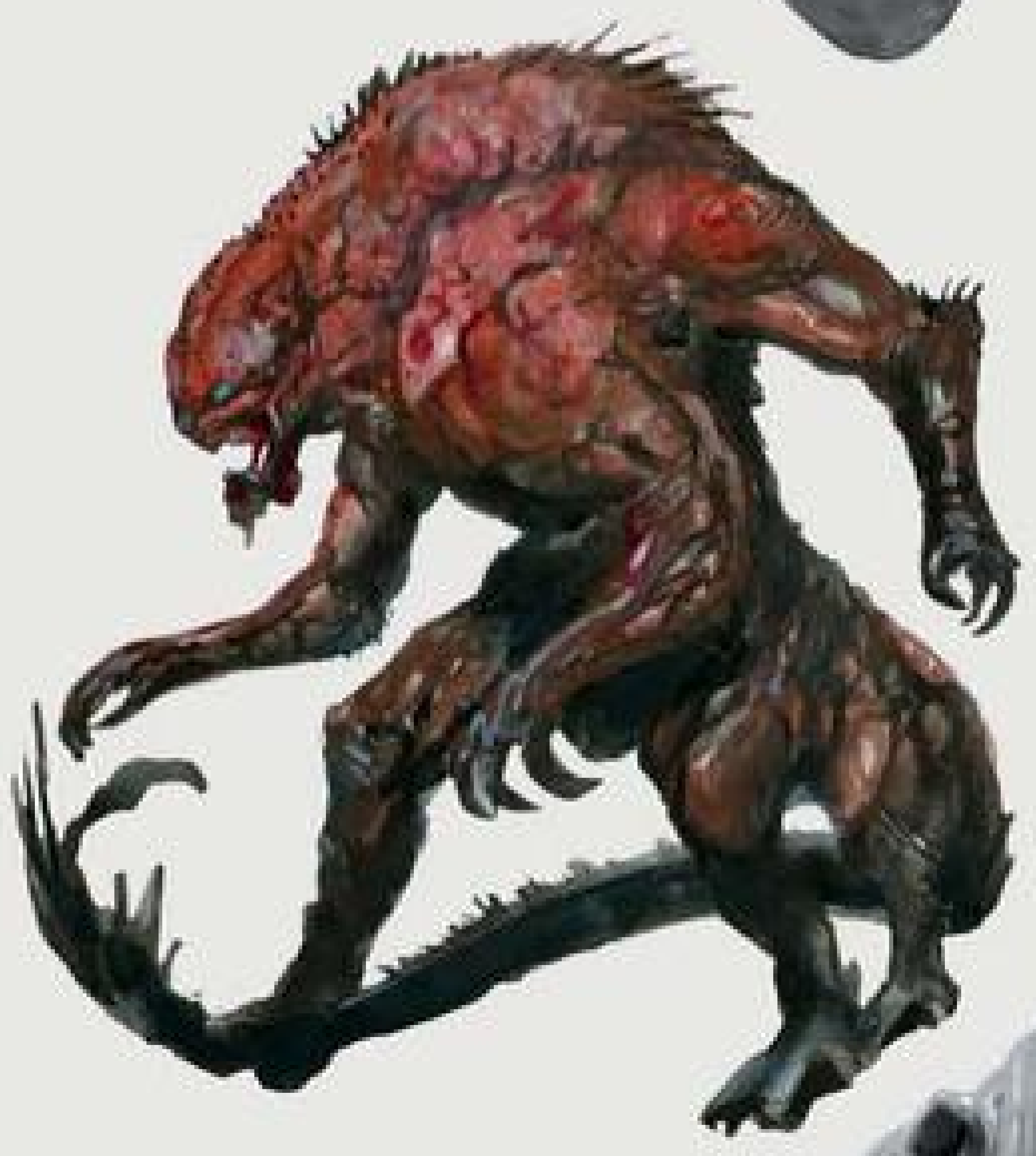
A classic creature and an important one, as it's likely to be one of the player's first enemy encounters.


ACID VOMIT/
ATTACK!
QUEEN
MOLERAT
MALE UBER
MOLERAT SENTRIES


MALE UBER
MOL



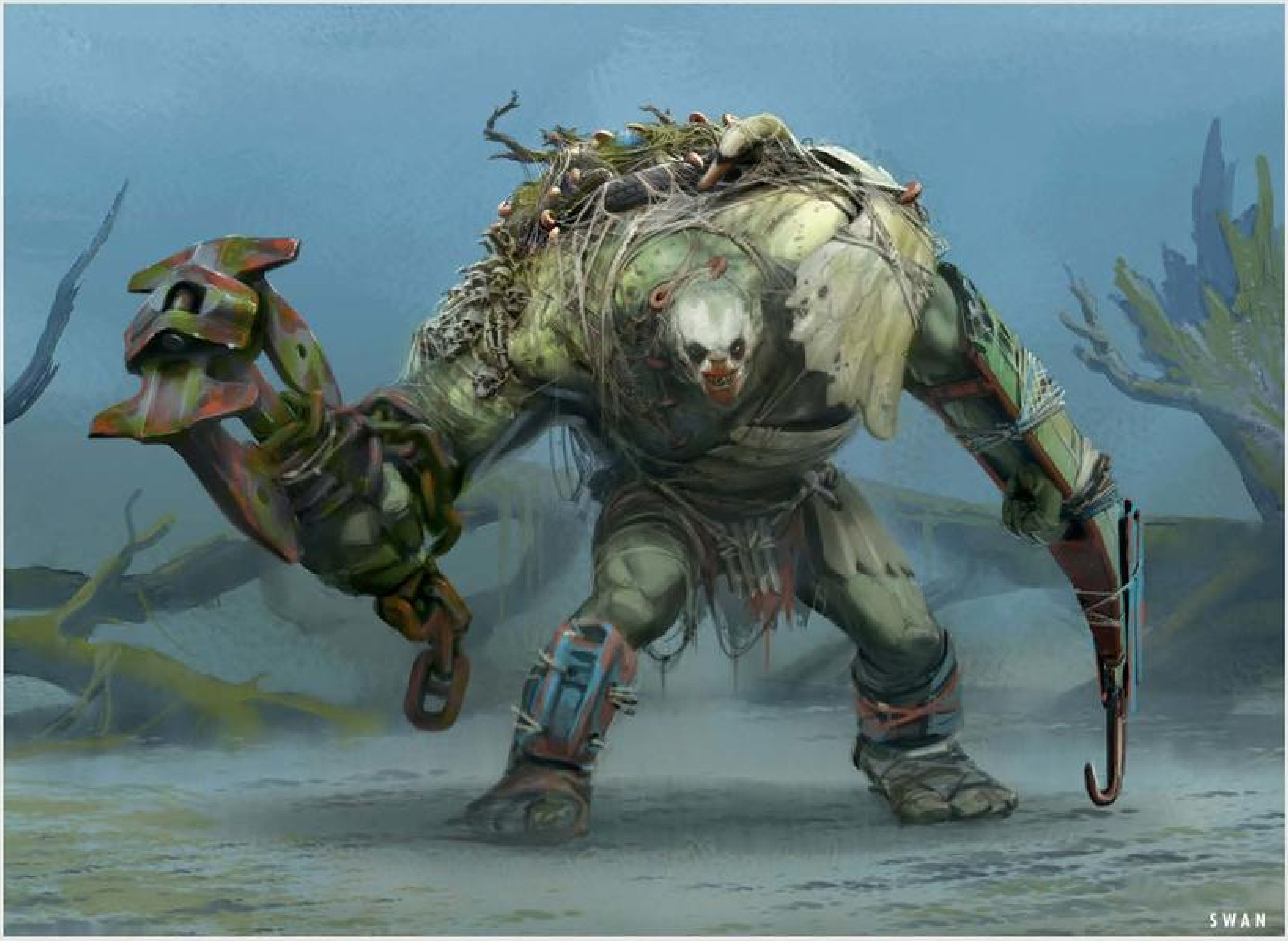
▼ RADSCORPION



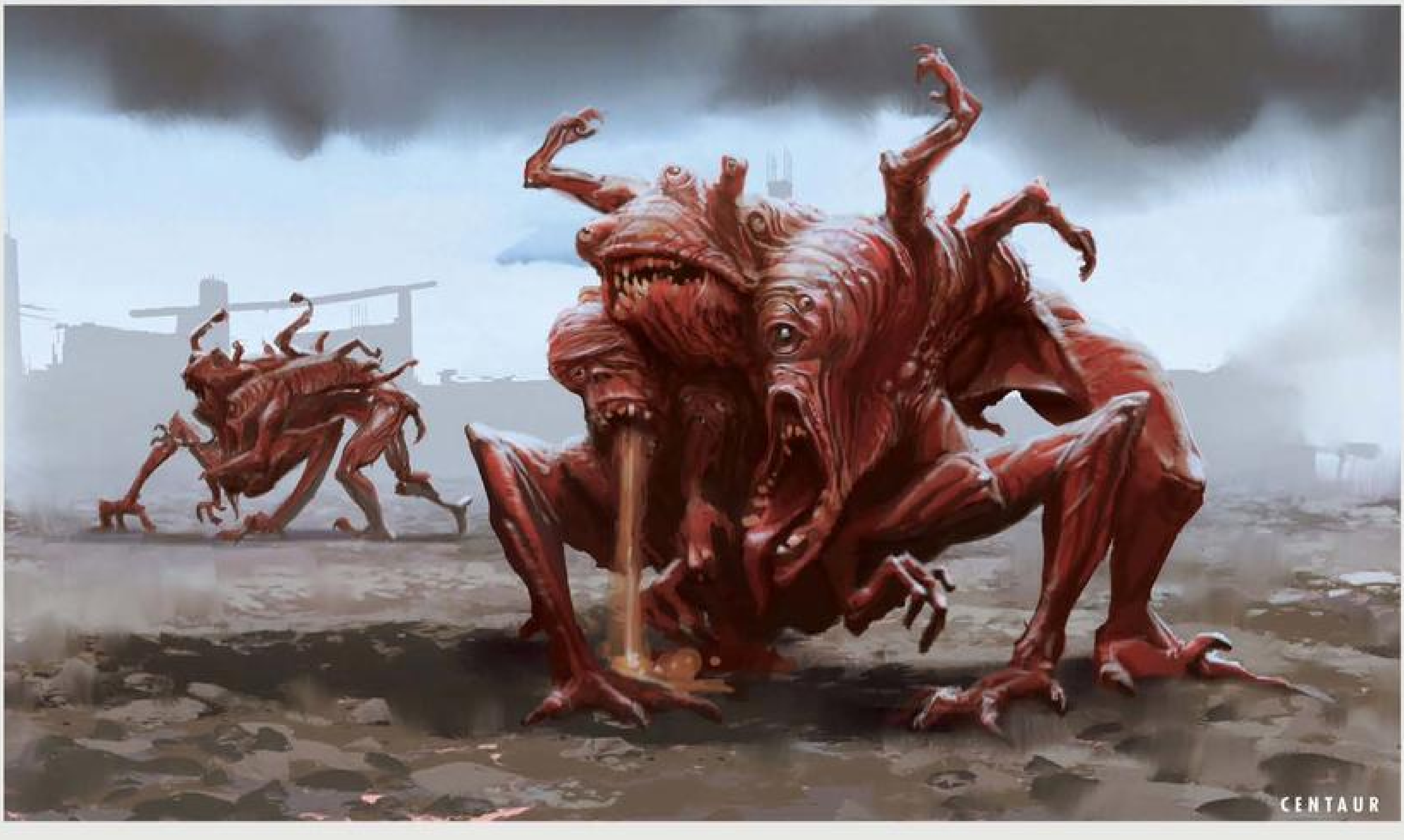
▲ DEATHCLAW MUTANT

◀ DEATHCLAW

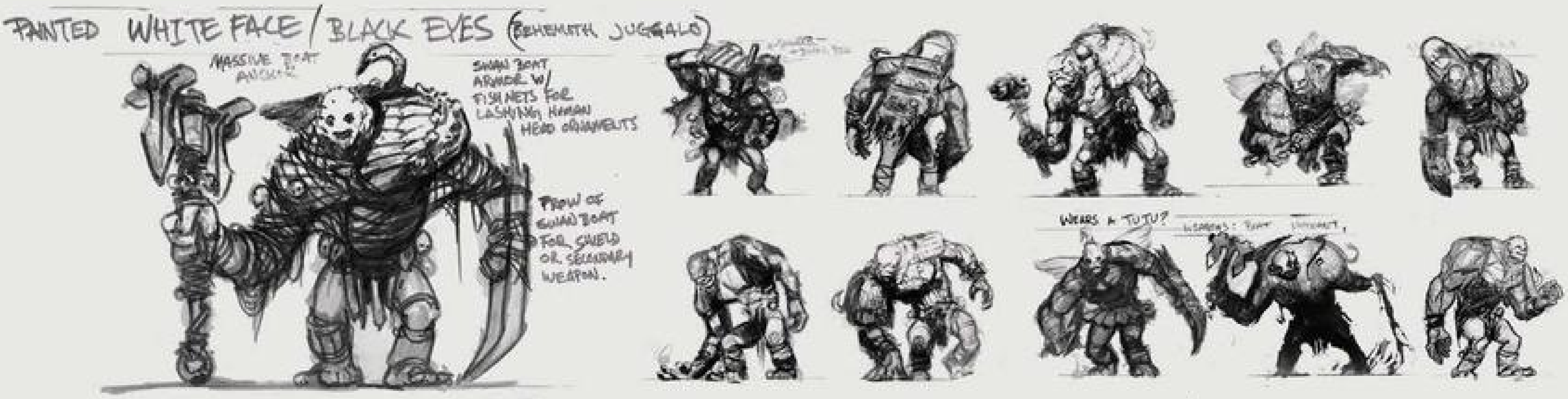
DEATHCLAW



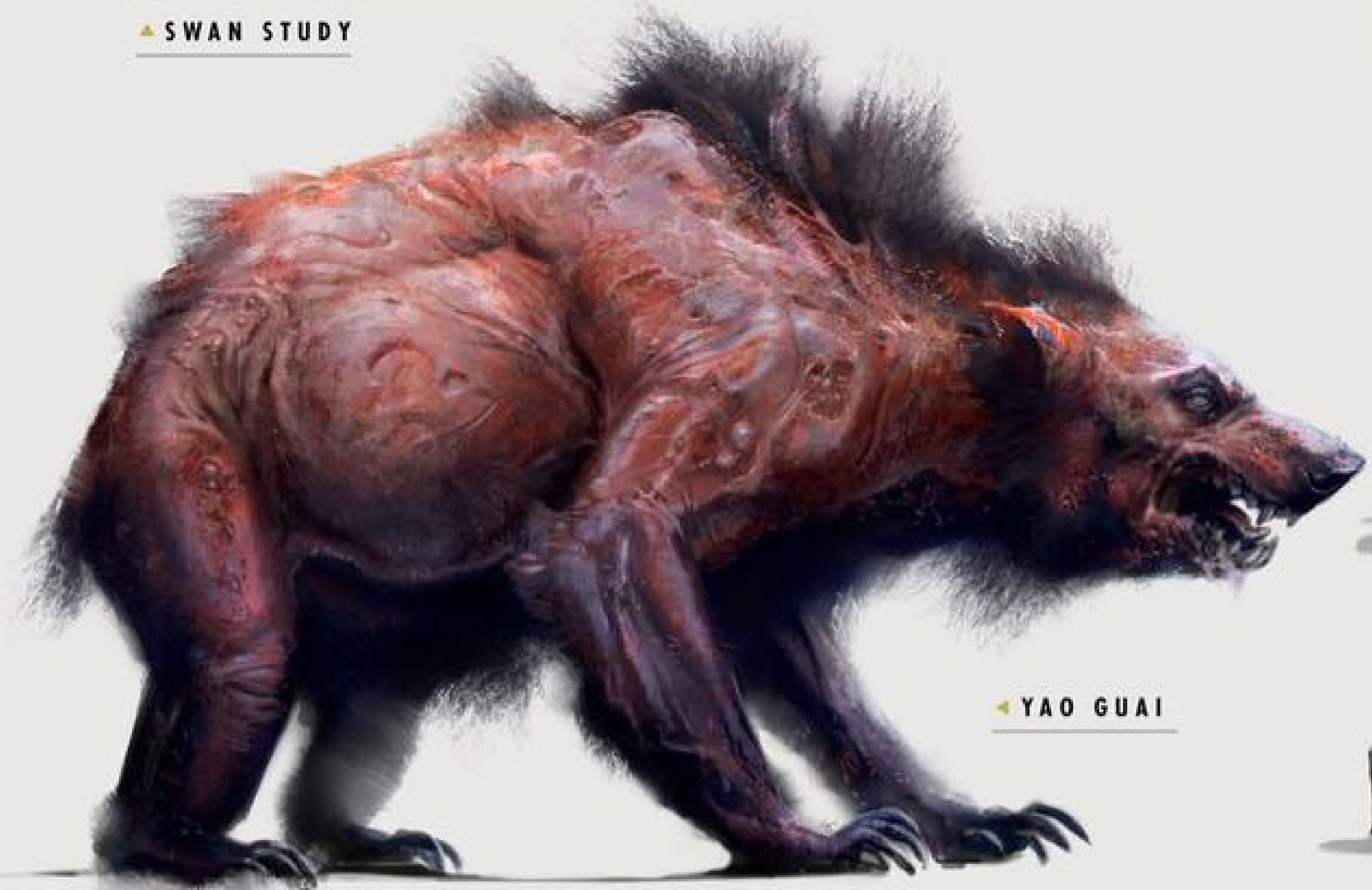
SWAN



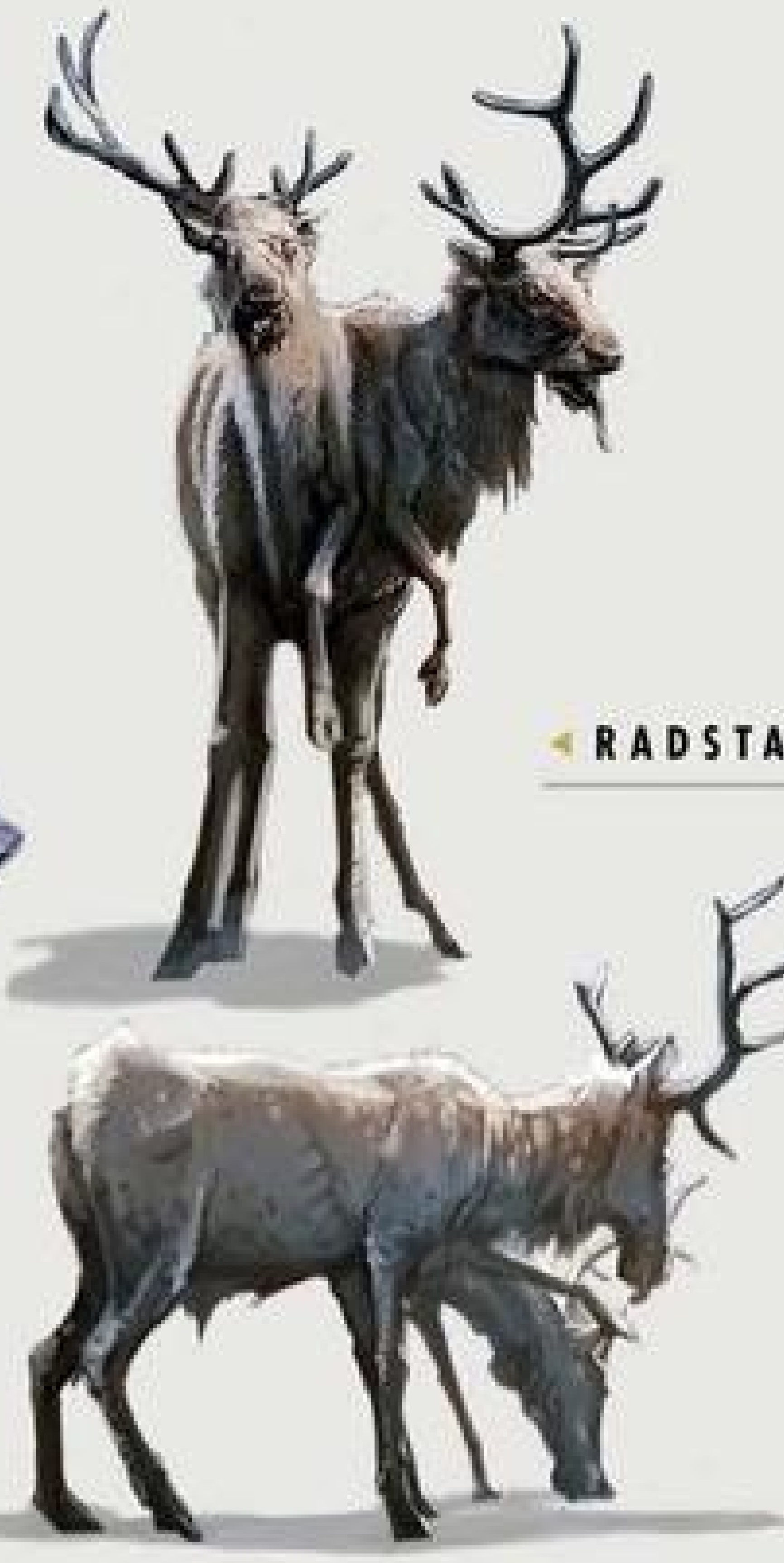
CENTAUR


PAINTED WHITE FACE / BLACK EYES (BEHEMOTH JUGGALO)
MASSIVE BOAT ANCHOR
SWAN BOAT ARMOR W/ FISH NETS FOR LASHING HUMAN HEAD ORNAMENTS
PROW OF SWAN BOAT FOR SHIELD OR SECONDARY WEAPON.
WEARS A TUTU?
WEAPONS: BOAT UPRIGHT,

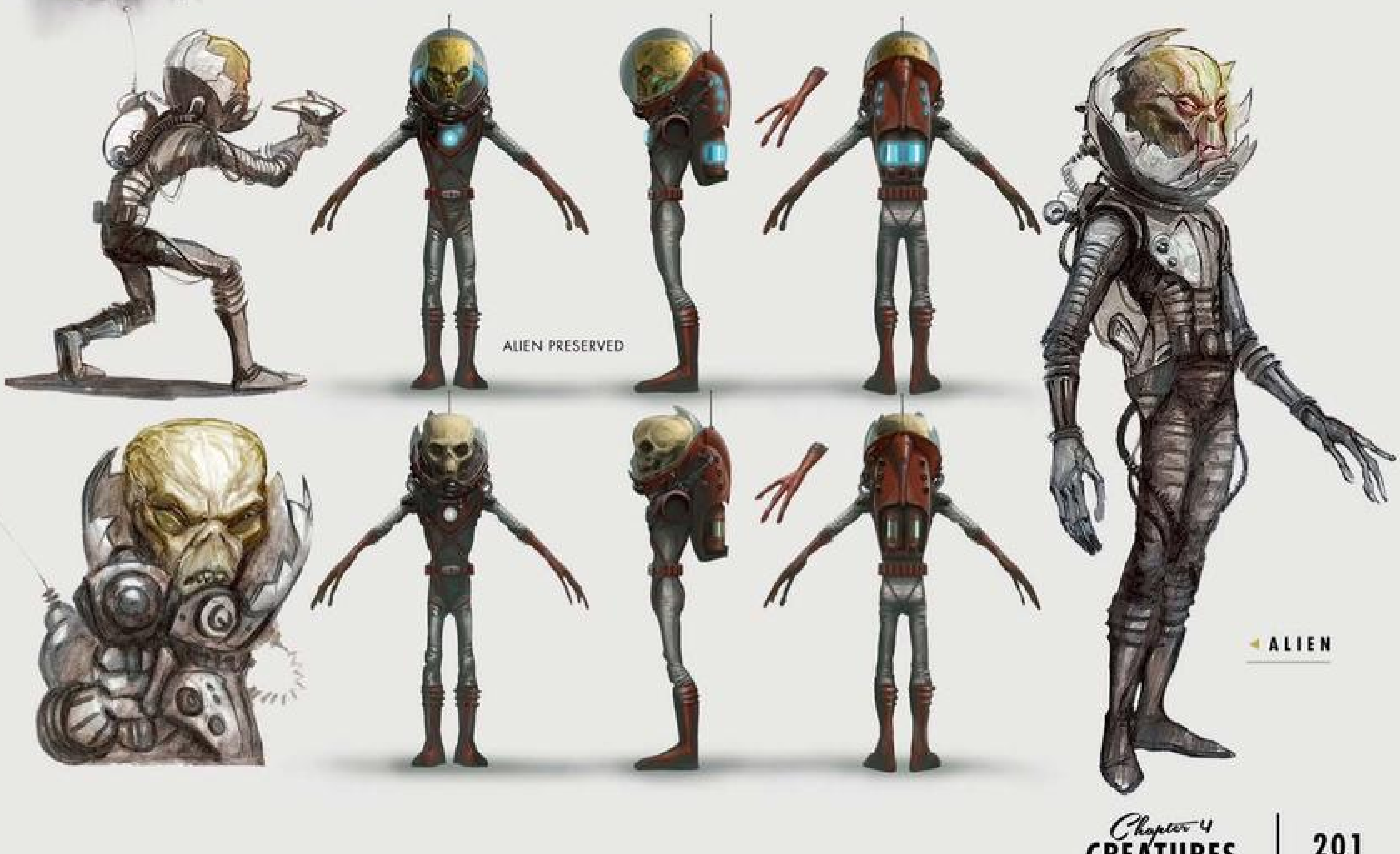
SWAN STUDY



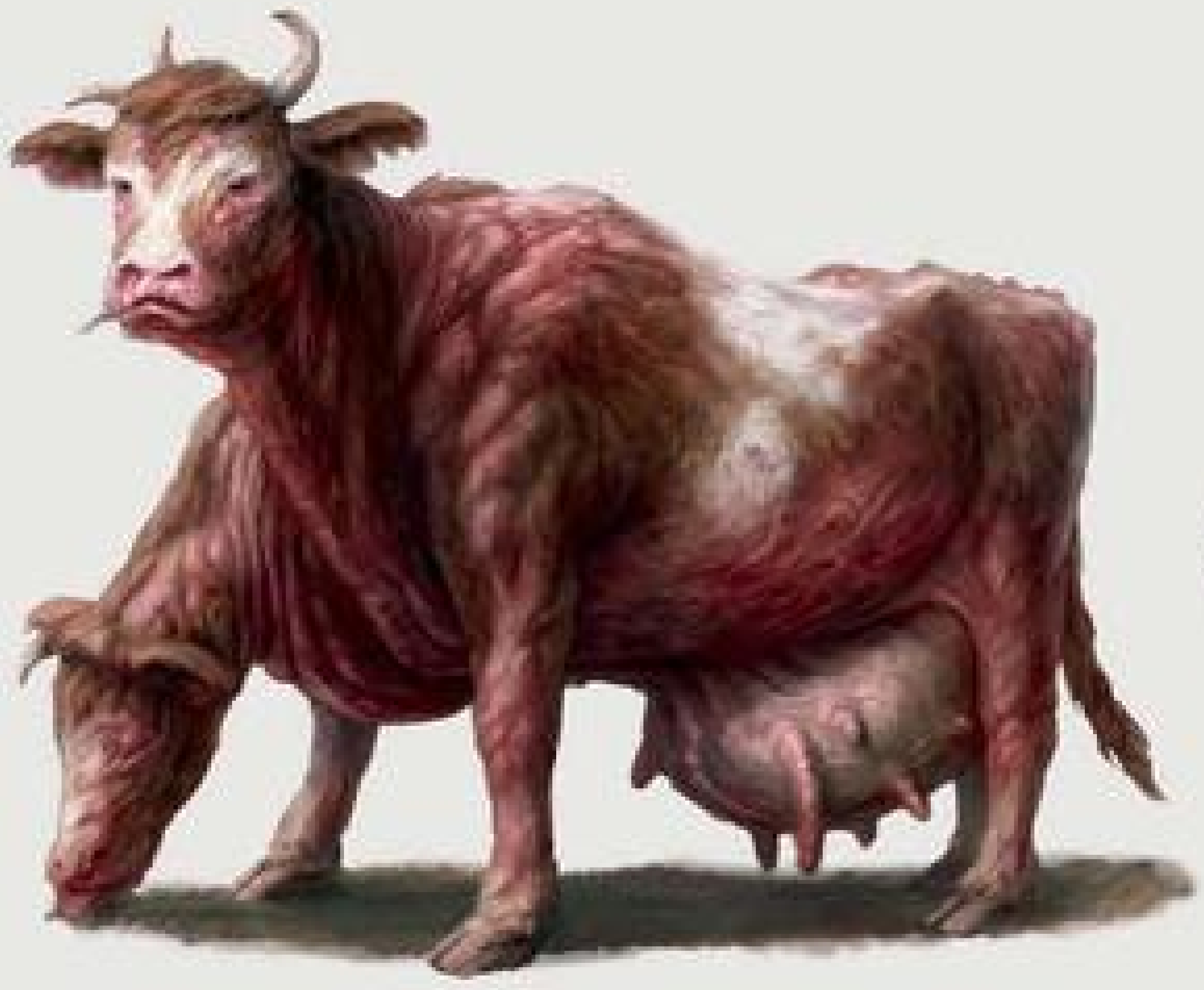
YAO GUAI

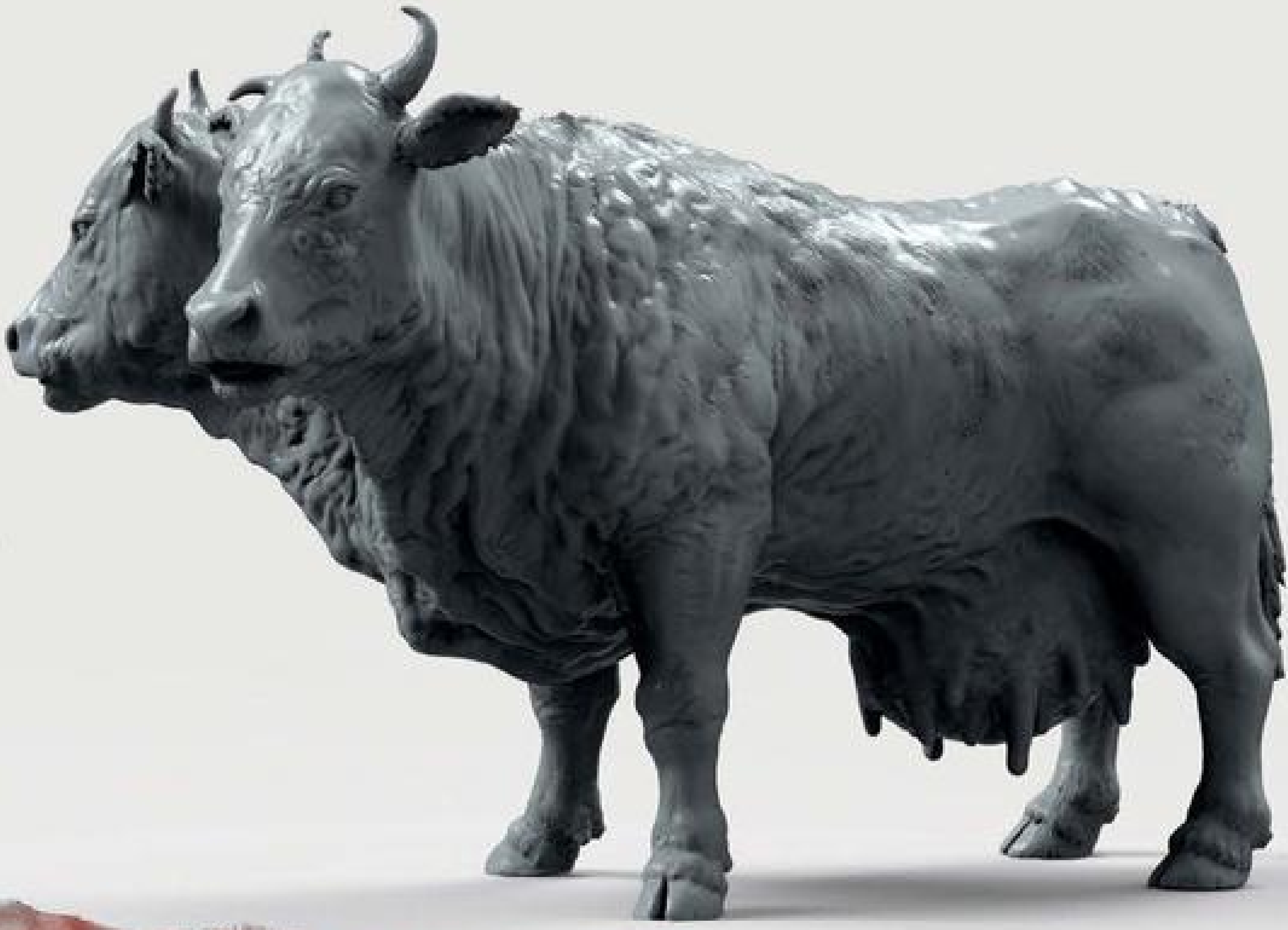


RADSTAG


ALIEN PRESERVED

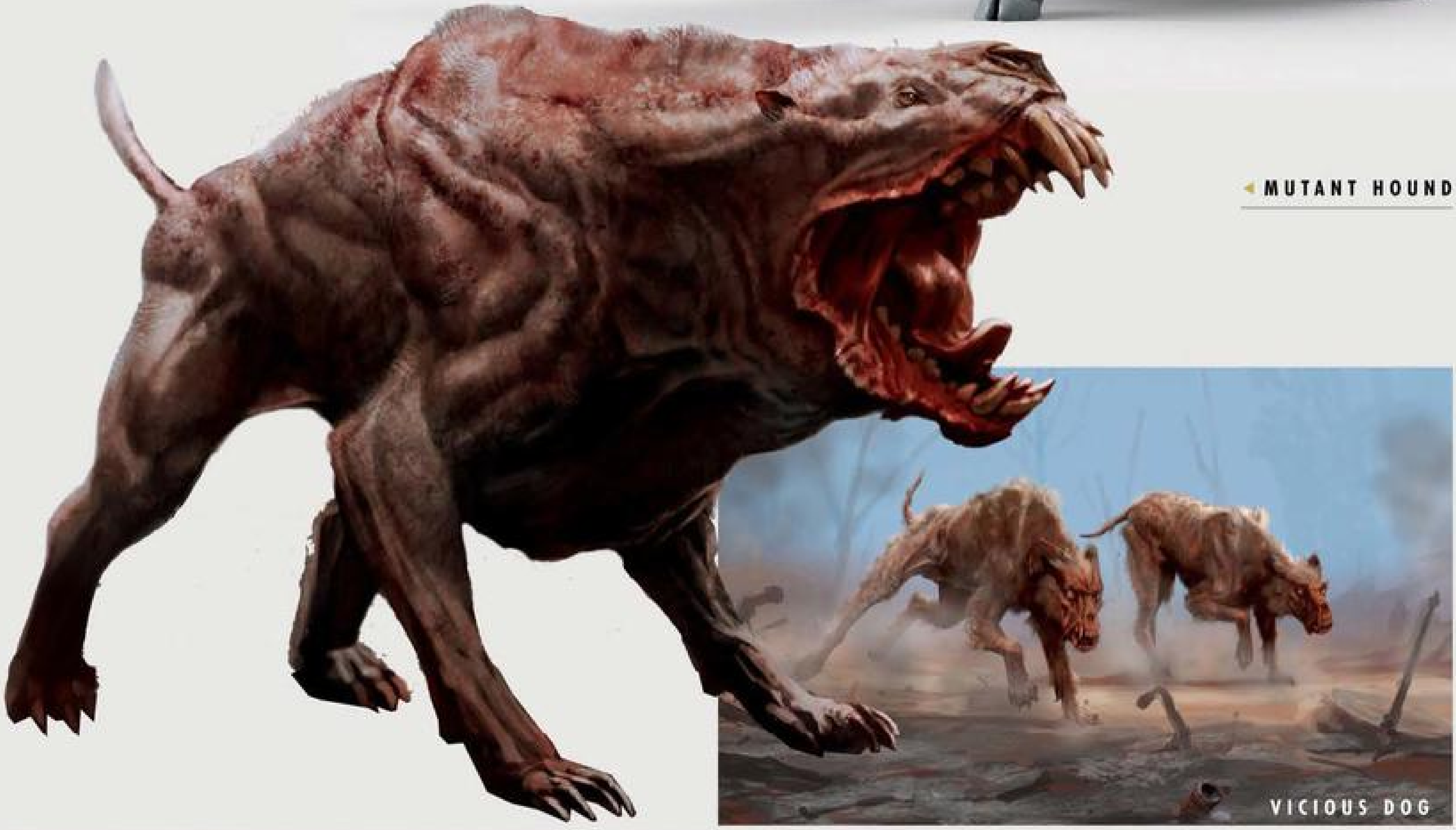
ALIEN





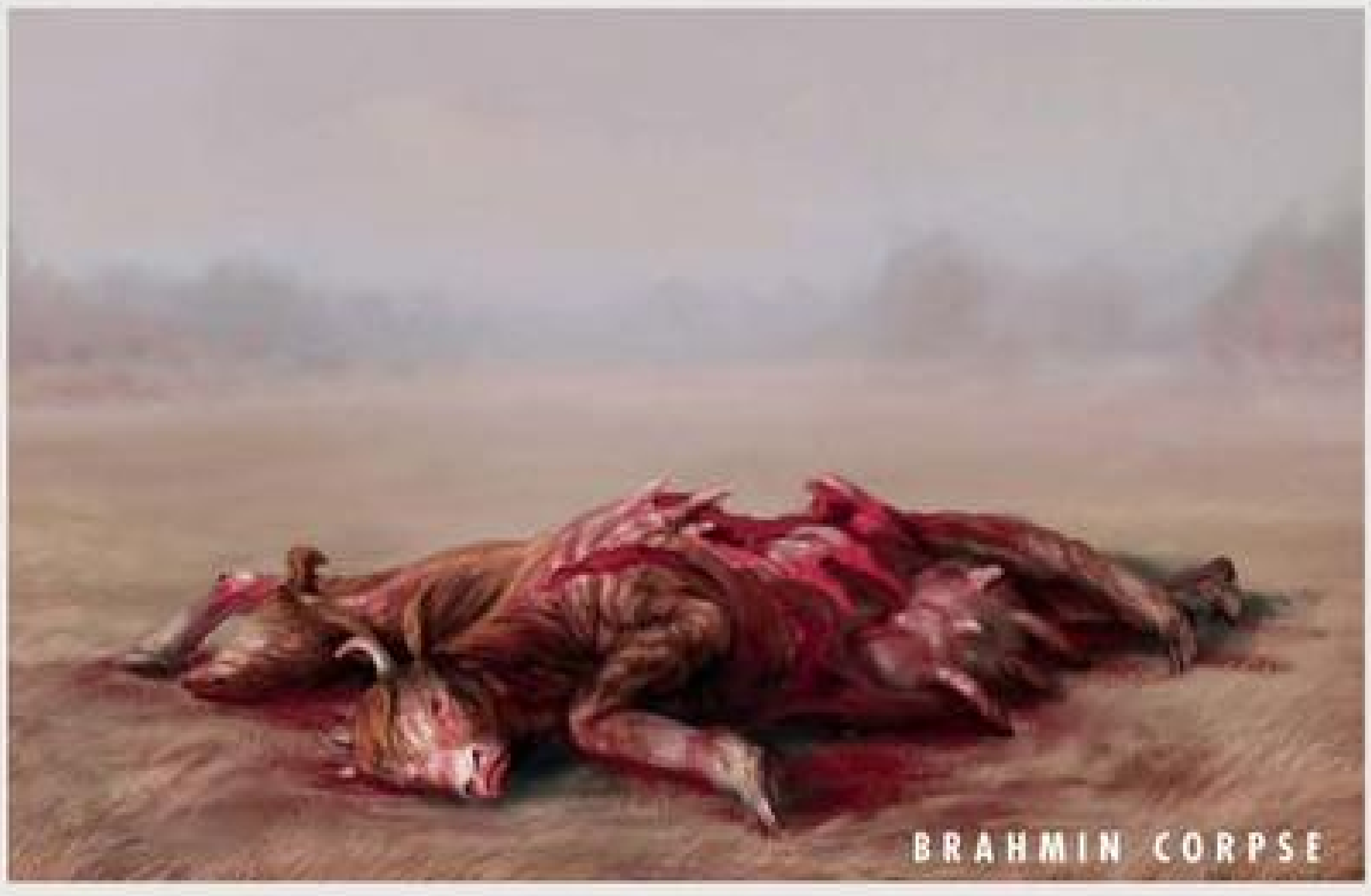
BRAHMIN

We didn't want to change this guy up much from the last game. Just ended up giving him some fur.

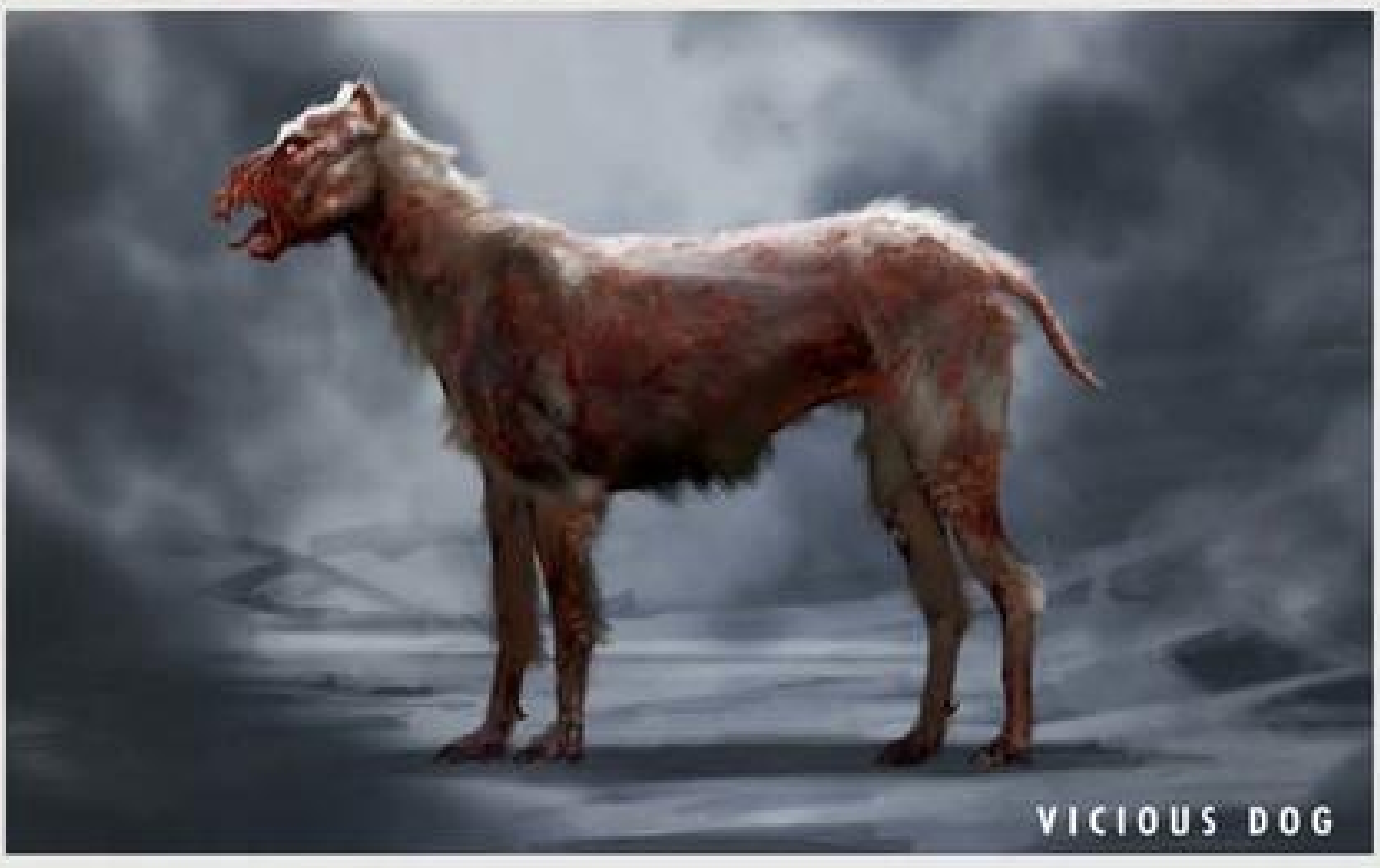


MUTANT HOUND

VICIOUS DOG

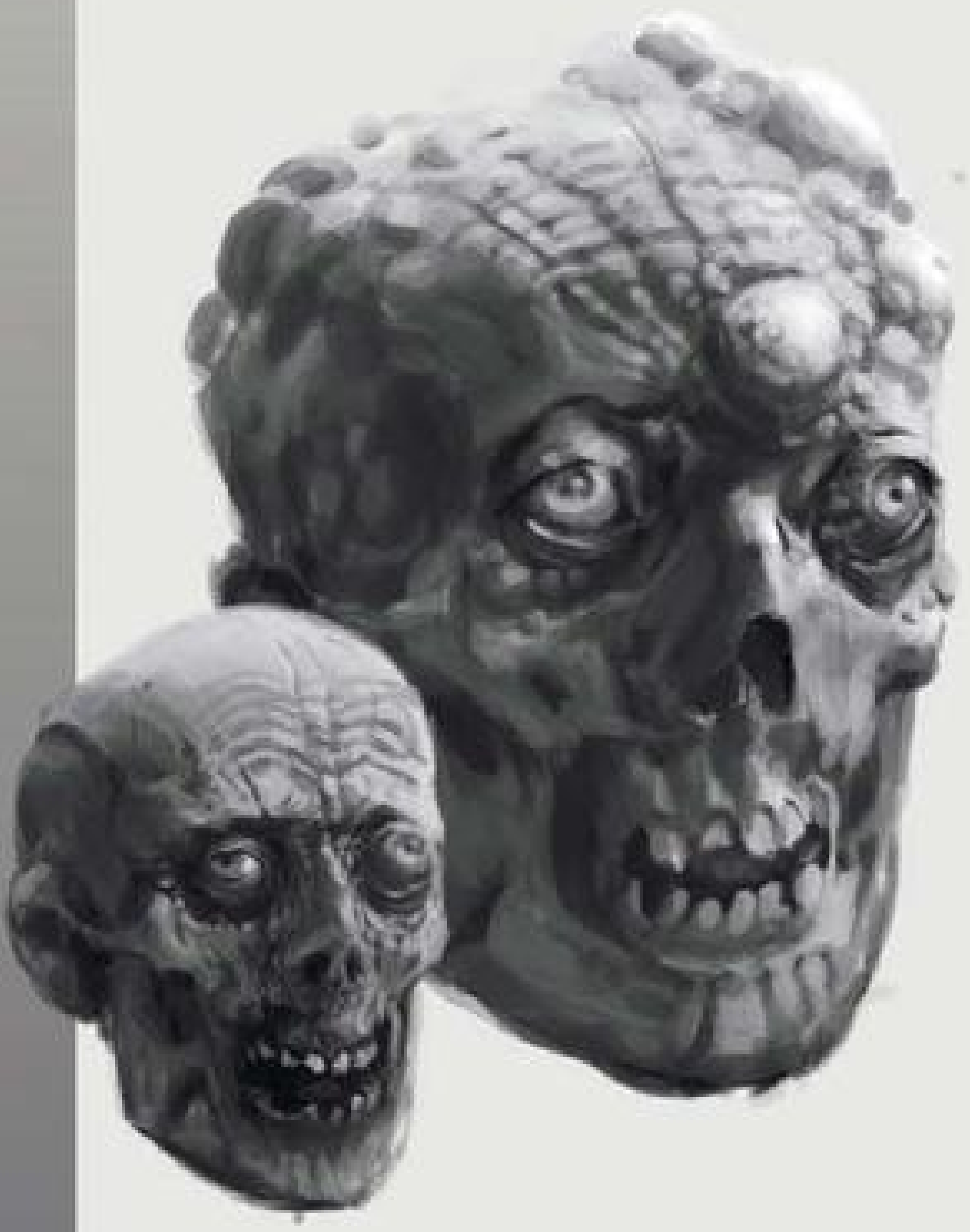


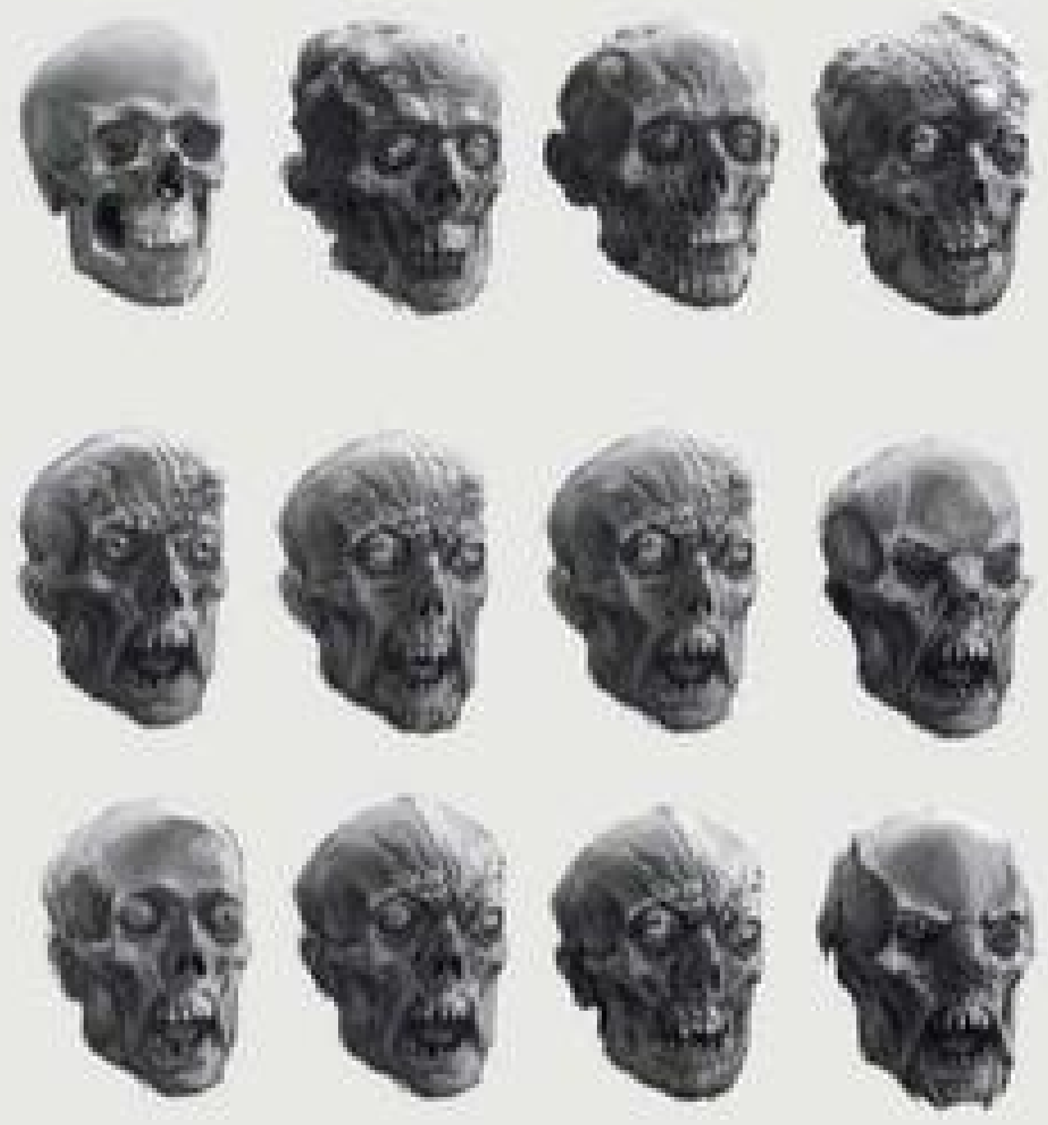
BRAHMIN CORPSE

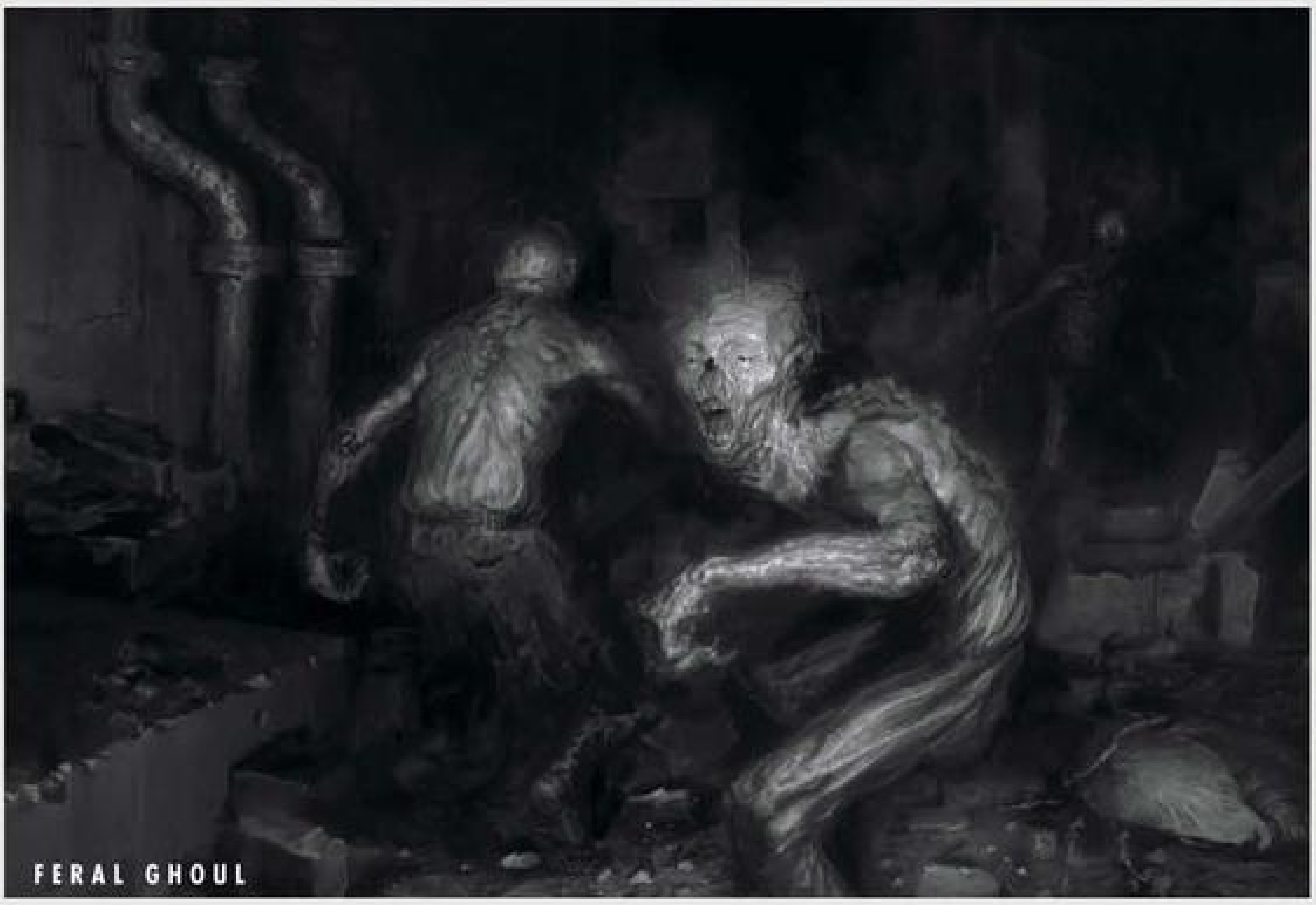


VICIOUS DOG

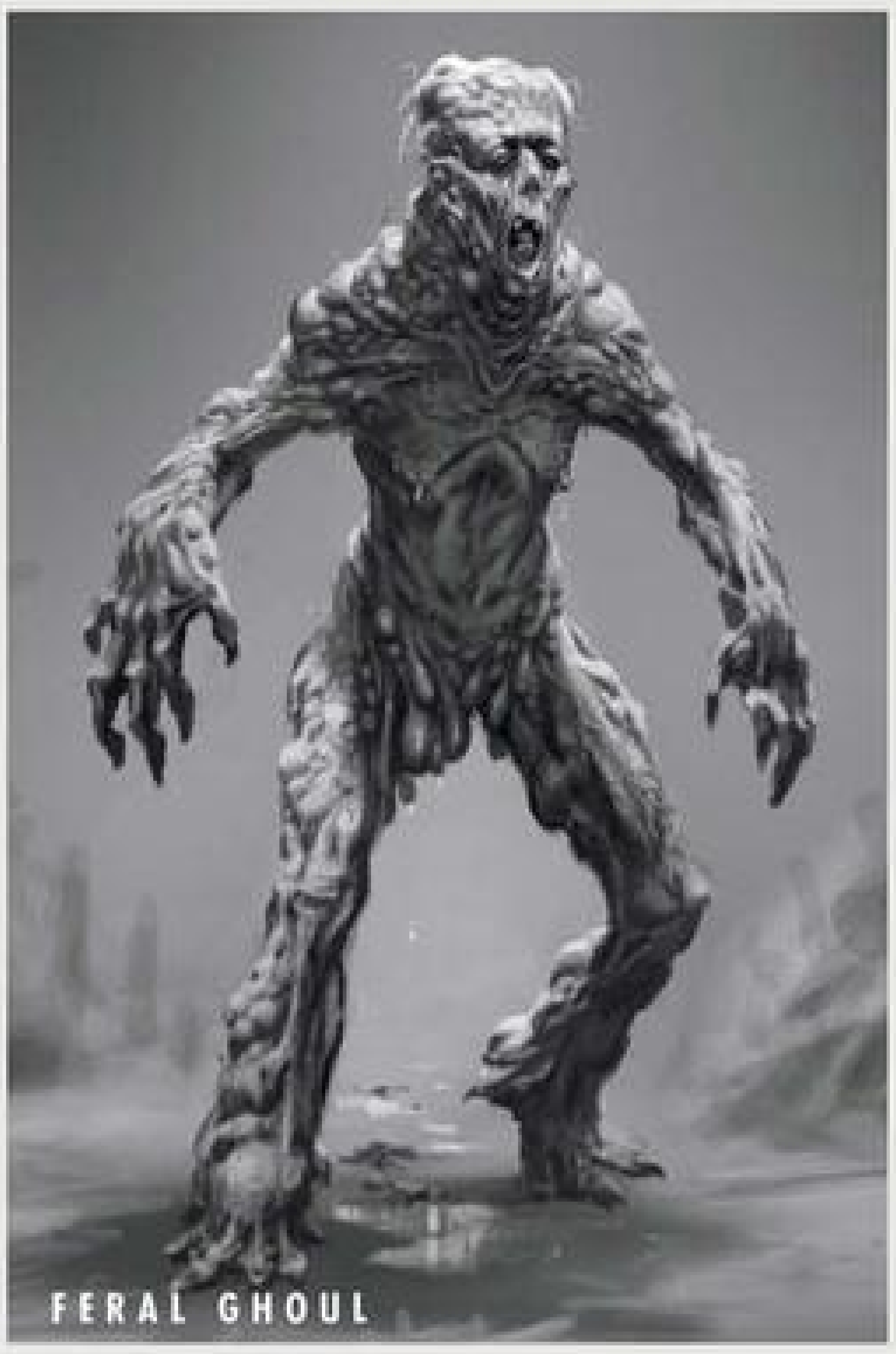
GHOUL NPC





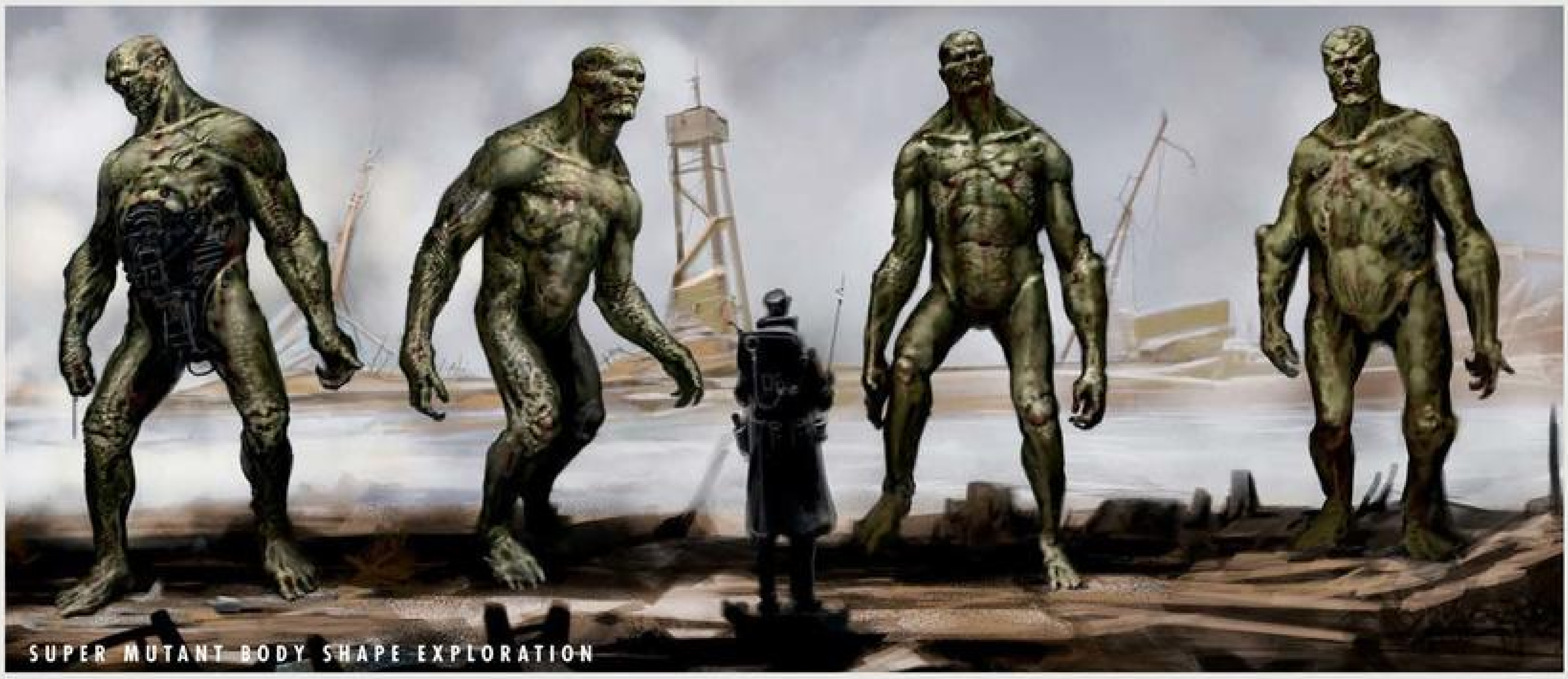


FERAL GHOUL

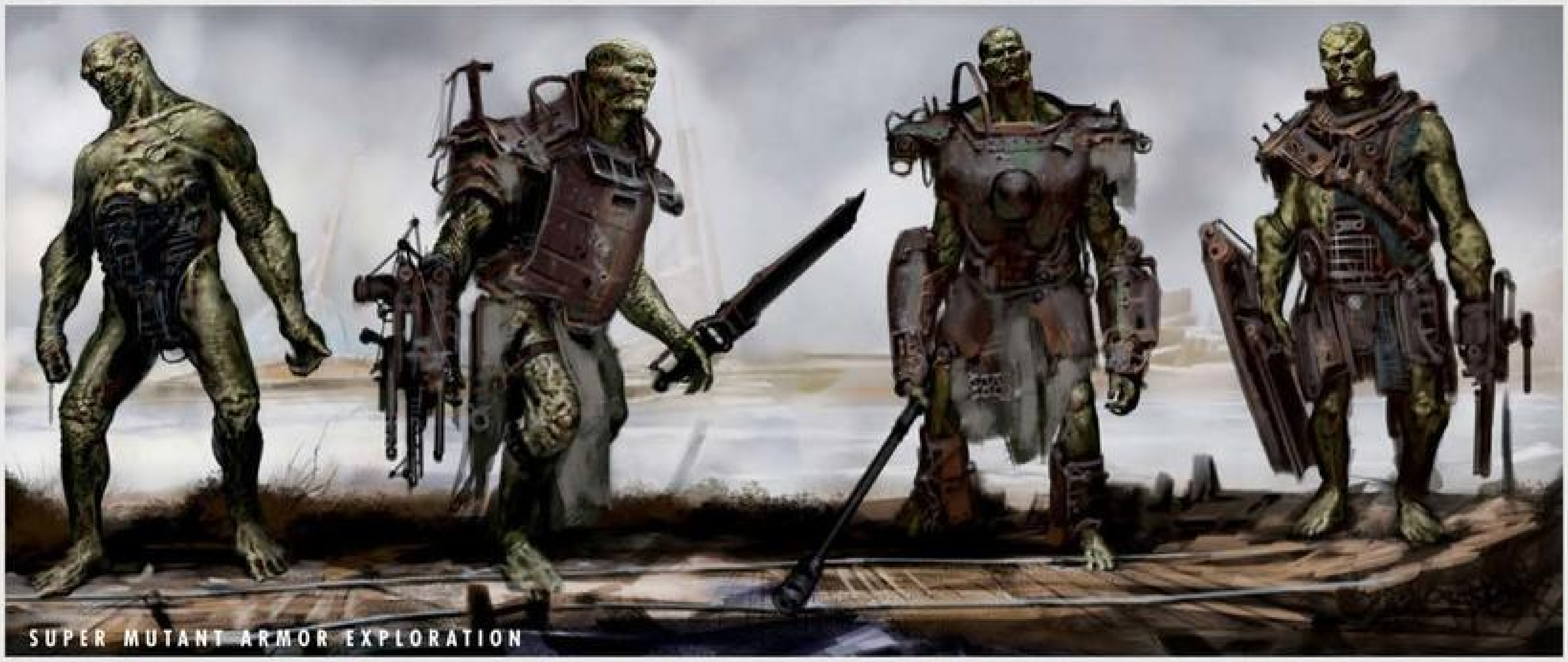


FERAL GHOUL

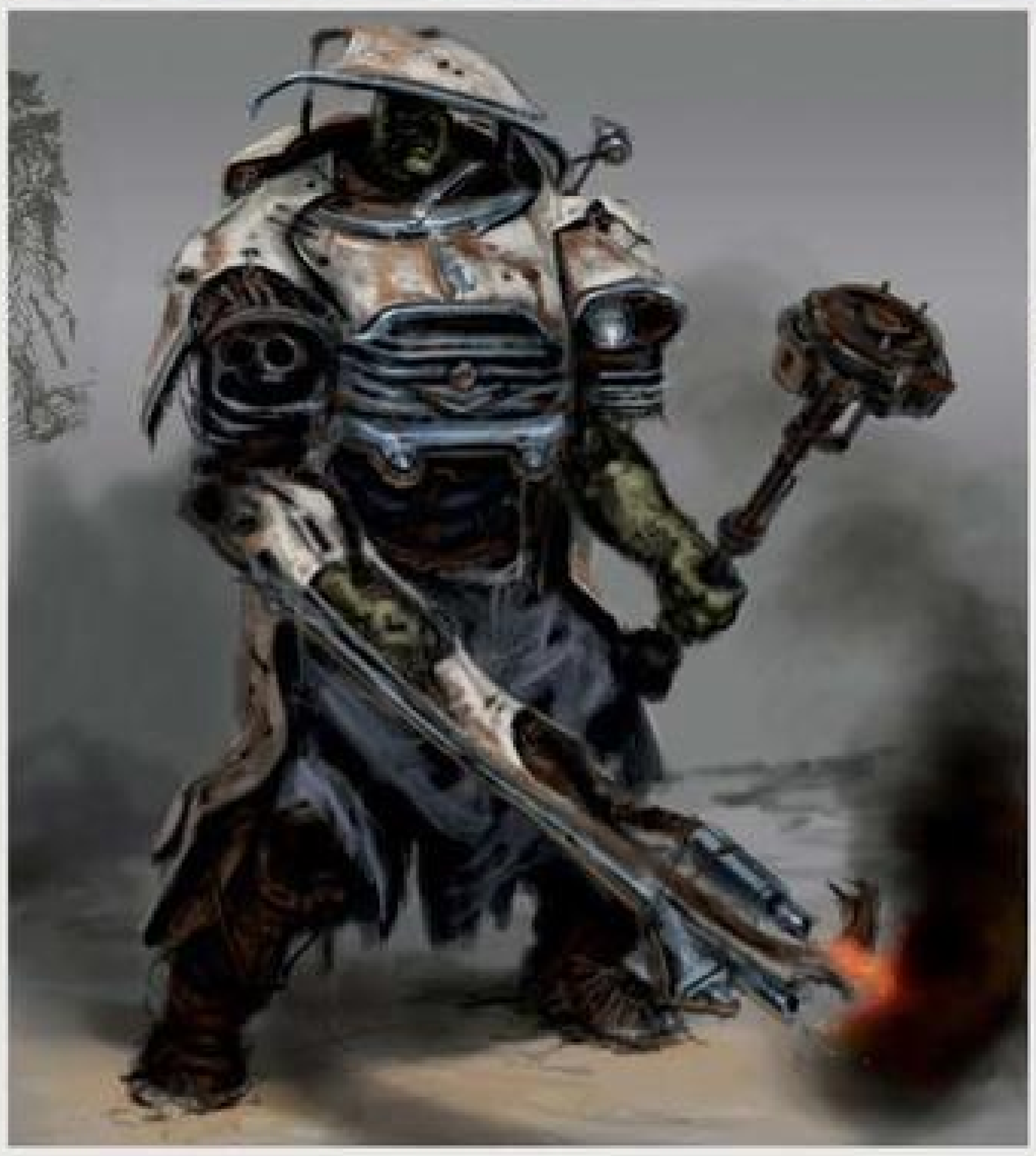
SUPER MUTANT

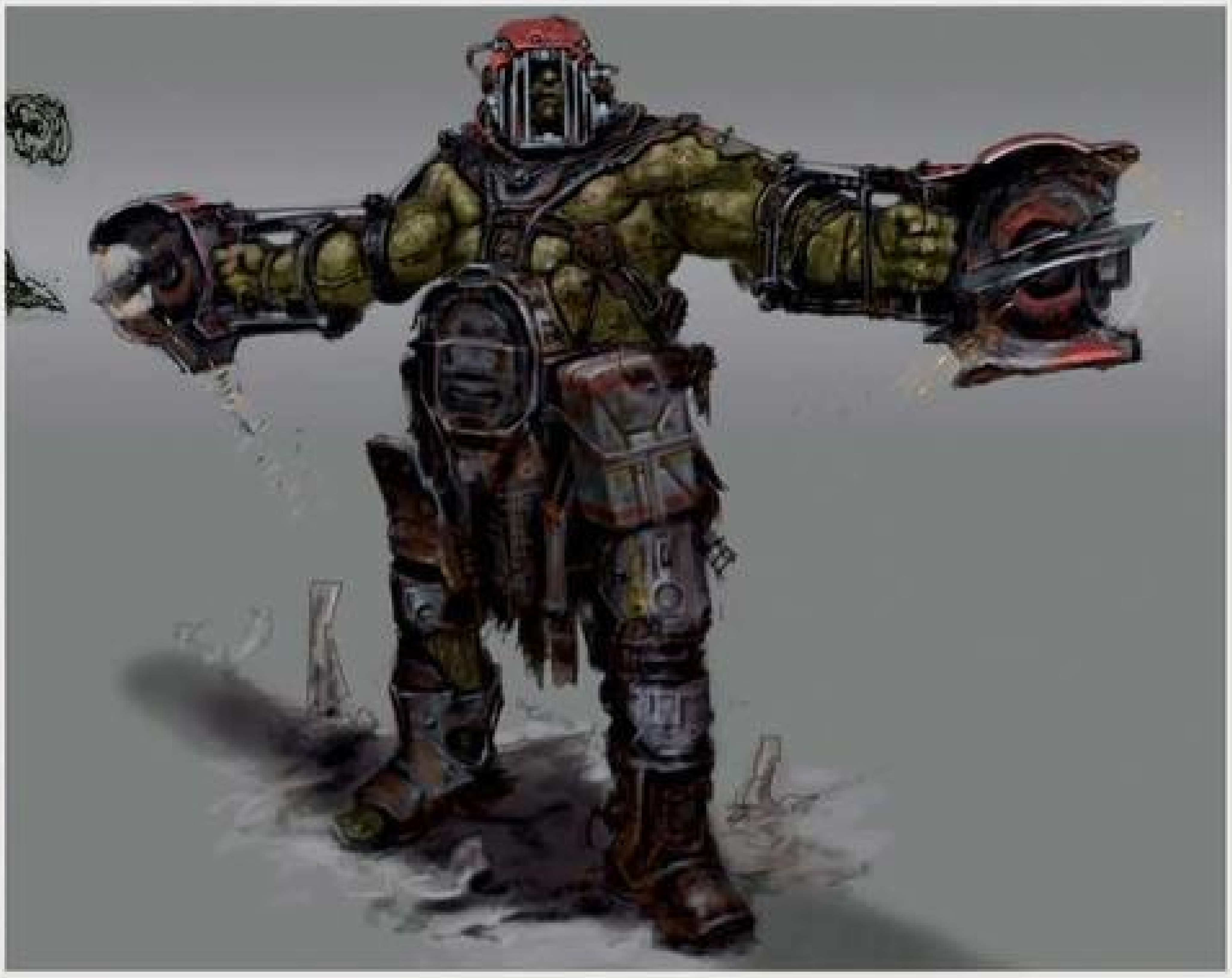


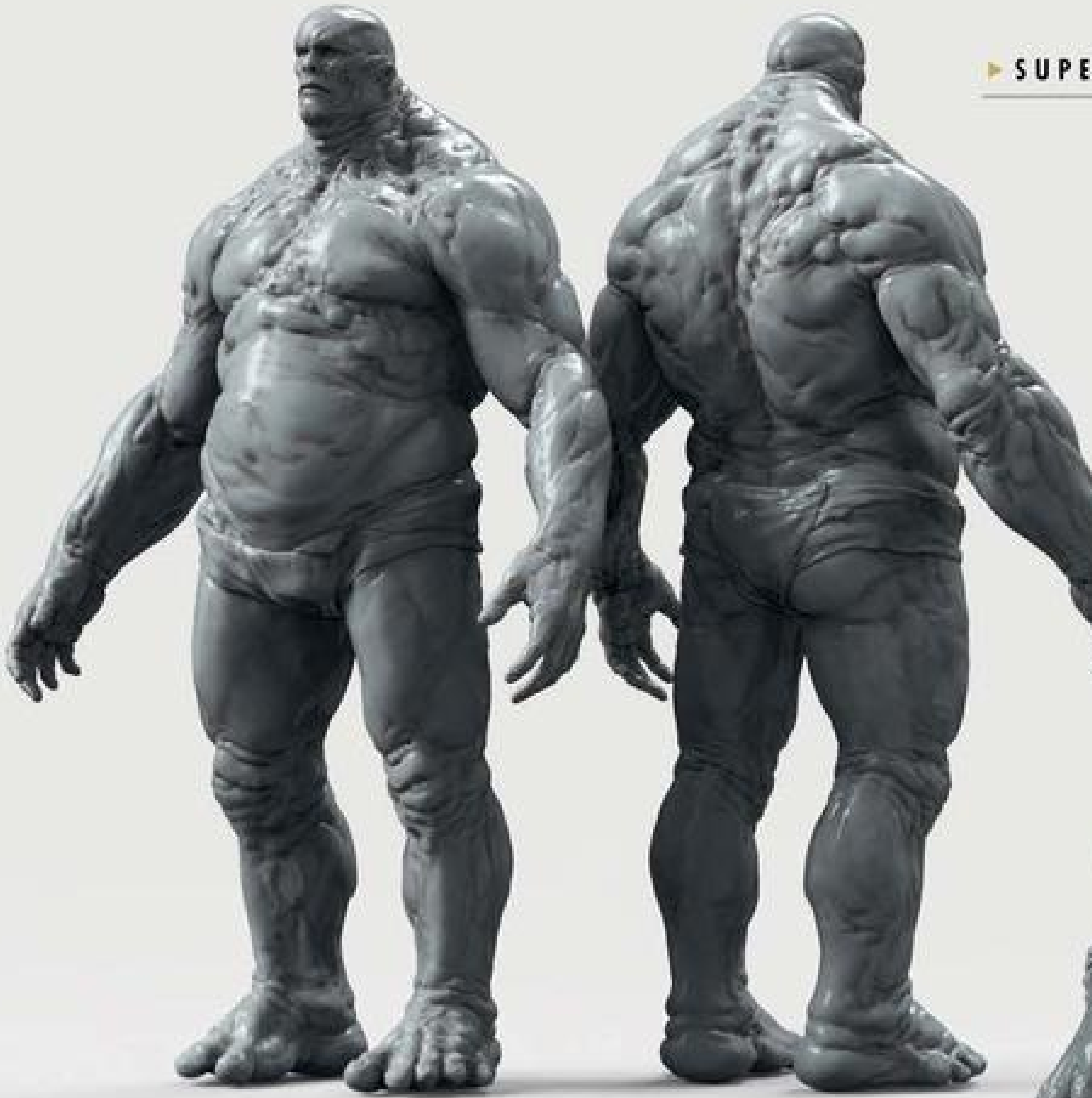
SUPER MUTANT BODY SHAPE EXPLORATION



SUPER MUTANT ARMOR EXPLORATION

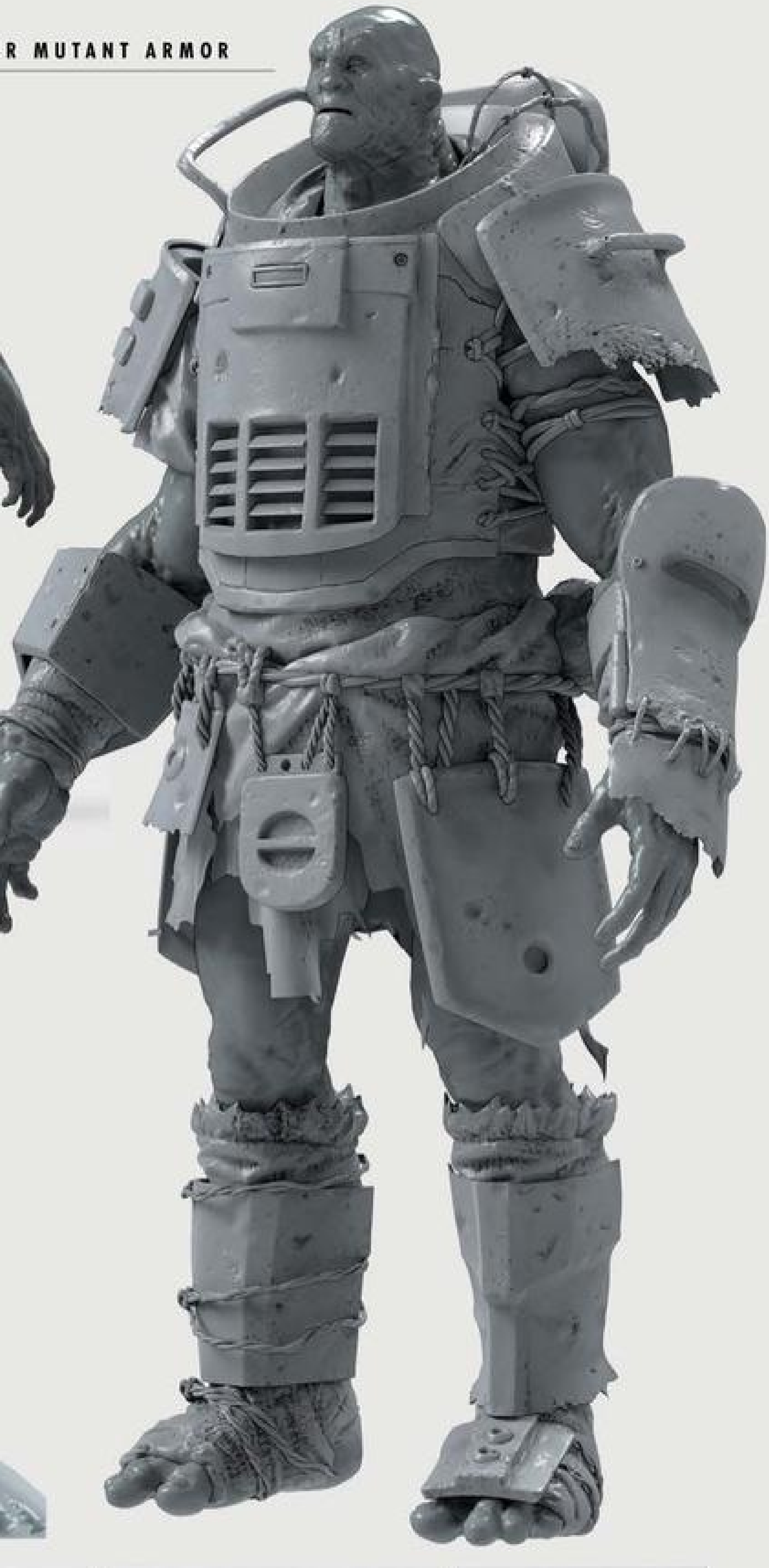


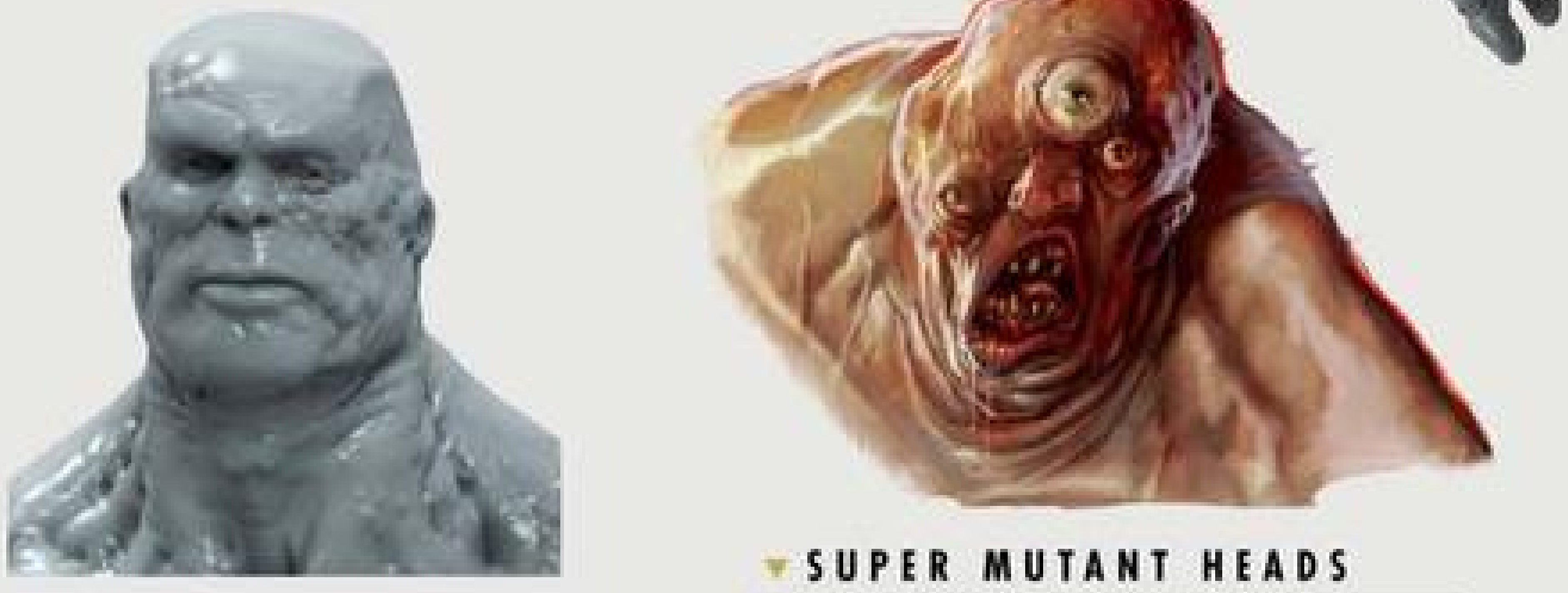




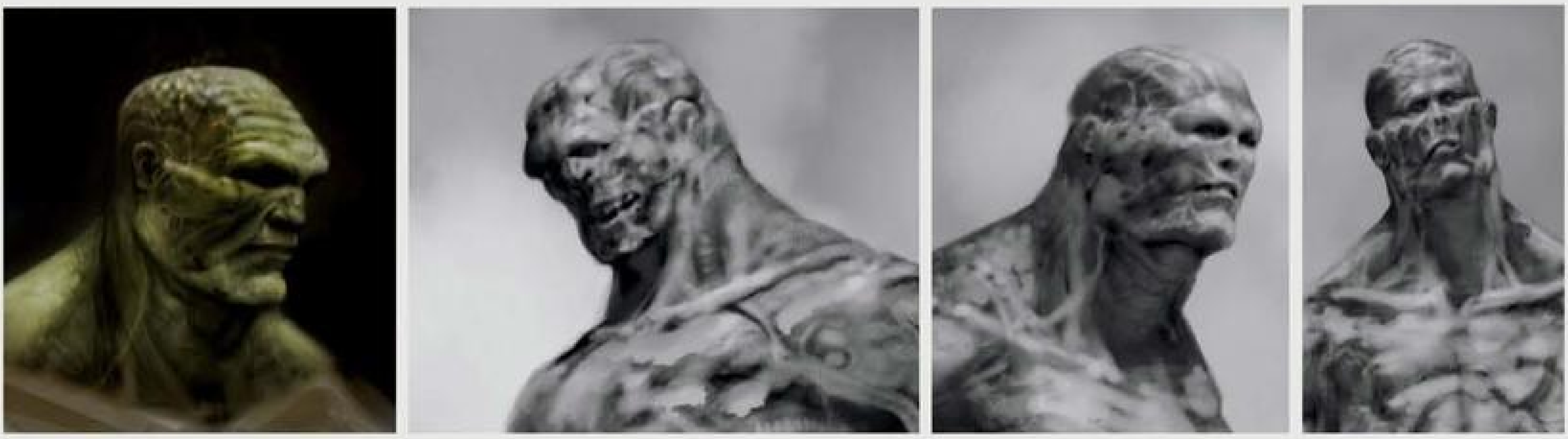
▲ SUPER MUTANT BODY

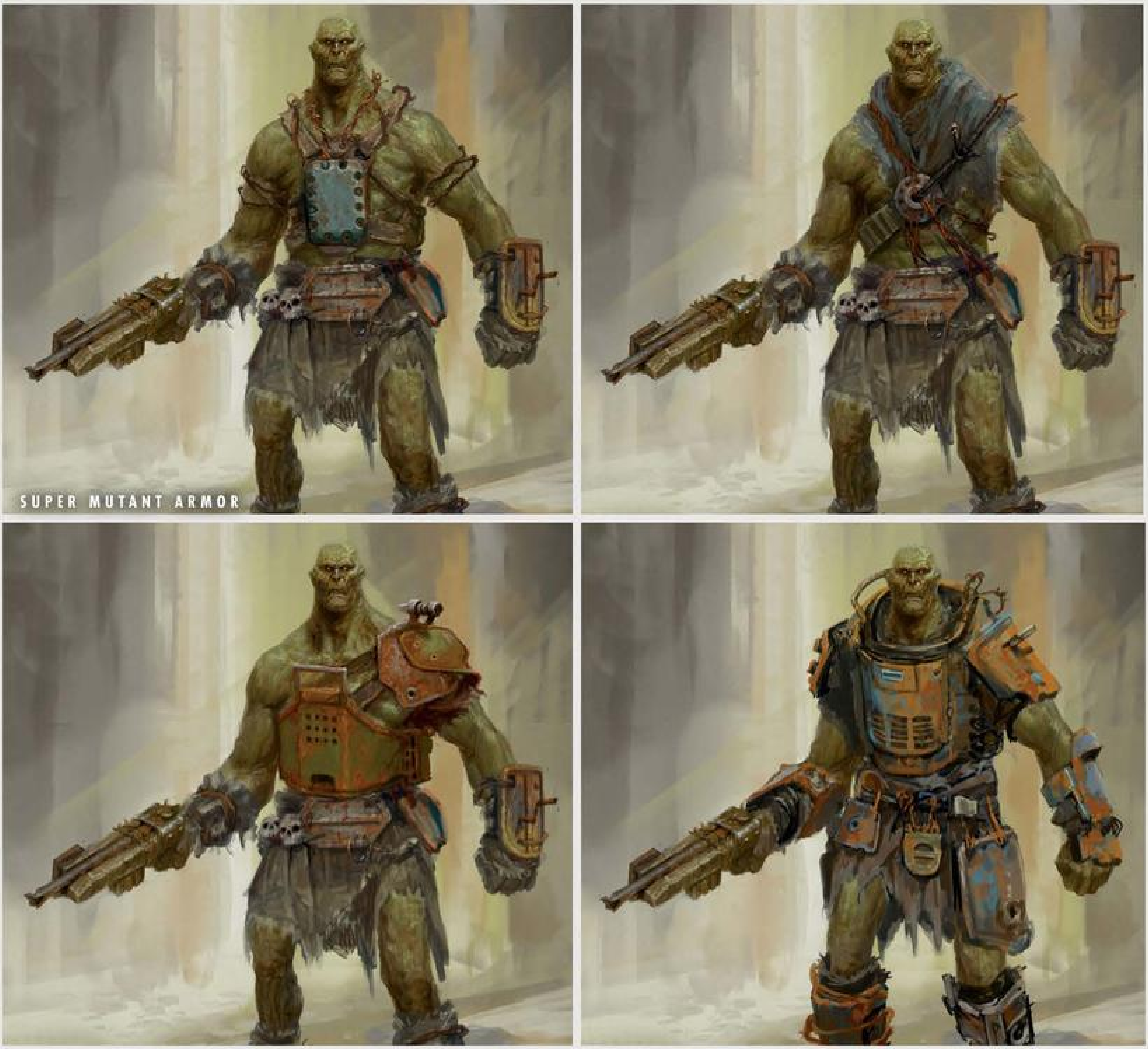
▸ SUPER MUTANT ARMOR



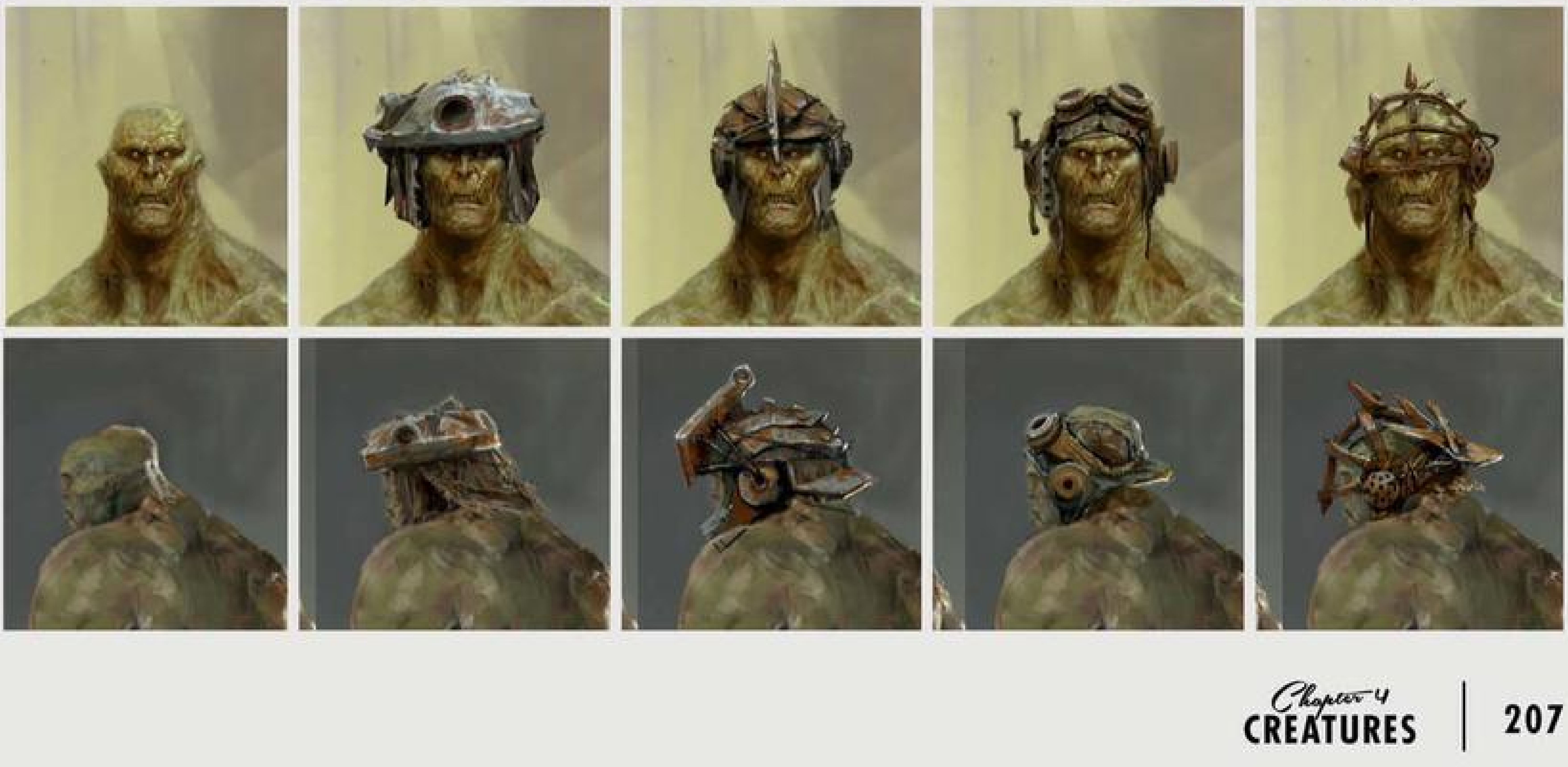


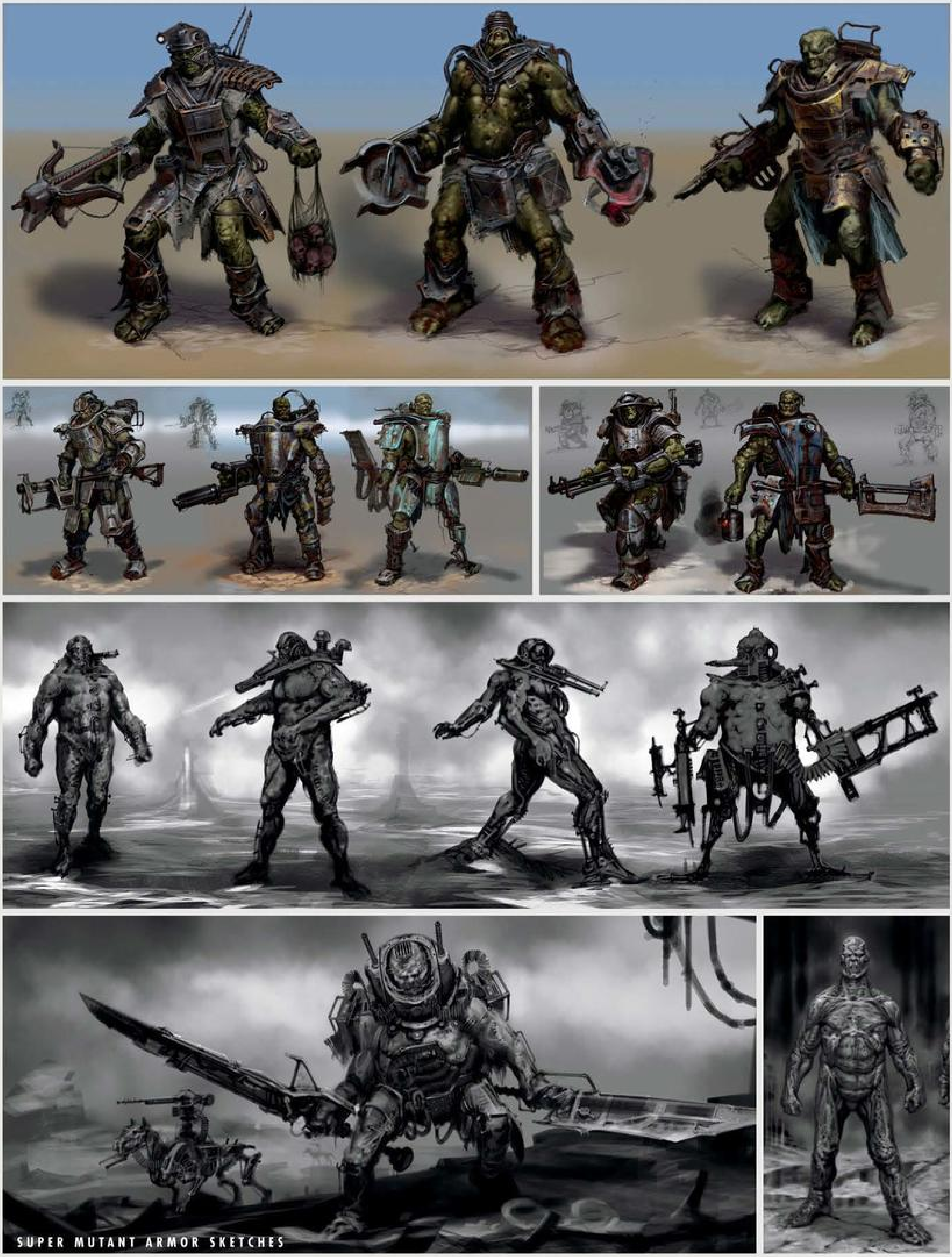
▾ SUPER MUTANT HEADS





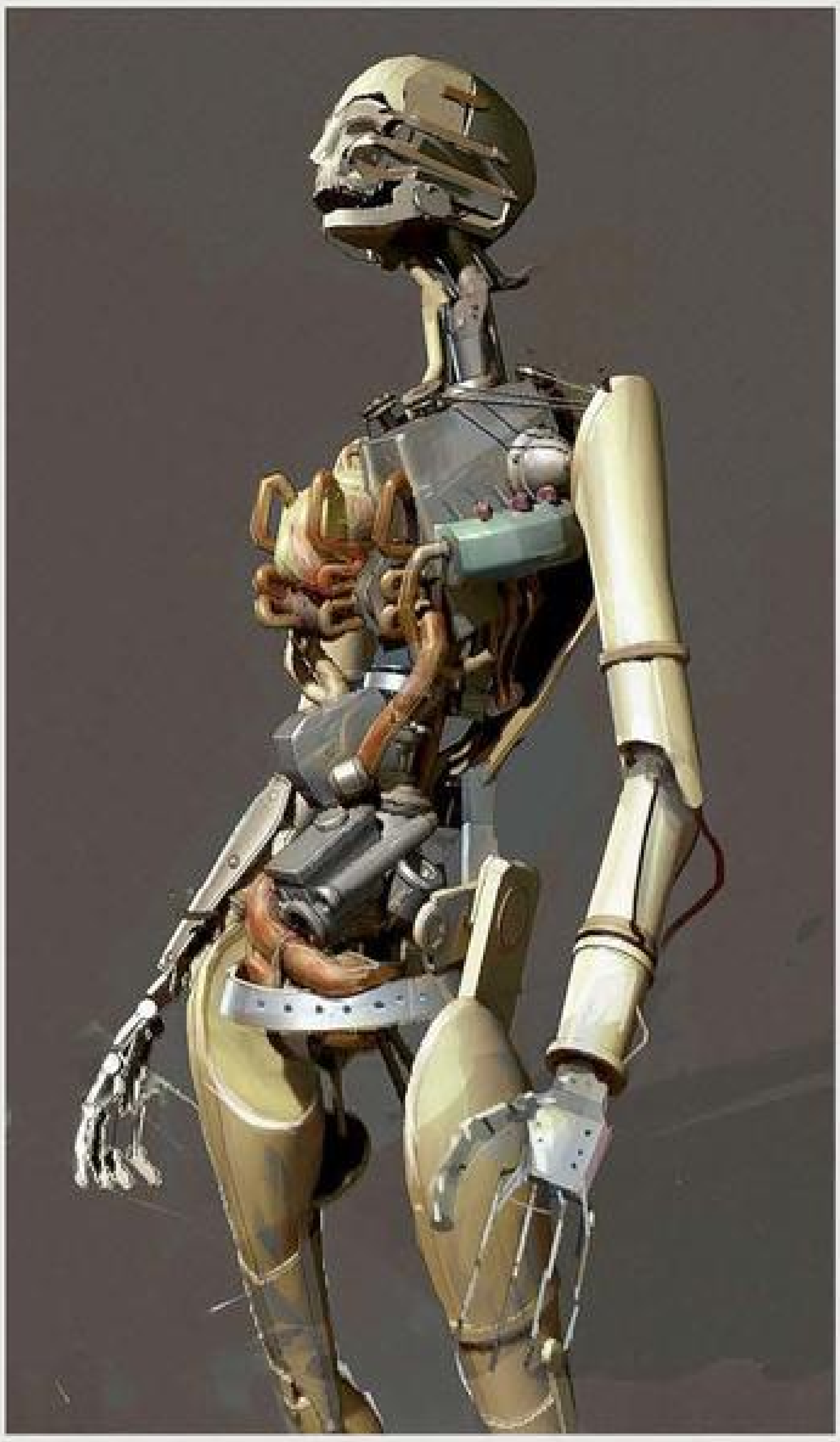
SUPER MUTANT ARMOR

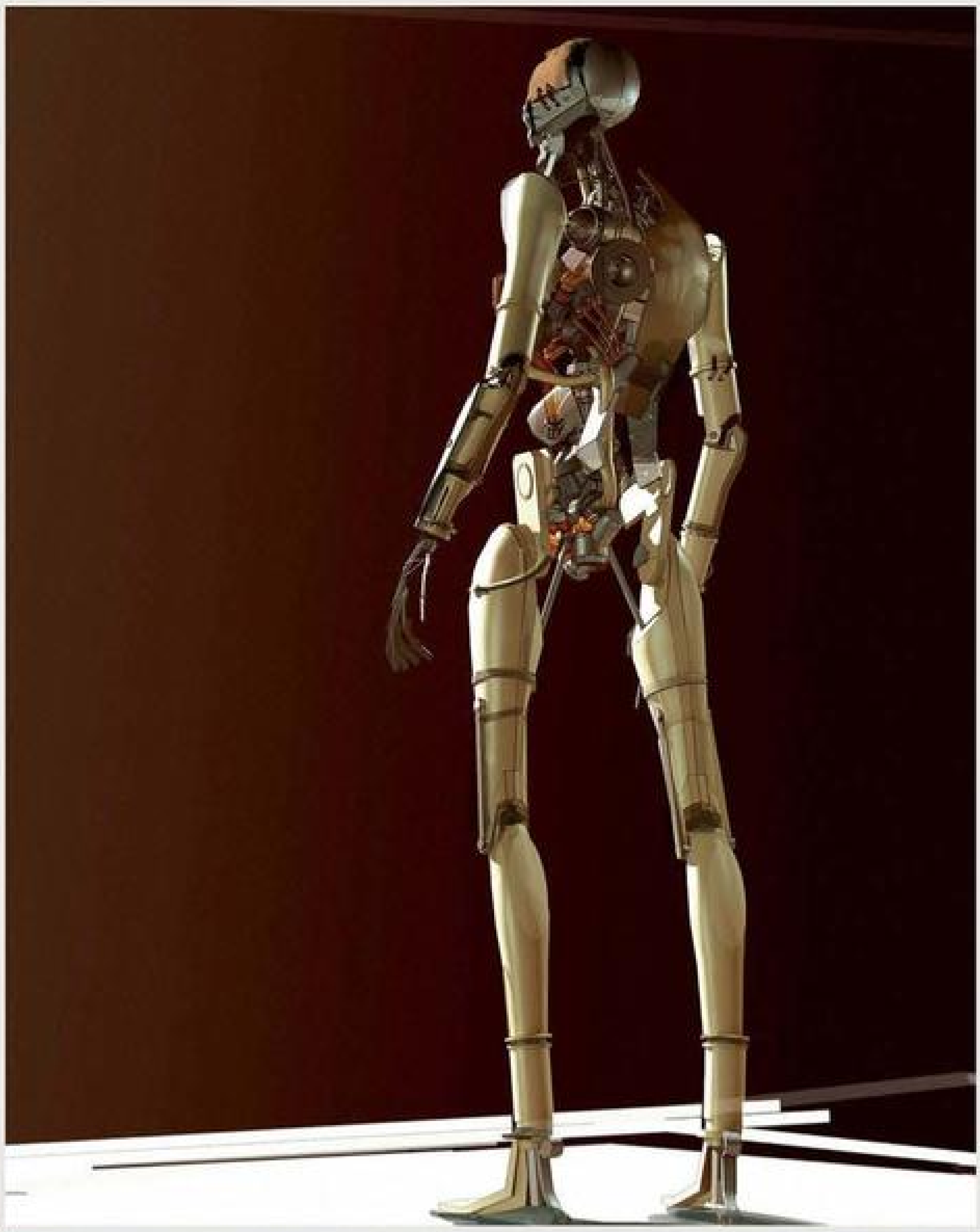


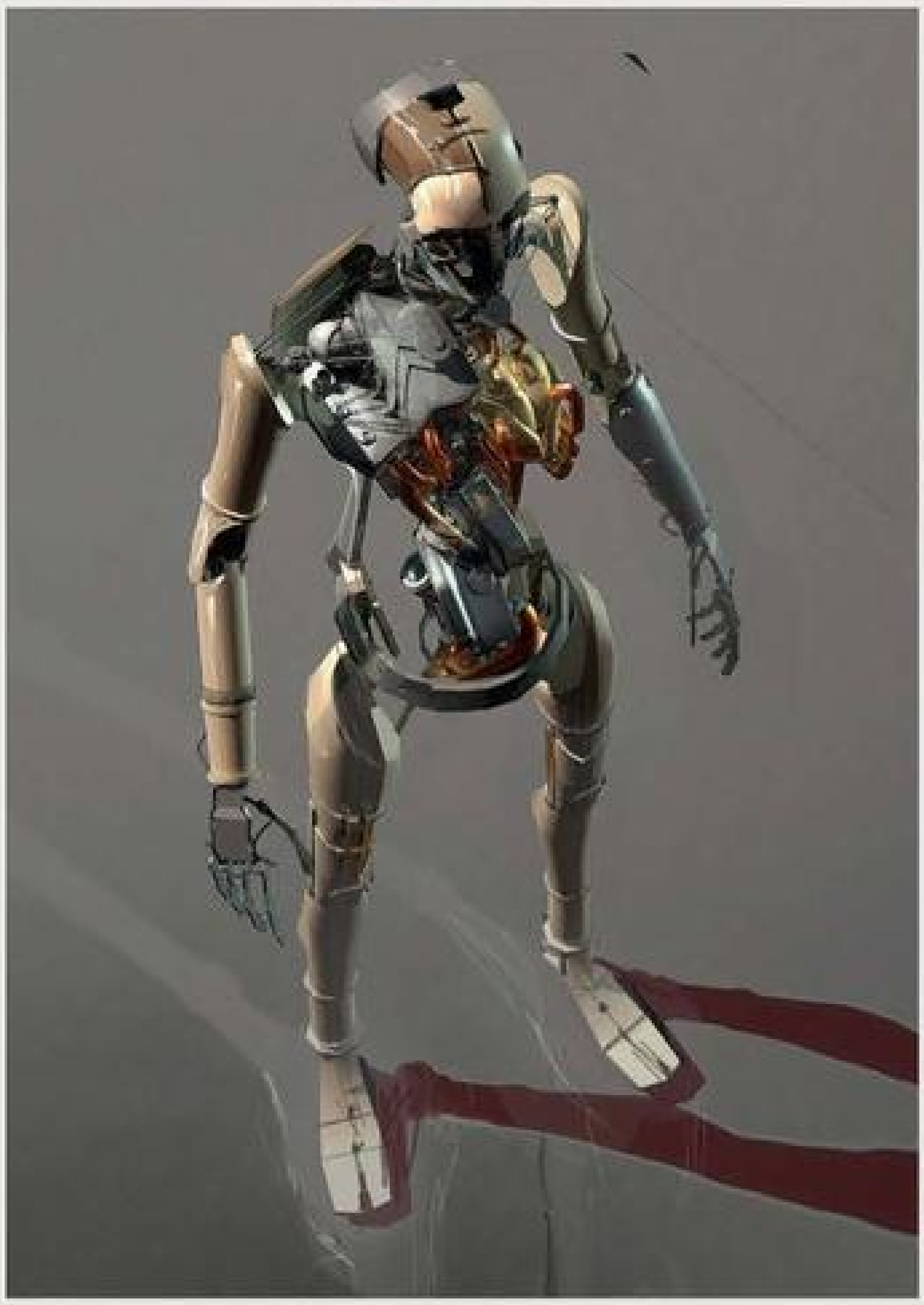


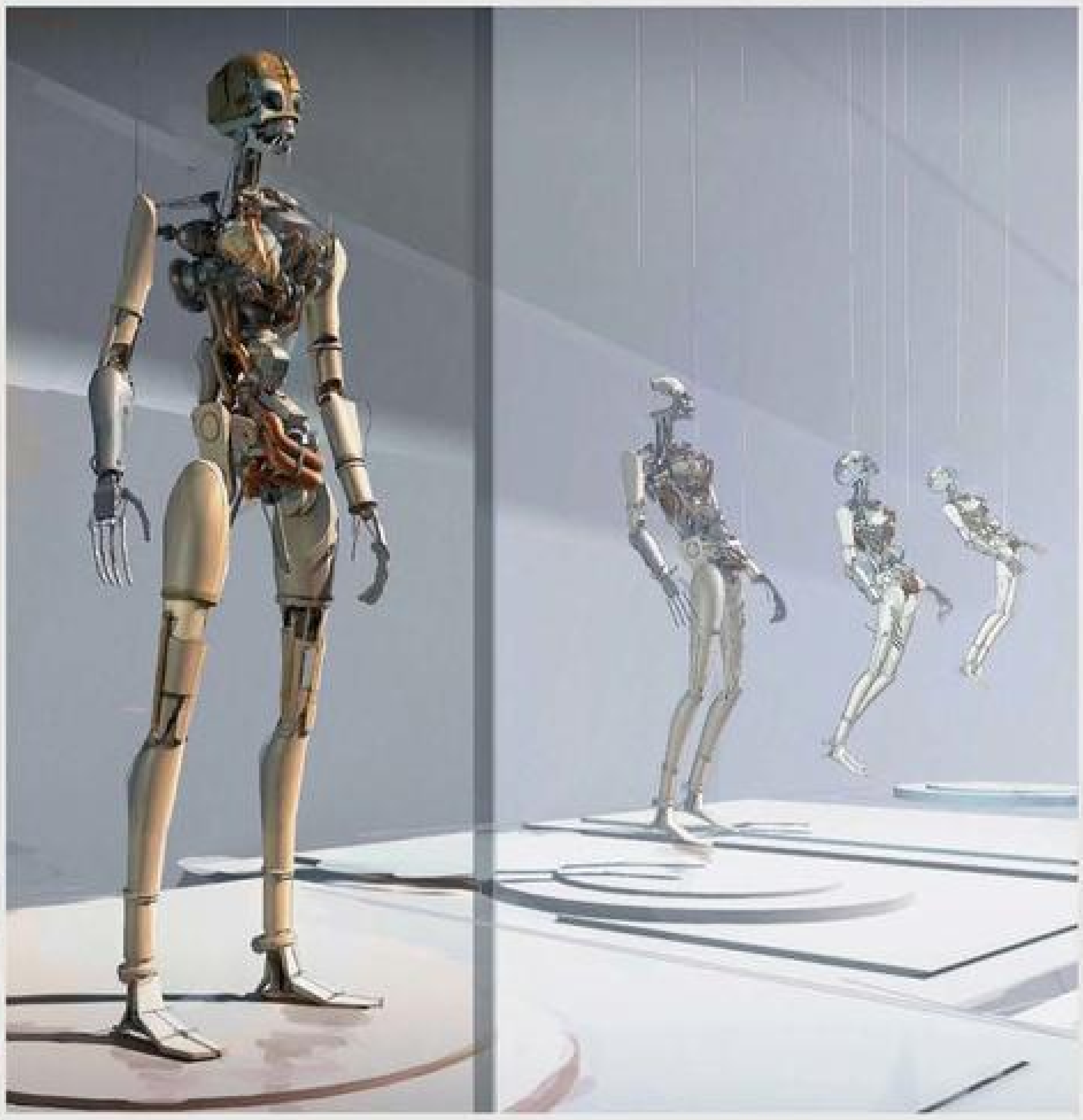
SUPER MUTANT ARMOR SKETCHES

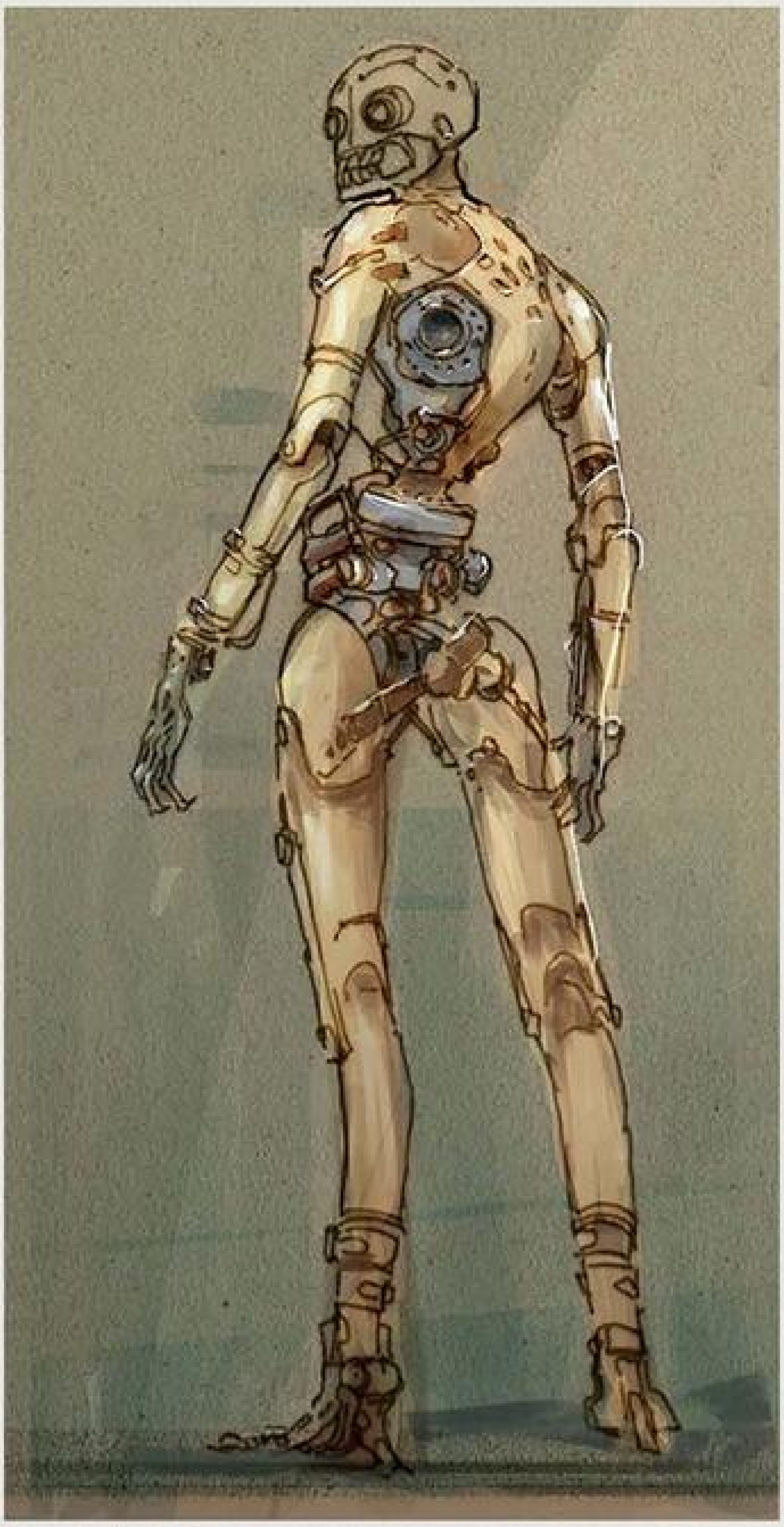
SYNTH

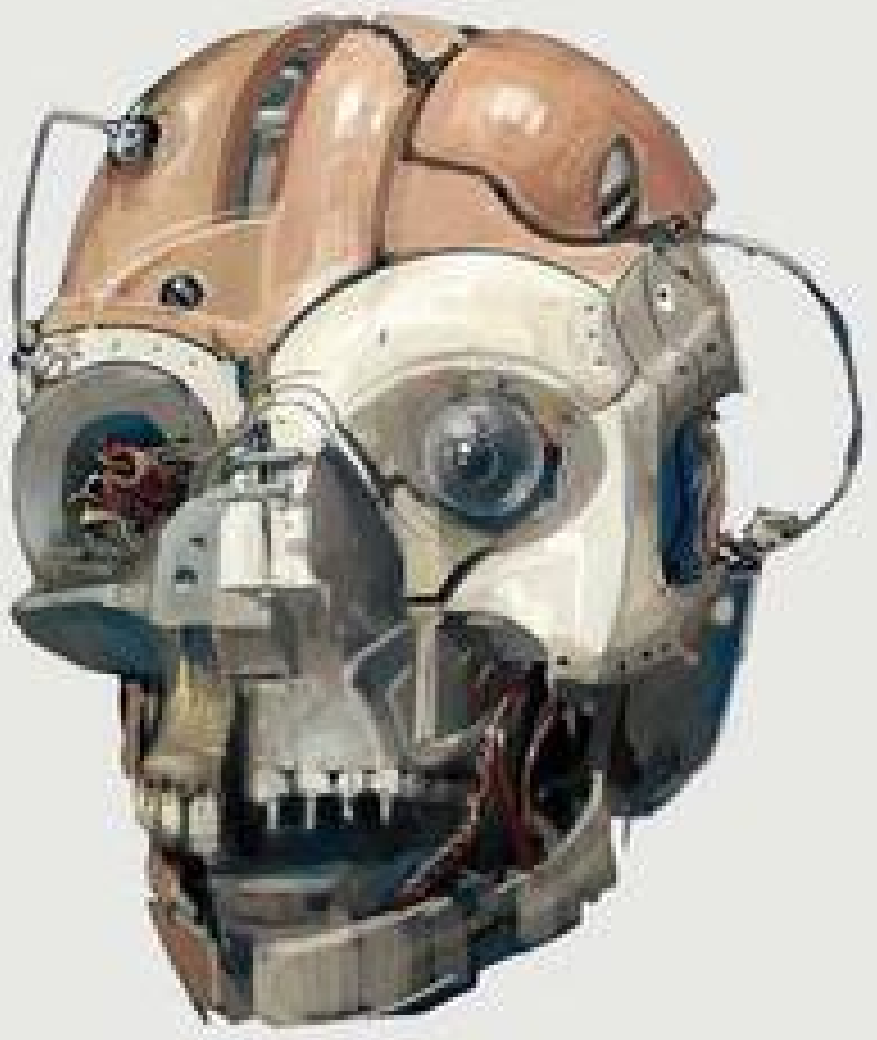






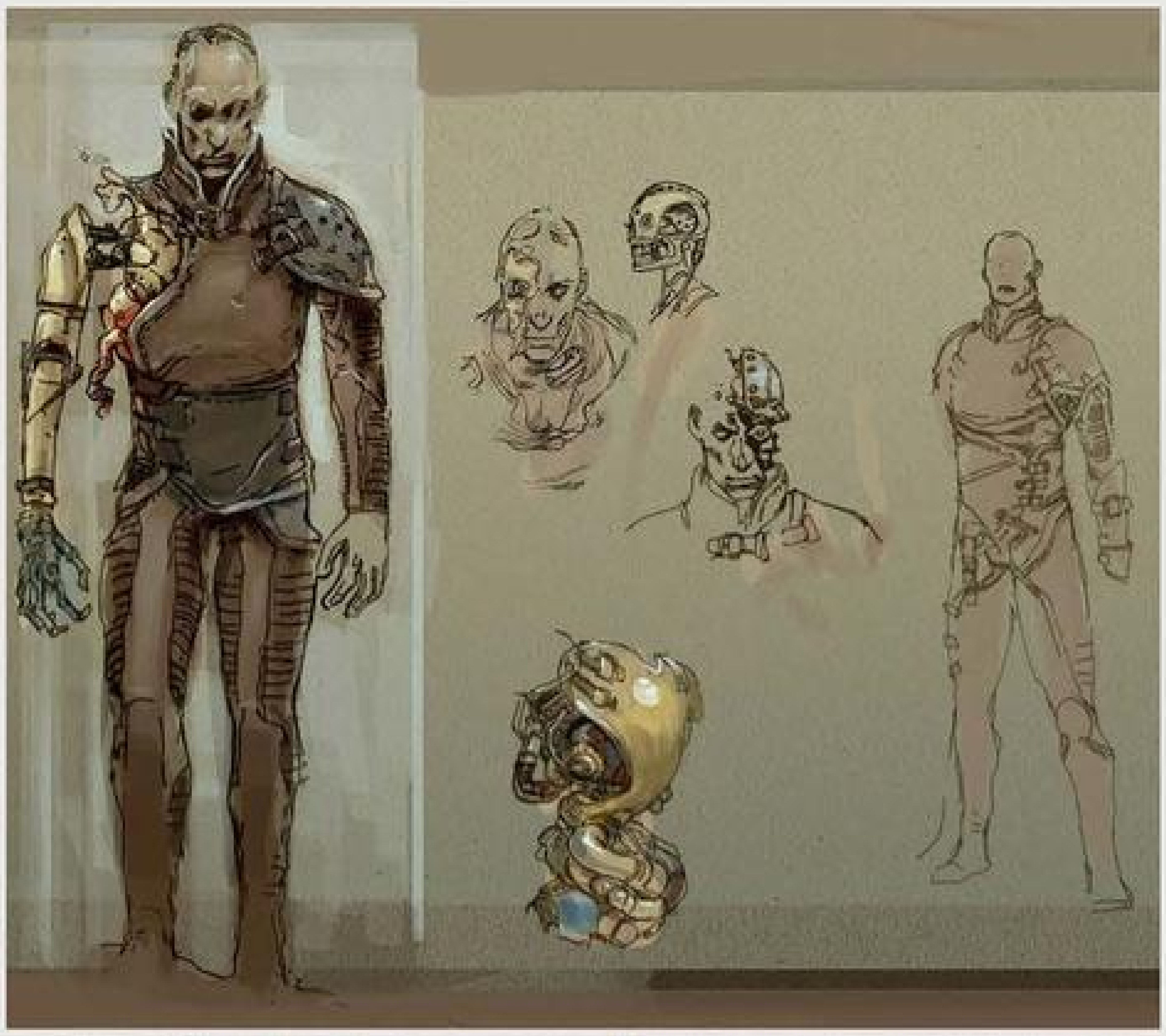


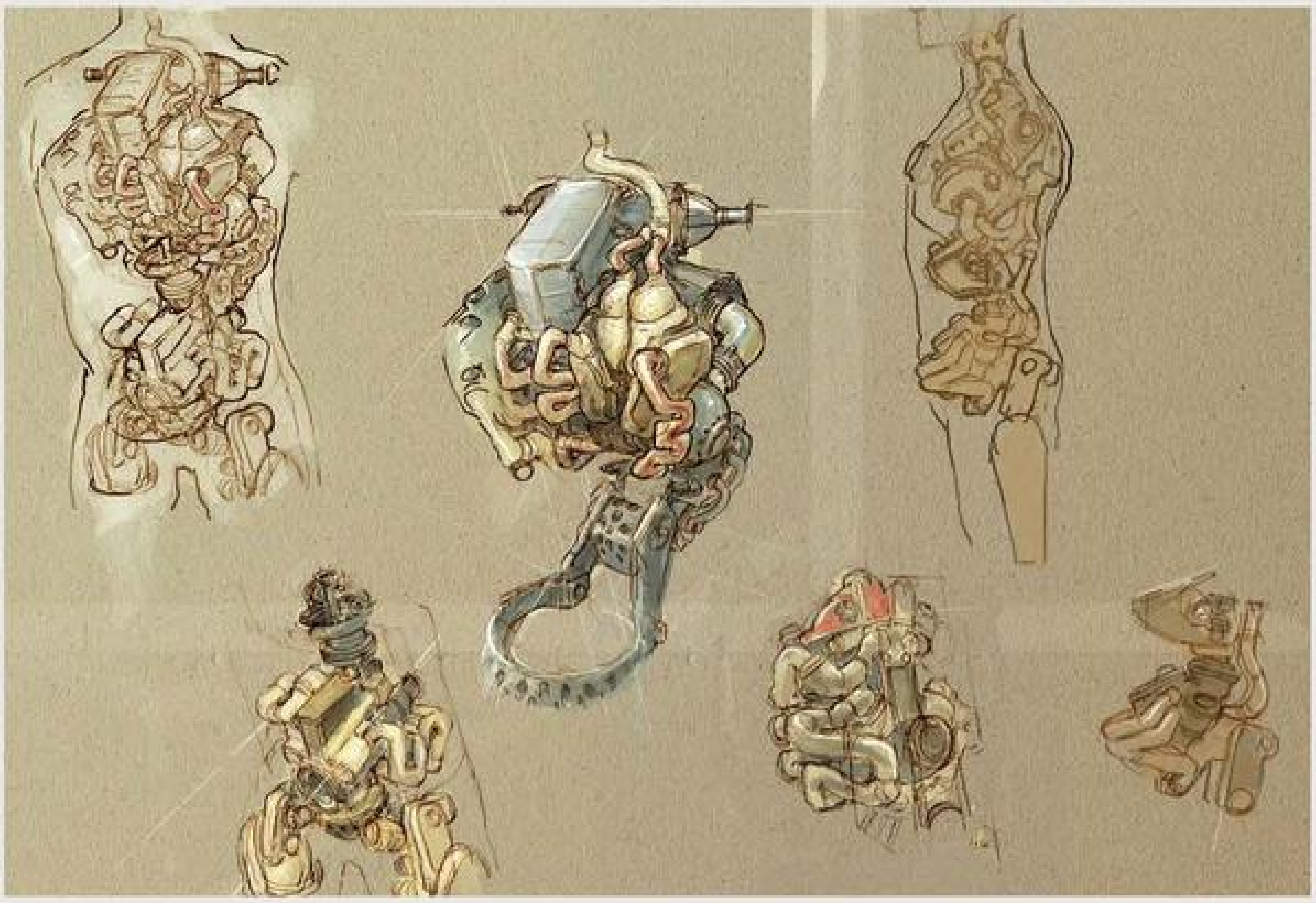


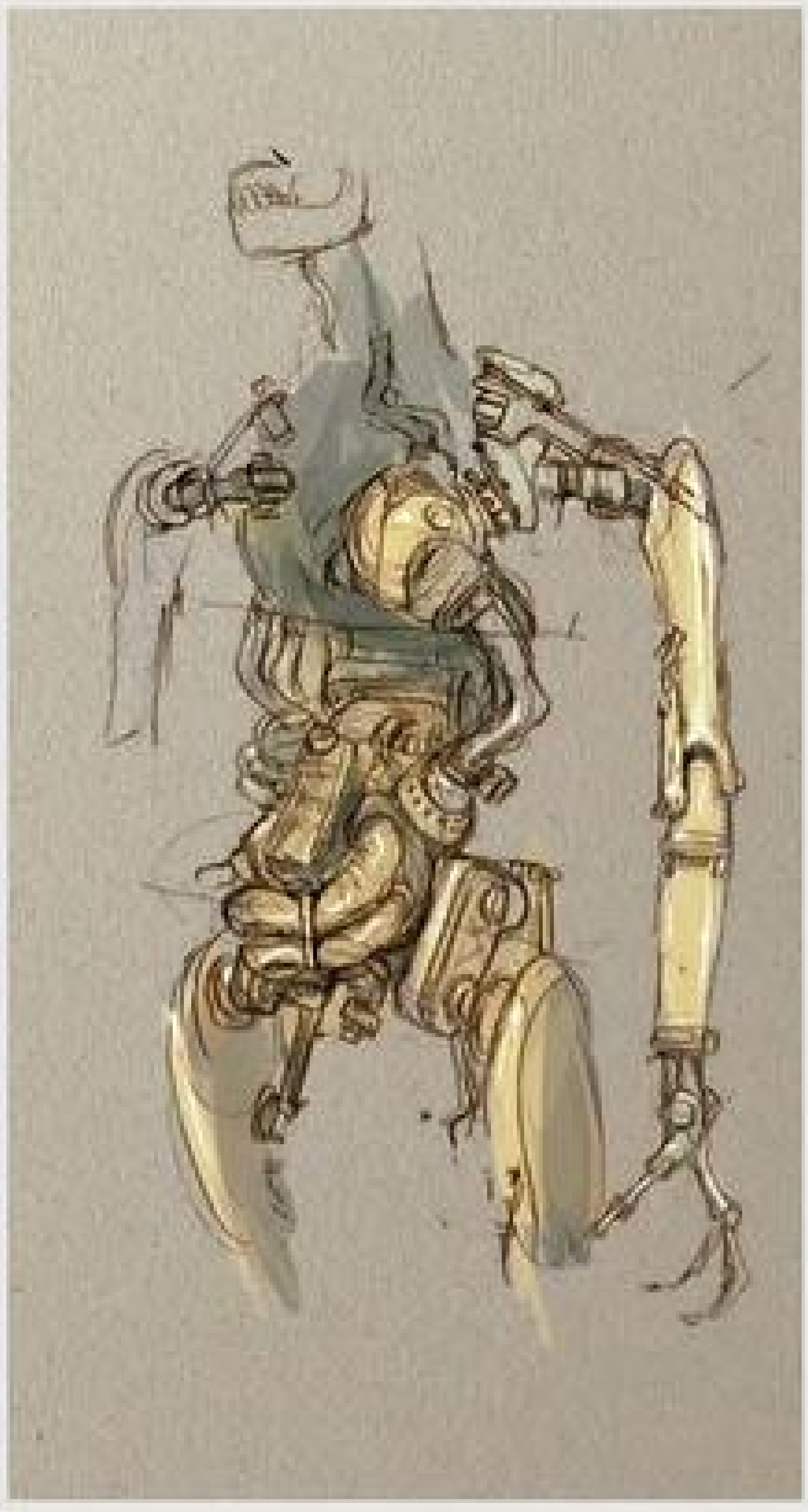


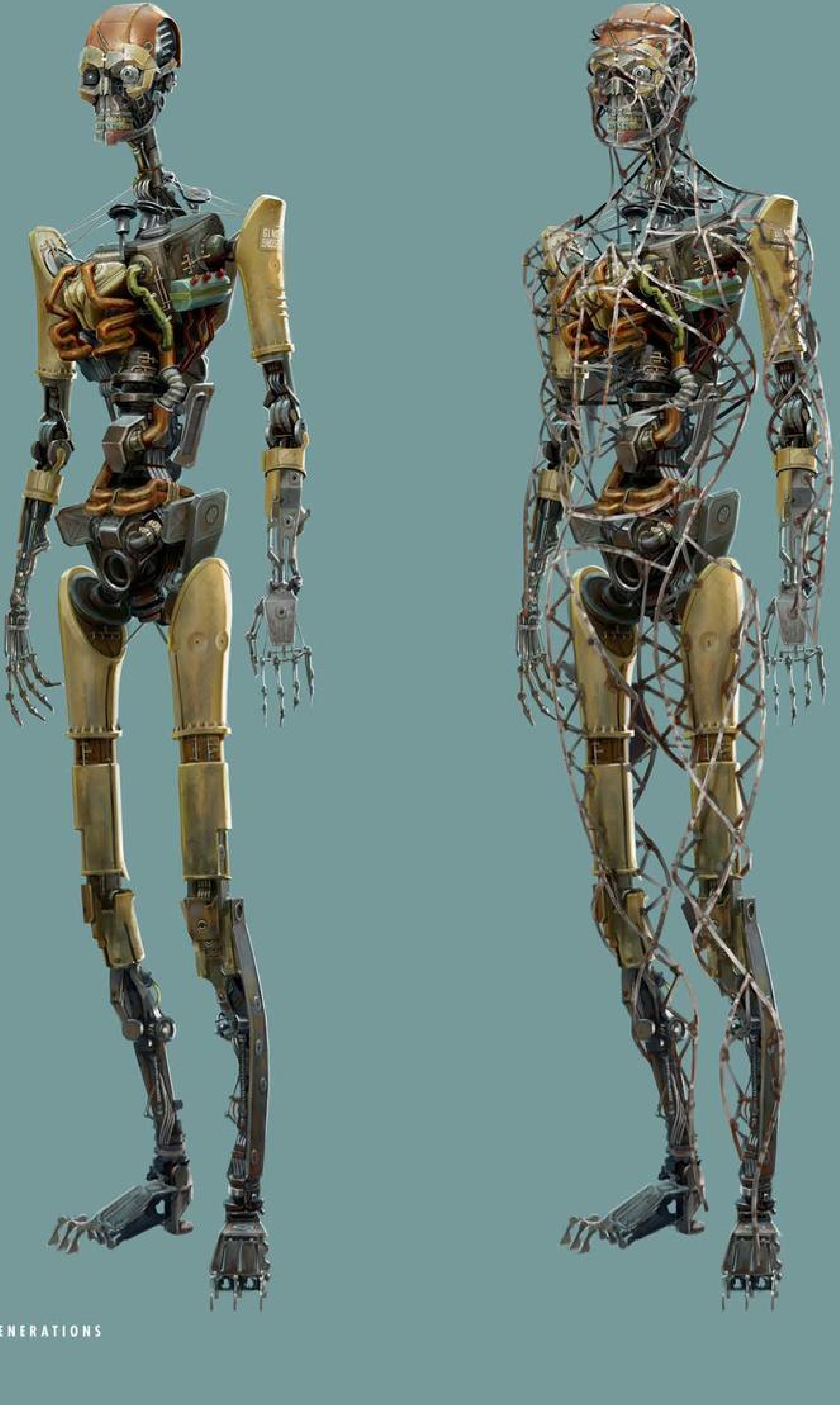
▾ SYNTH

Coming up with a fresh take on the classic android endoskeleton was a fun challenge. We looked at vintage artificial prosthetic limbs for inspiration.

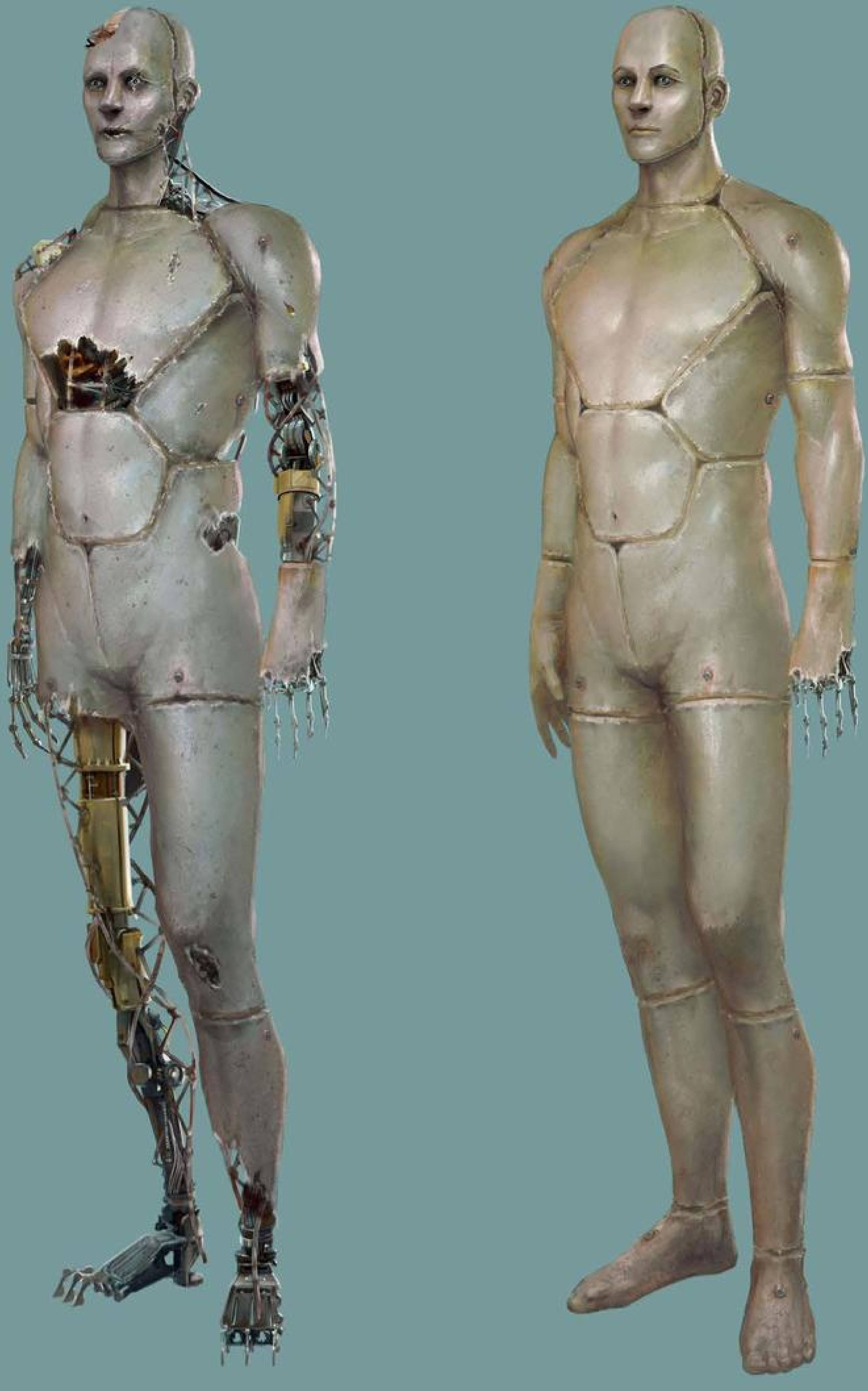


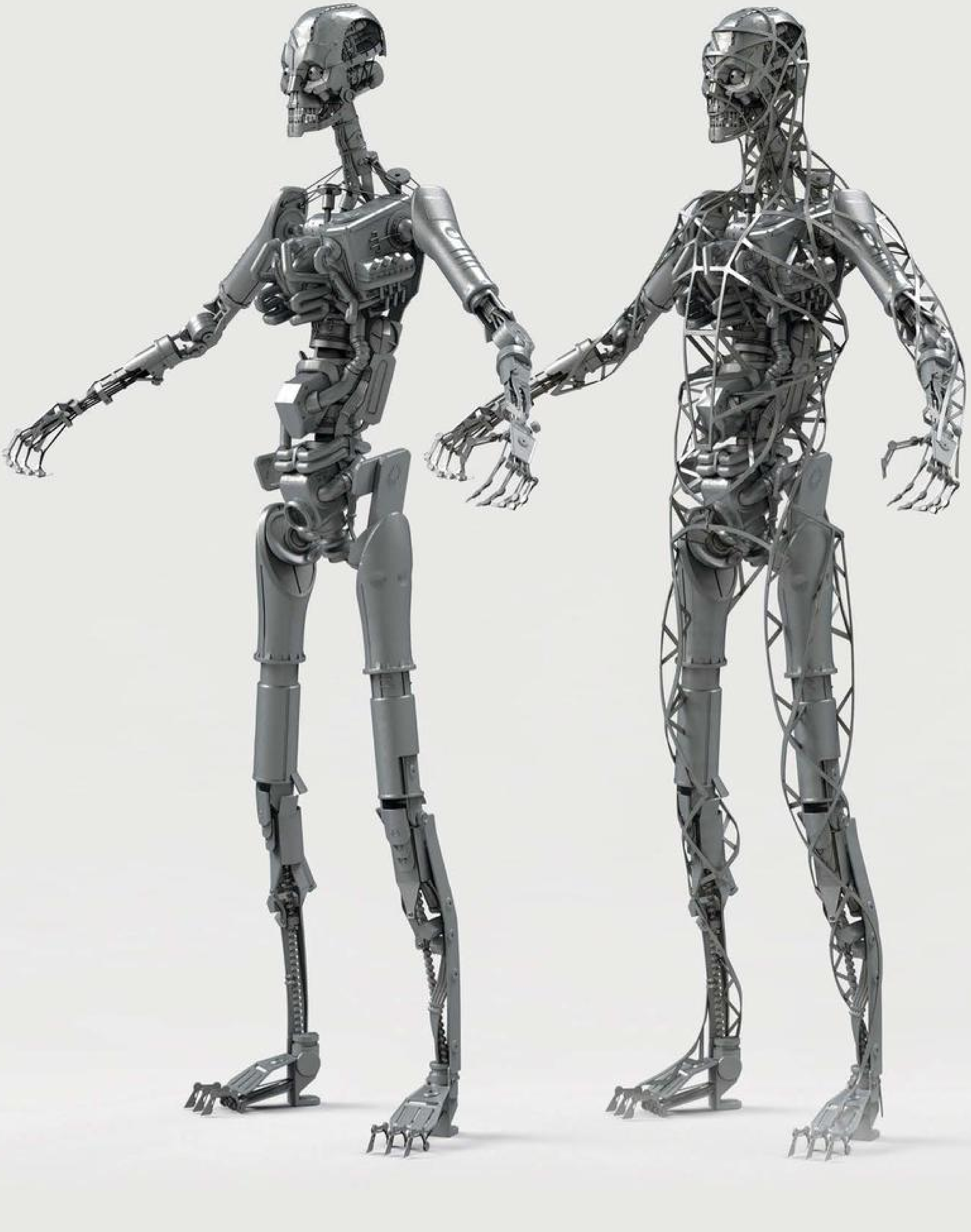


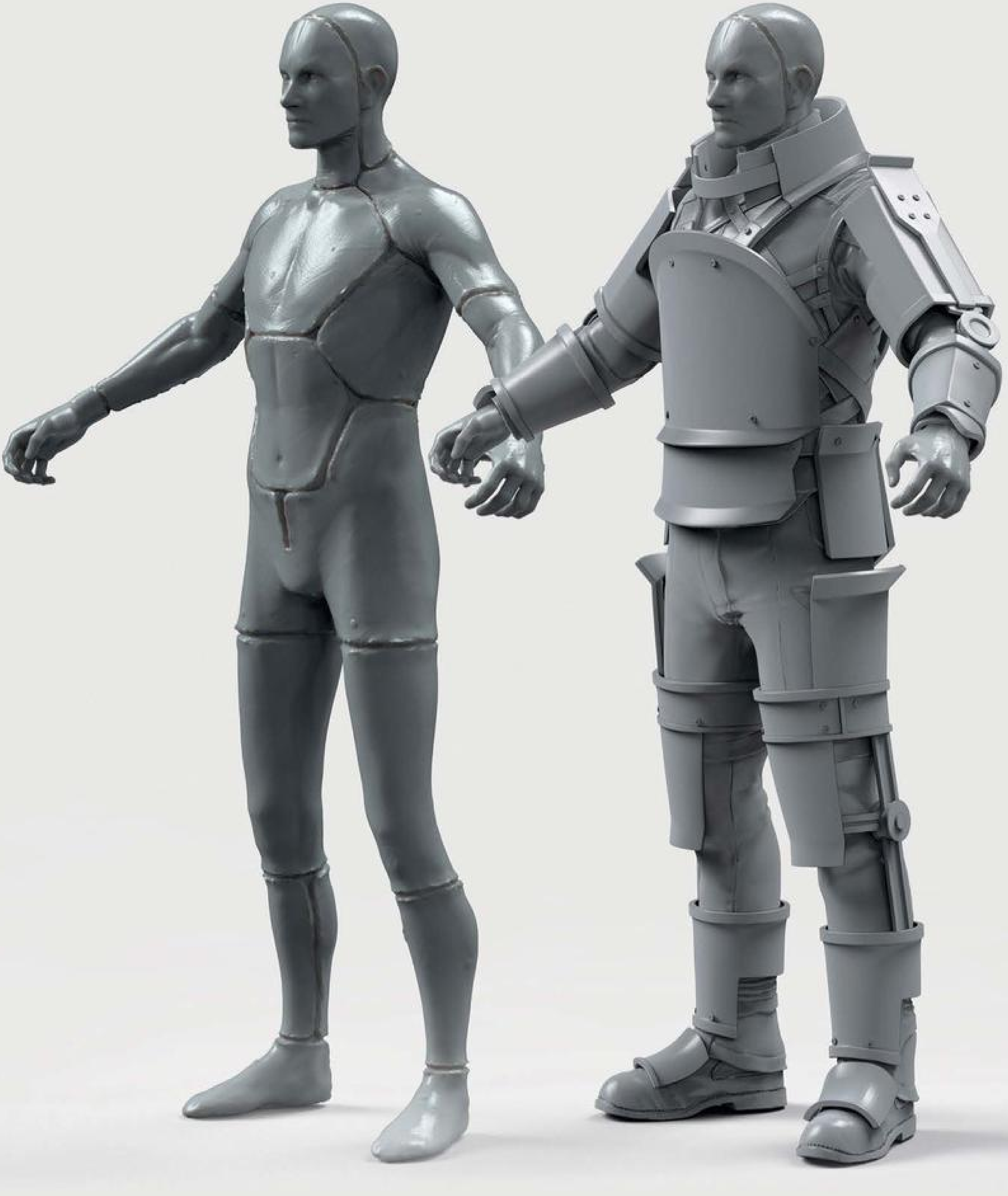




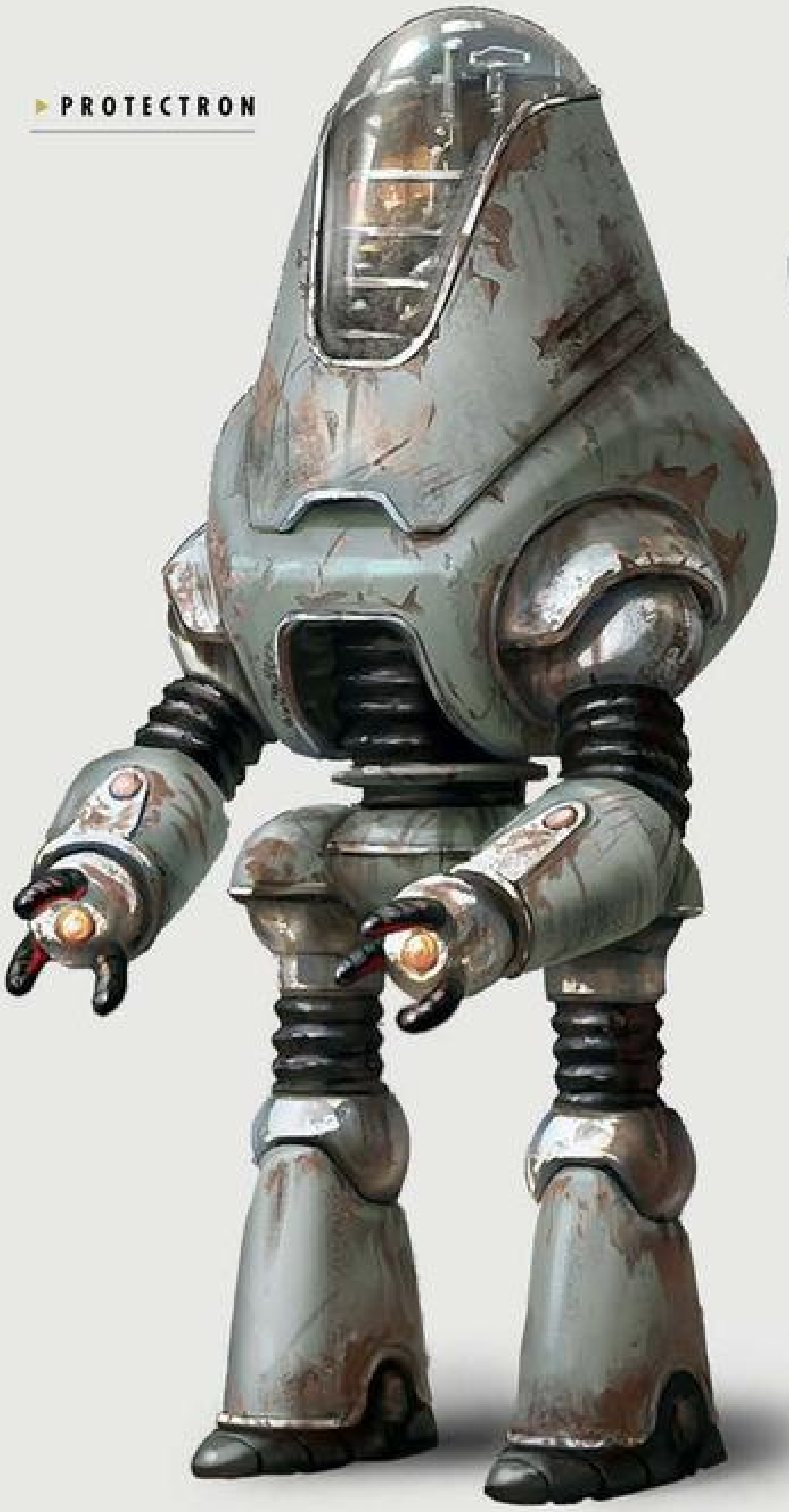
SYNTH GENERATIONS

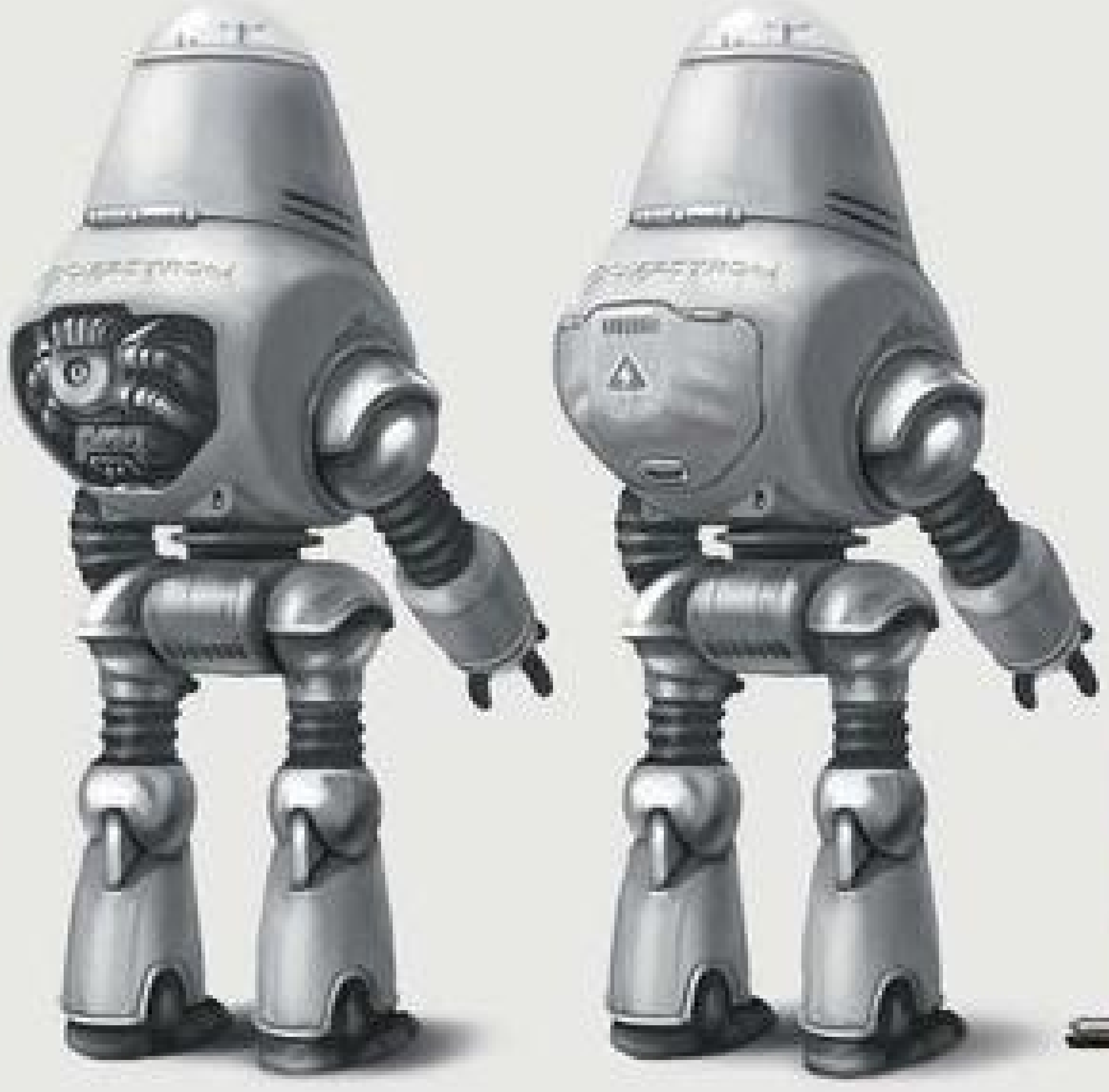


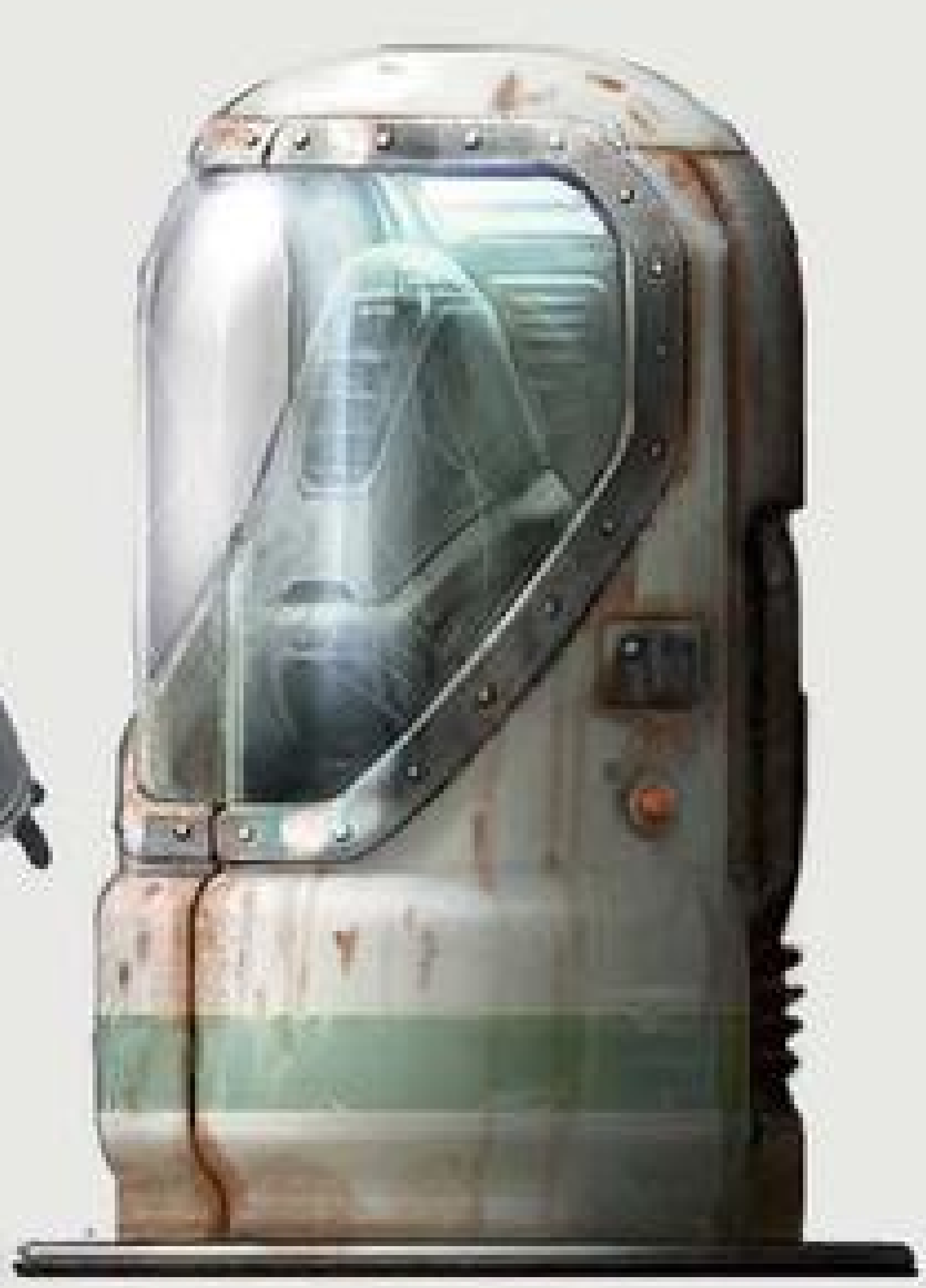


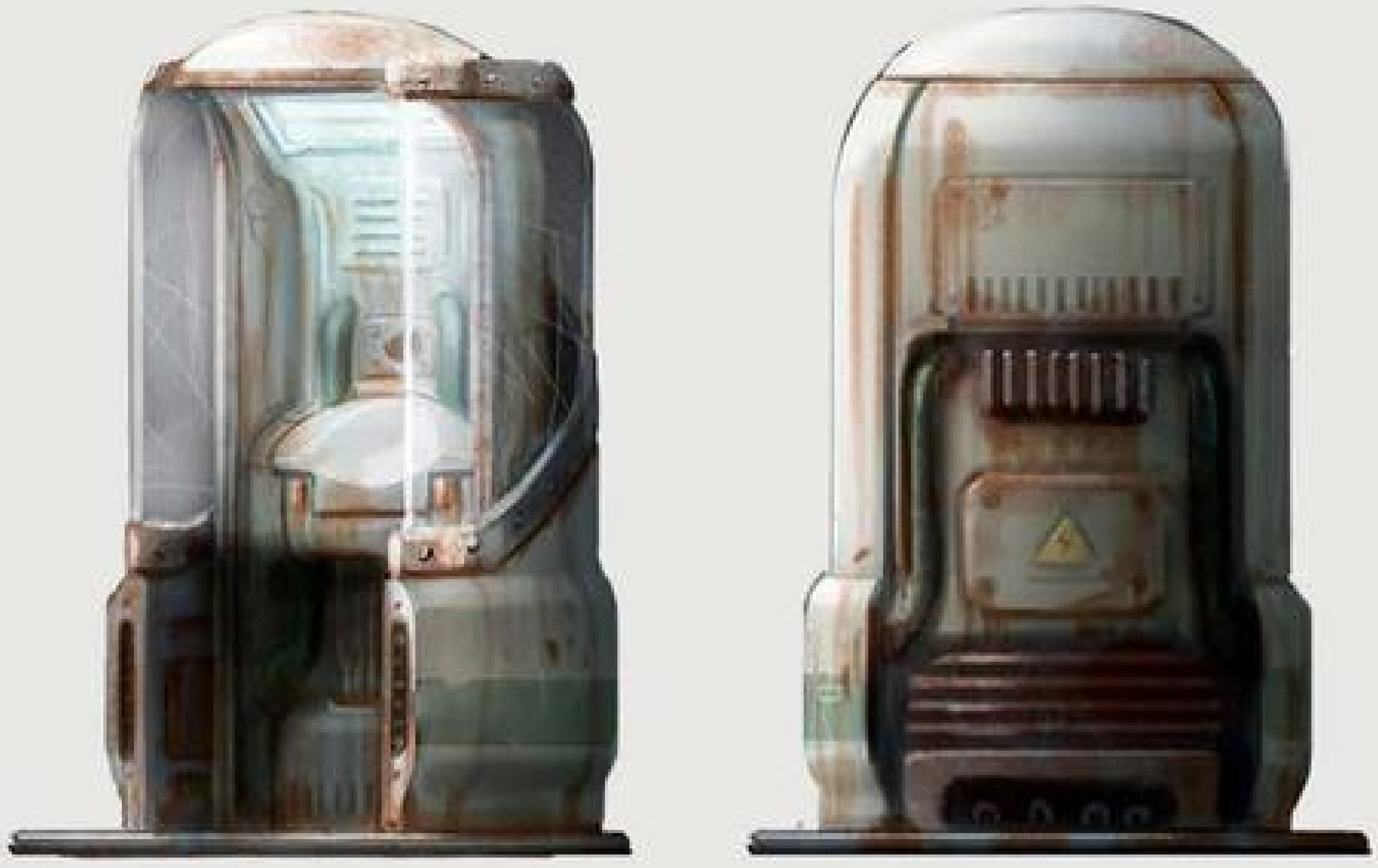


PROTECTRON



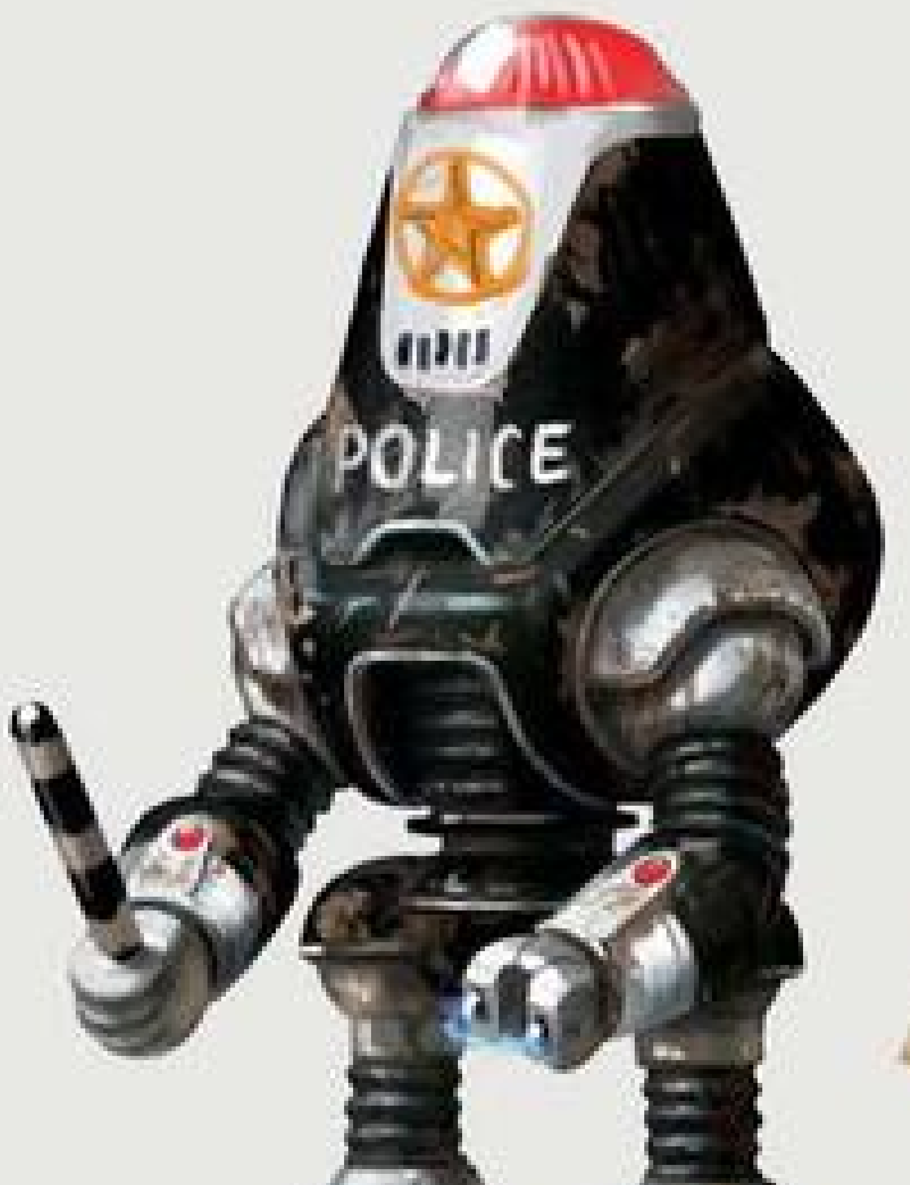




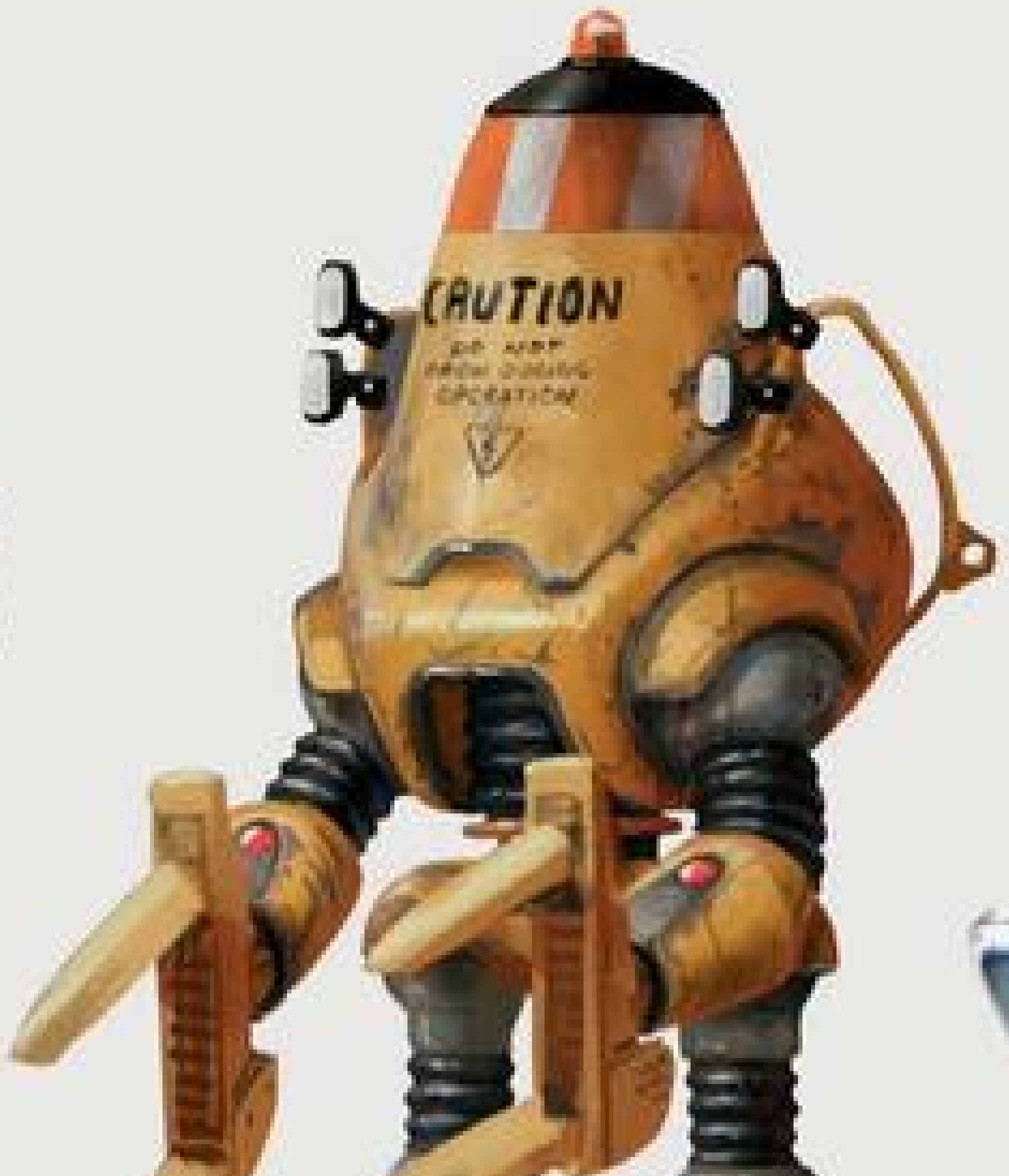


PROTECTION POD

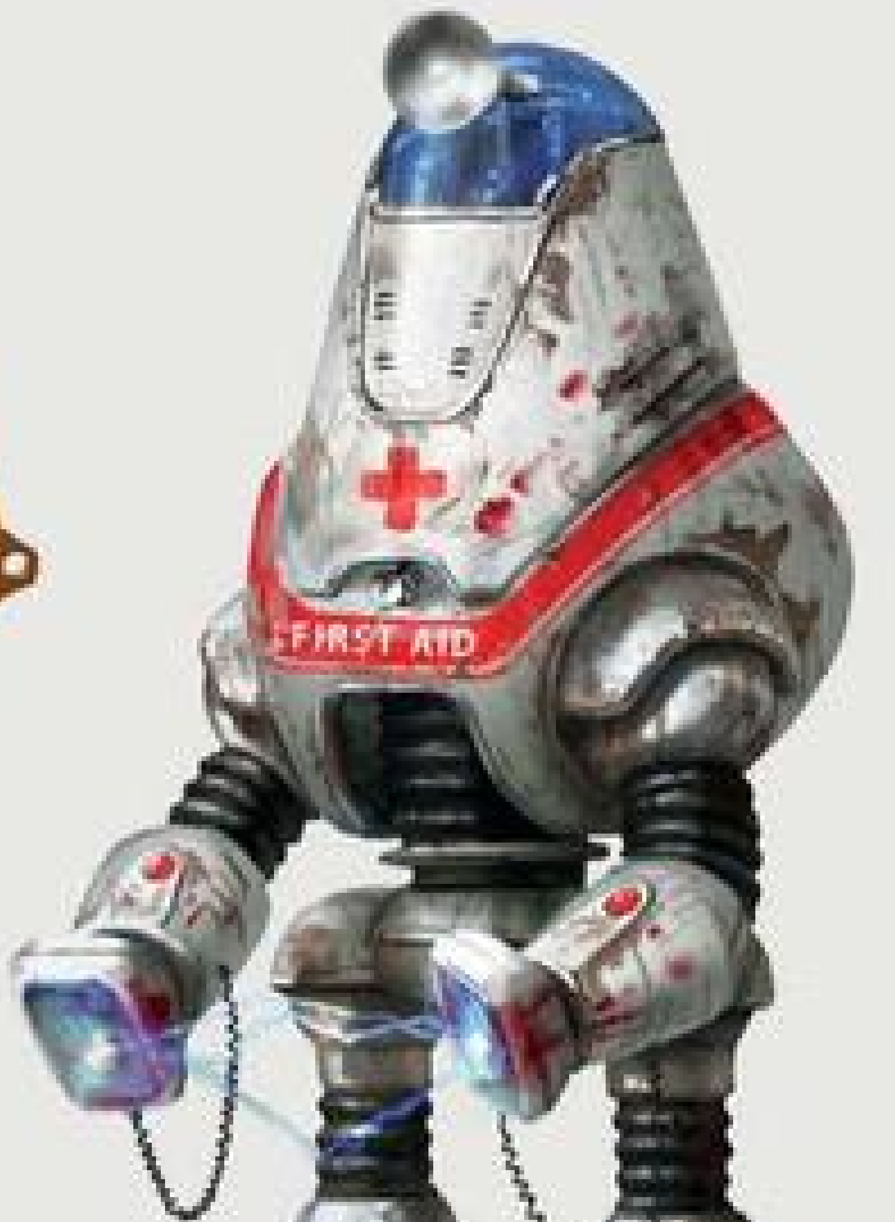
PROTECTRON VARIANTS



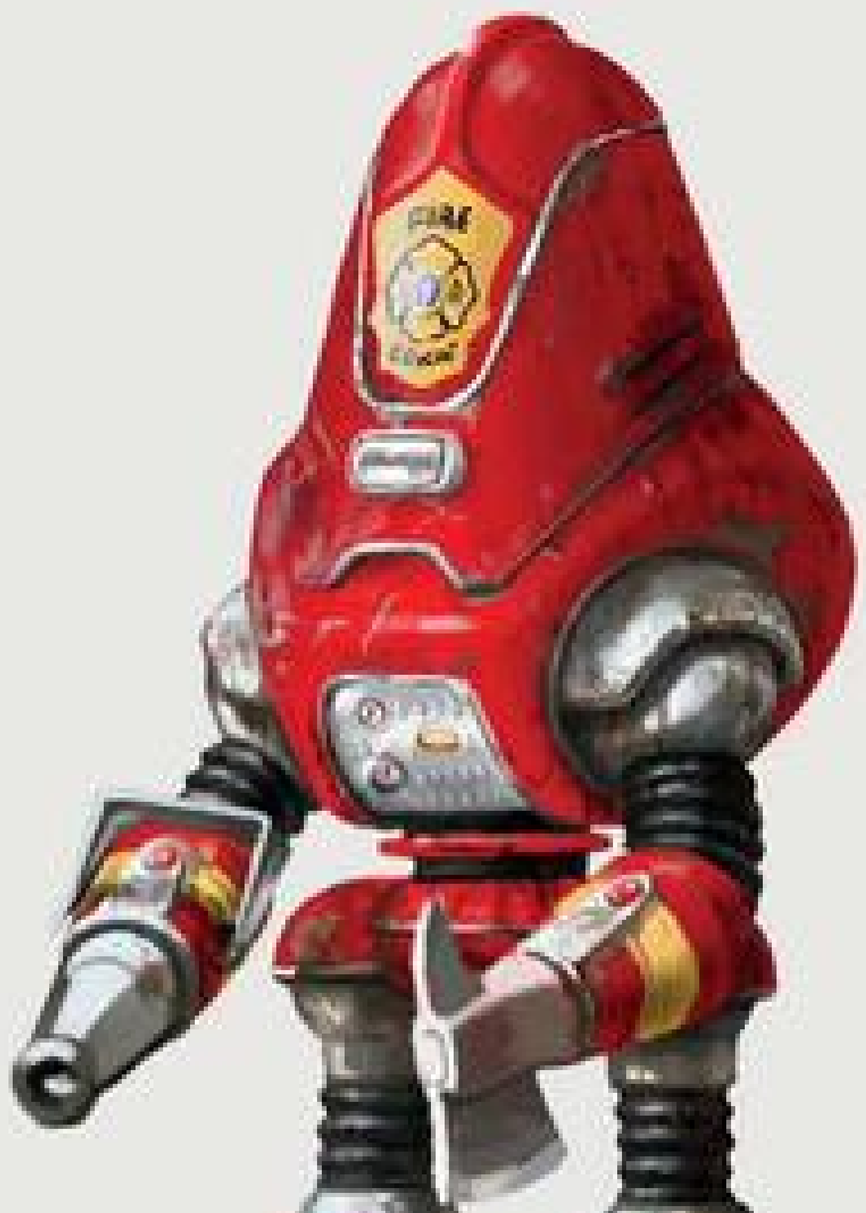
POLICE OFFICER



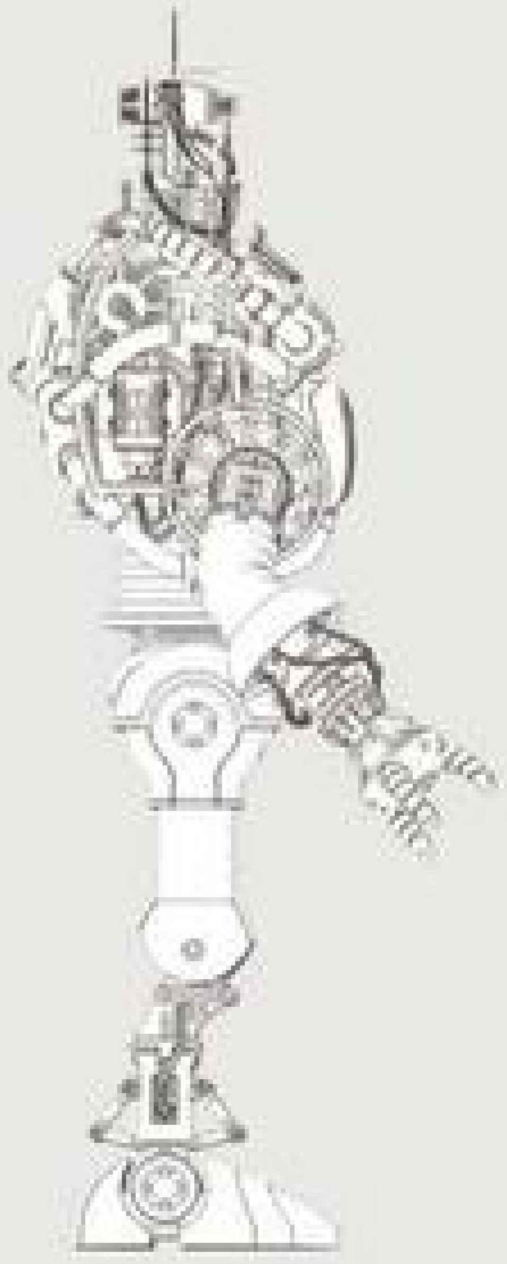
WORKER

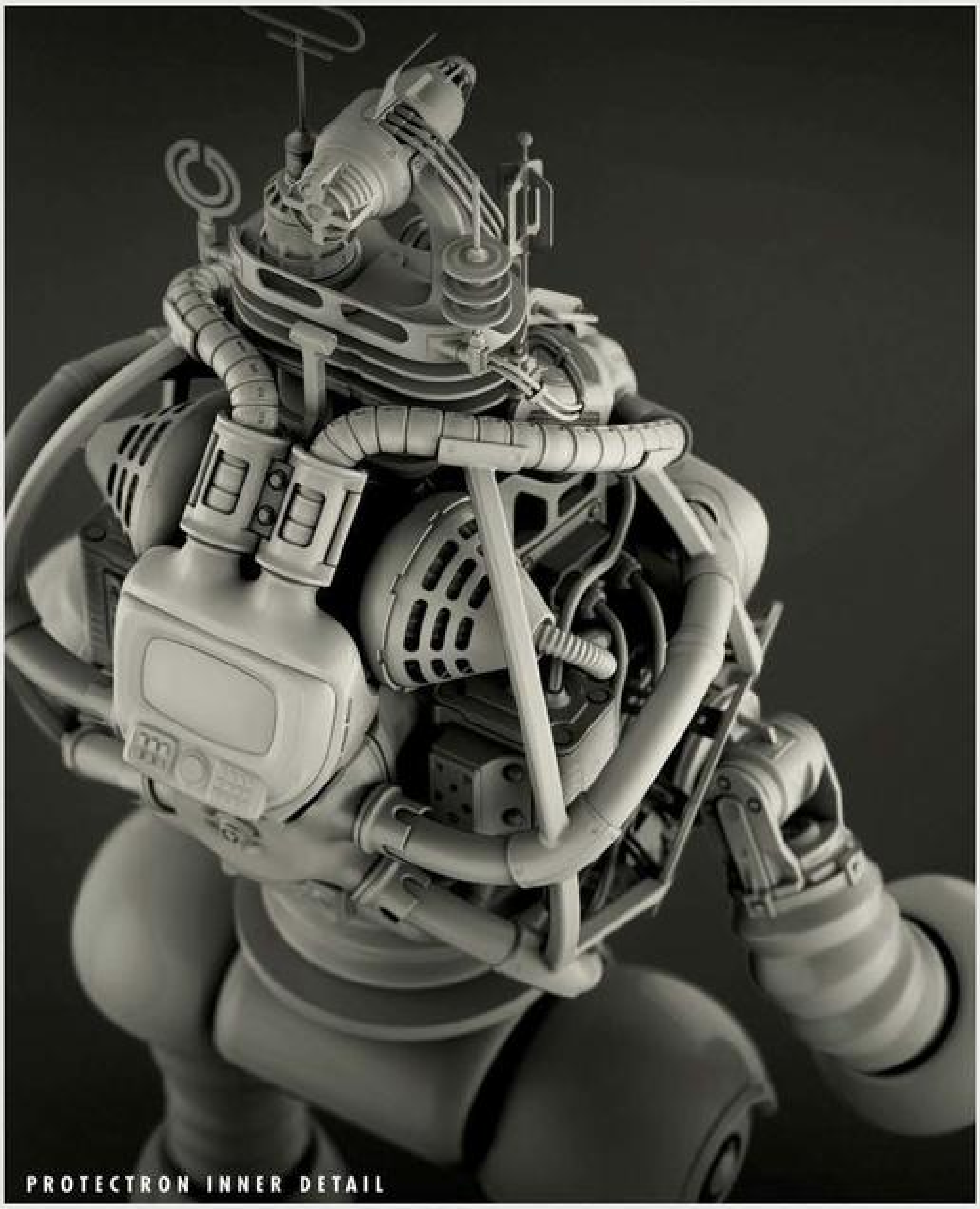


DOCTOR

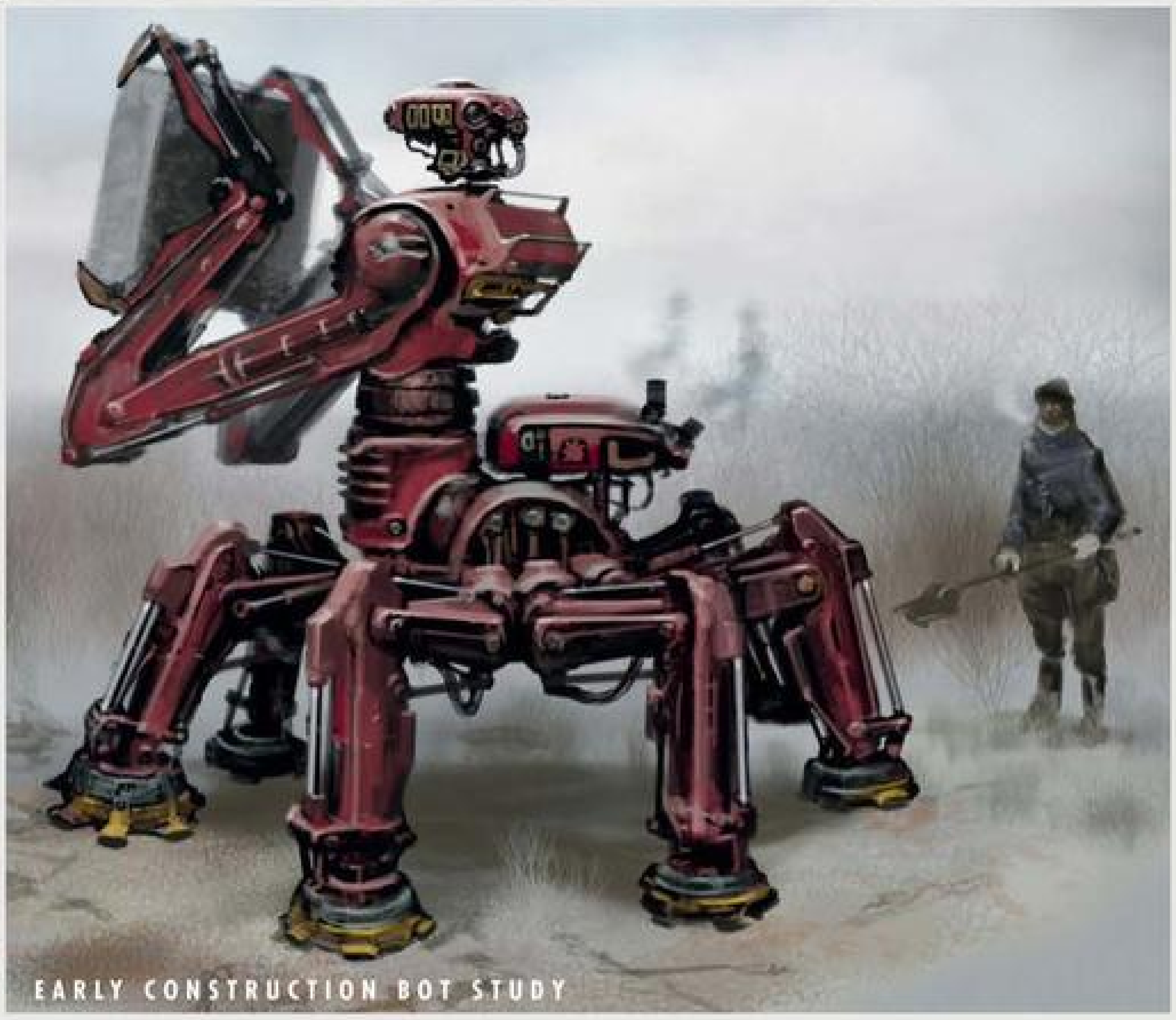


FIREFIGHTER





PROTECTRON INNER DETAIL

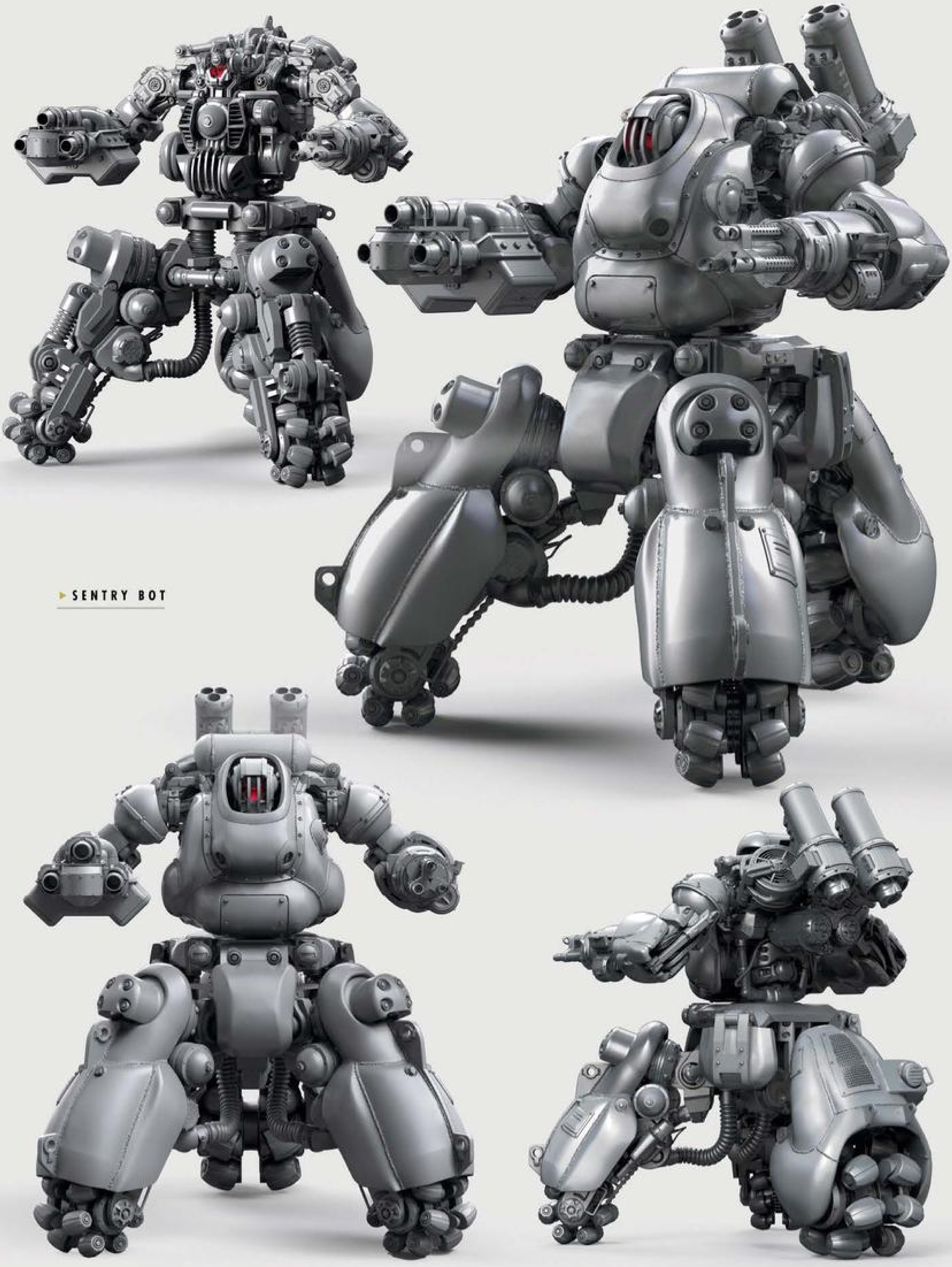


EARLY CONSTRUCTION BOT STUDY

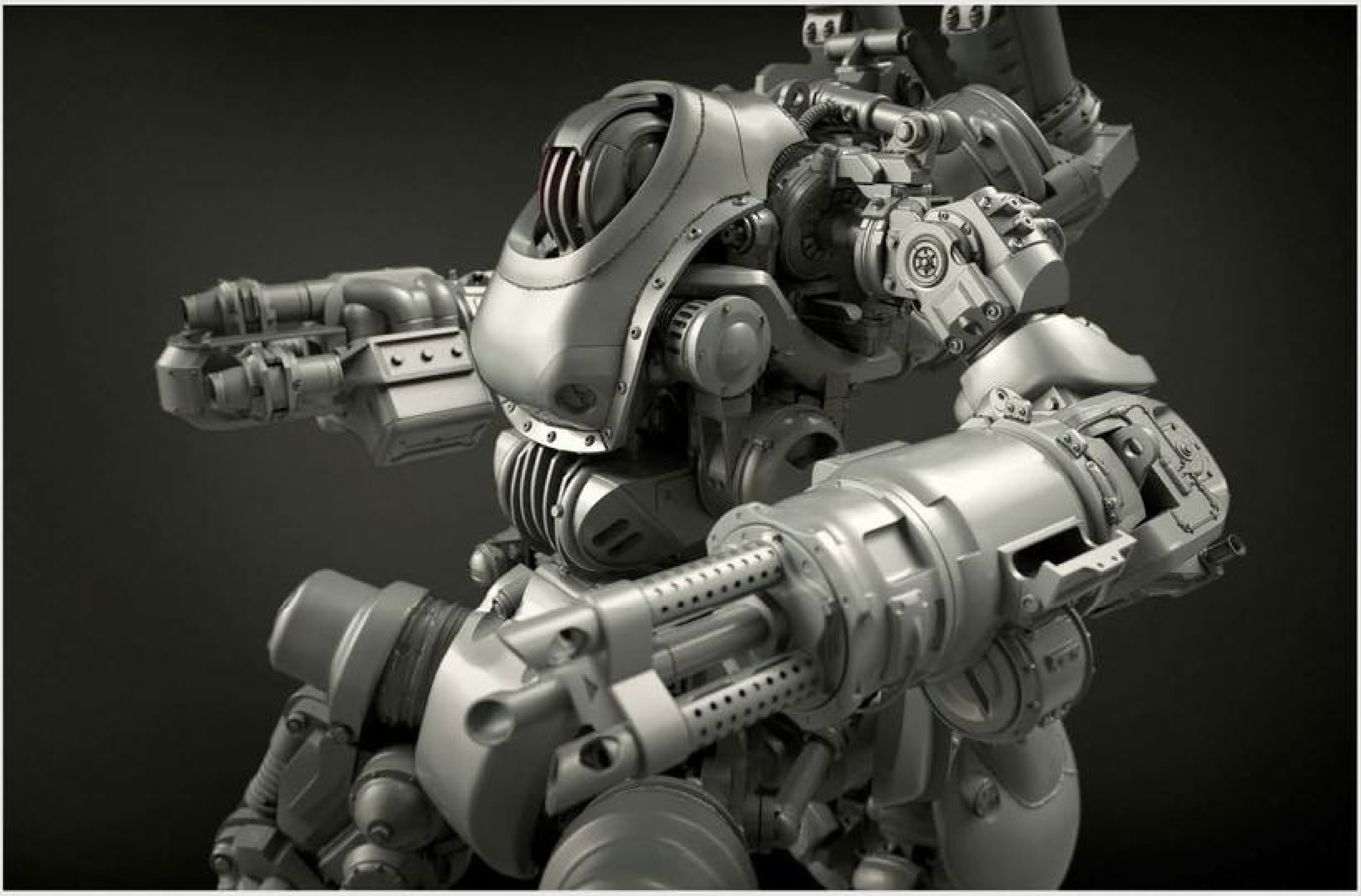
PROTECTRON INNER DETAIL

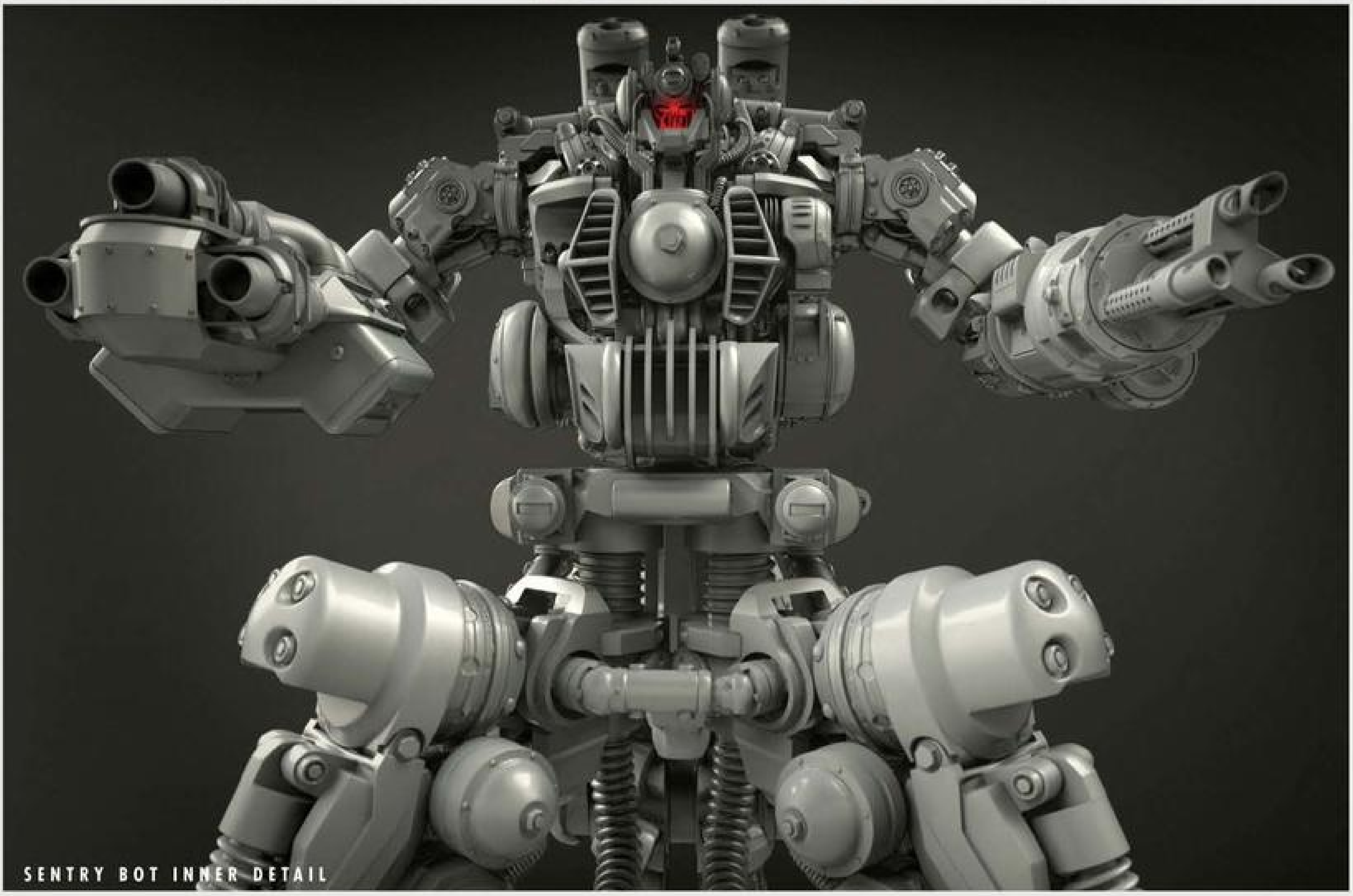
MR. HANDY INNER DETAIL

MR. HANDY

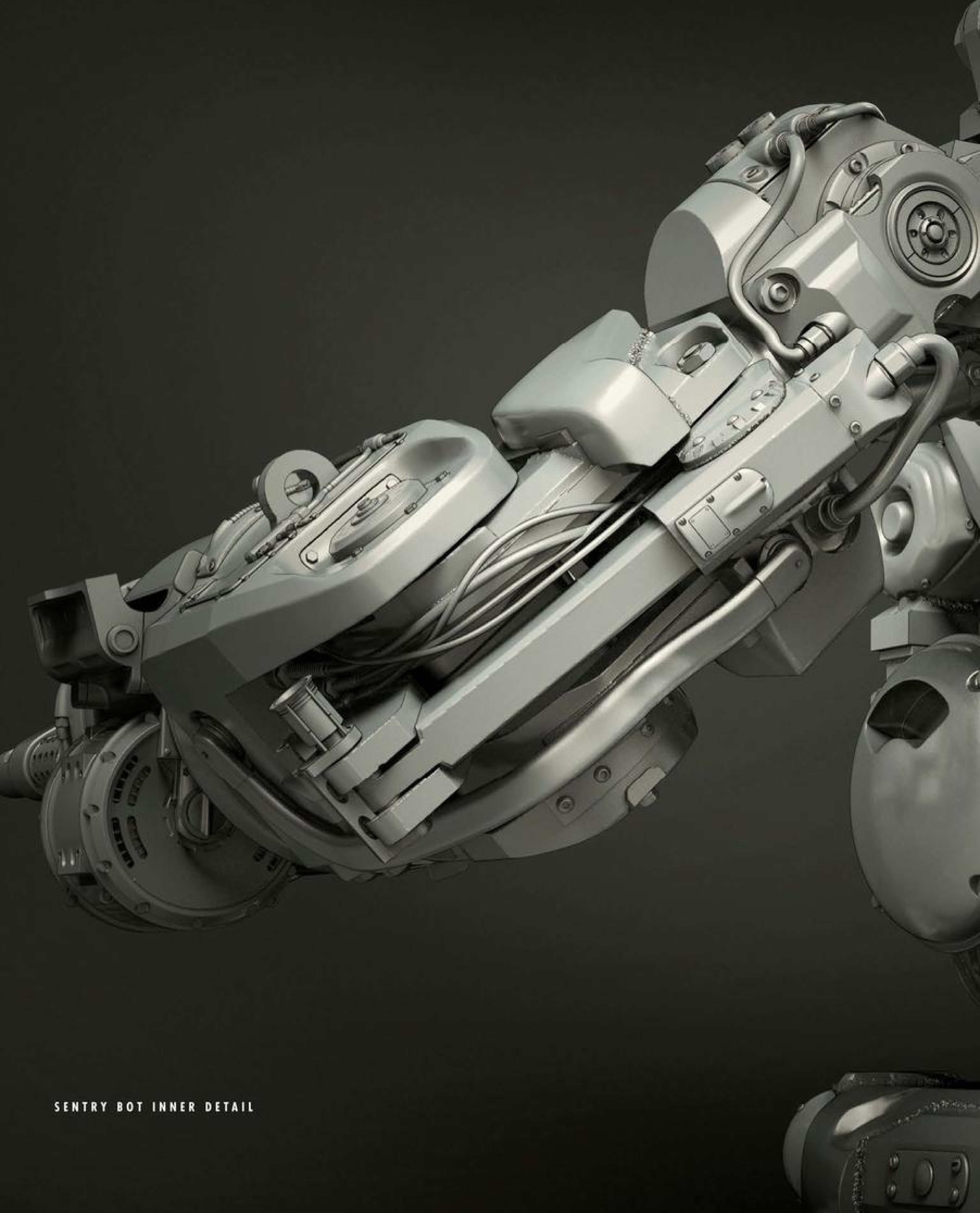


SENTRY BOT



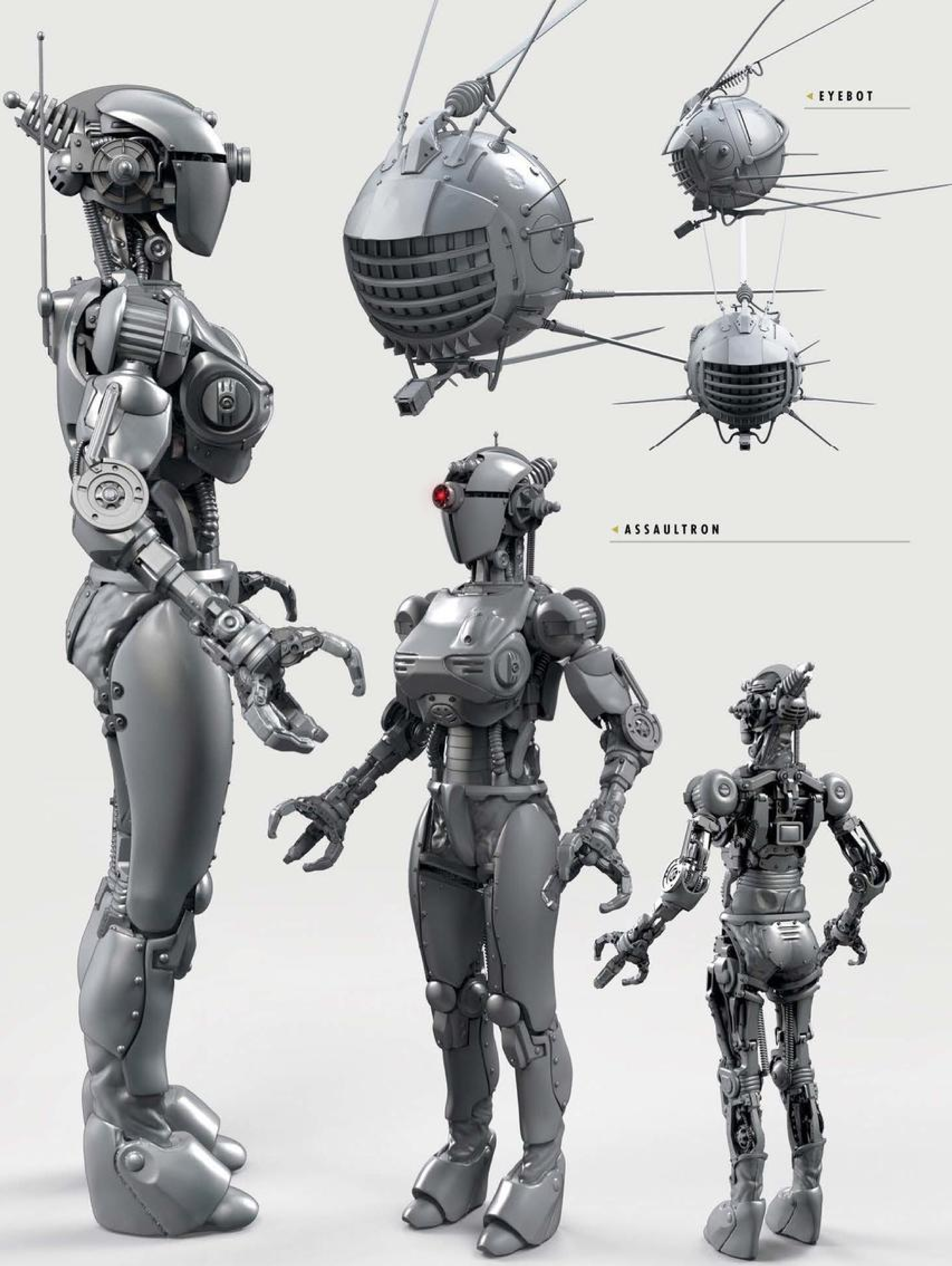


SENTRY BOT INNER DETAIL



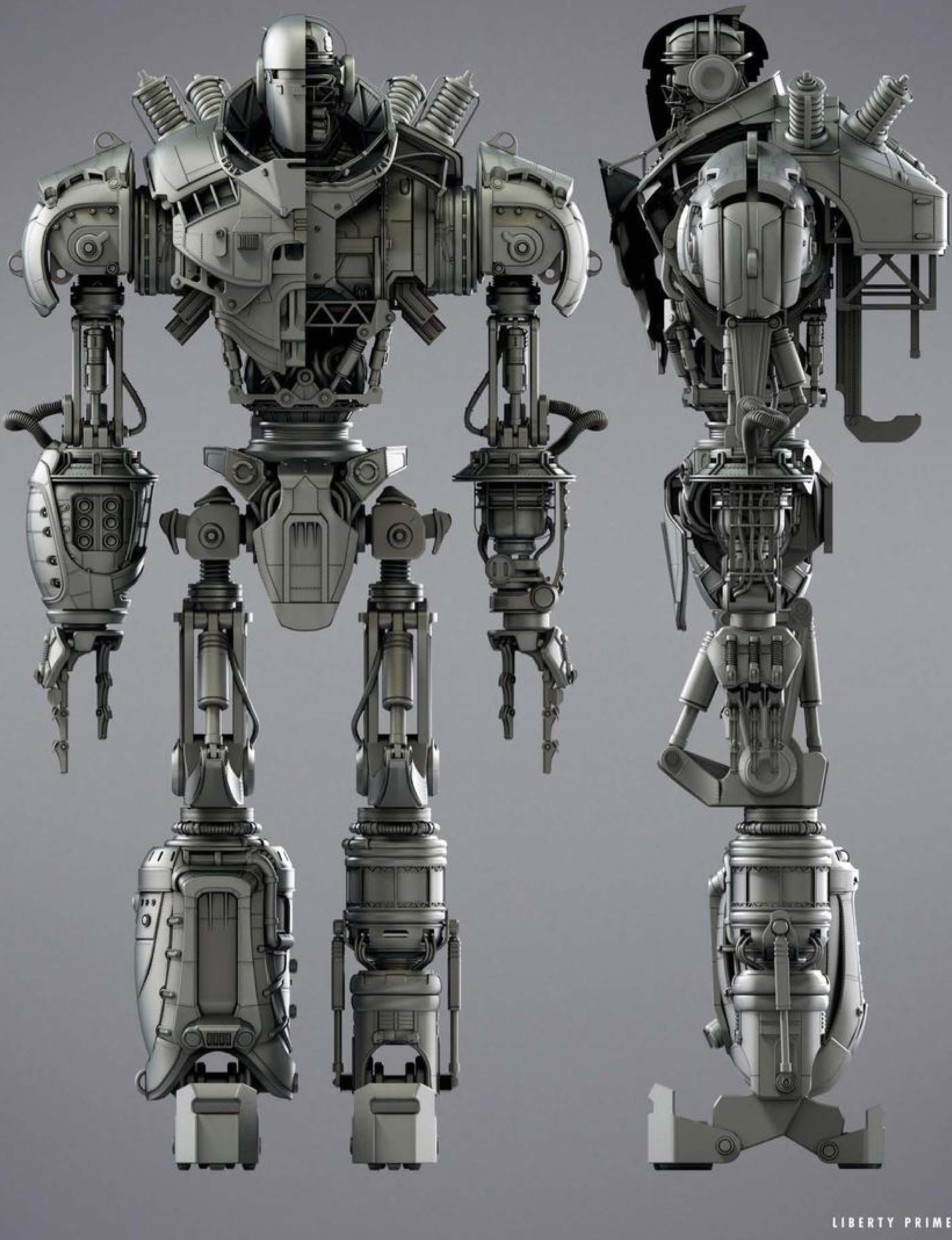
SENTRY BOT INNER DETAIL

ASSAULTRON INNER DETAIL

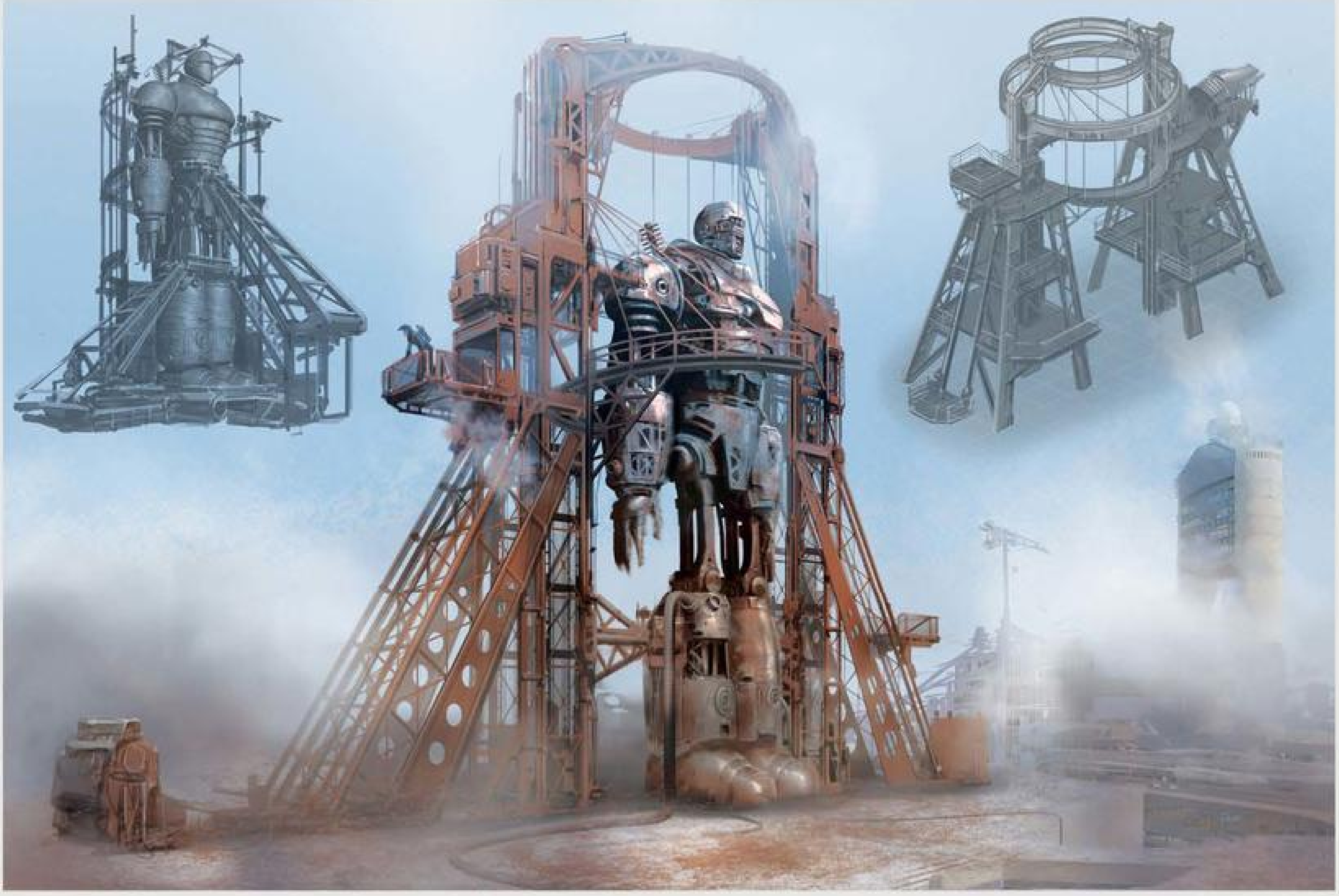


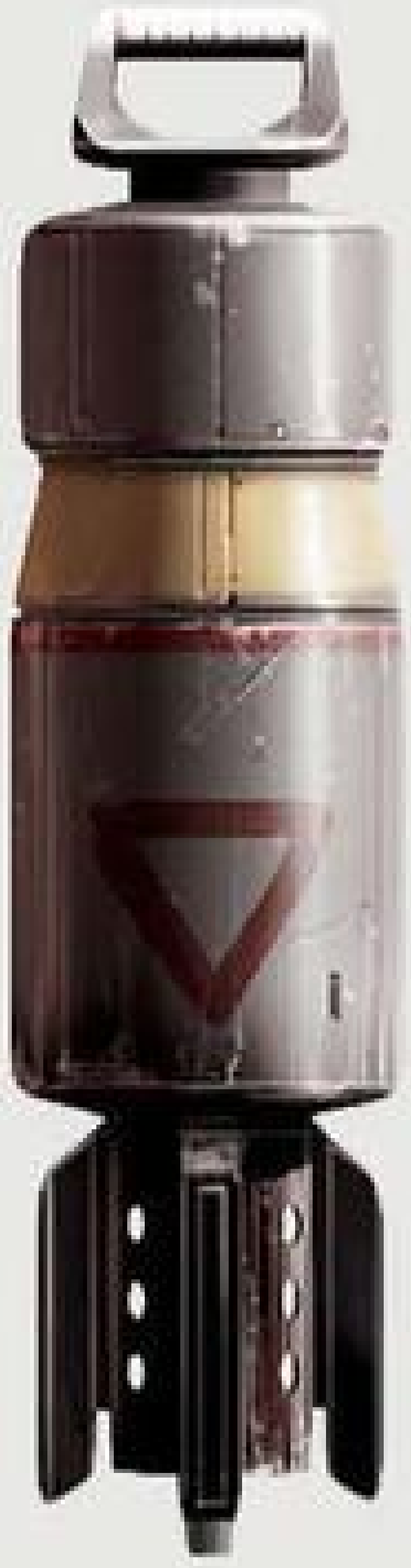
EYEBOT

ASSAULTRON



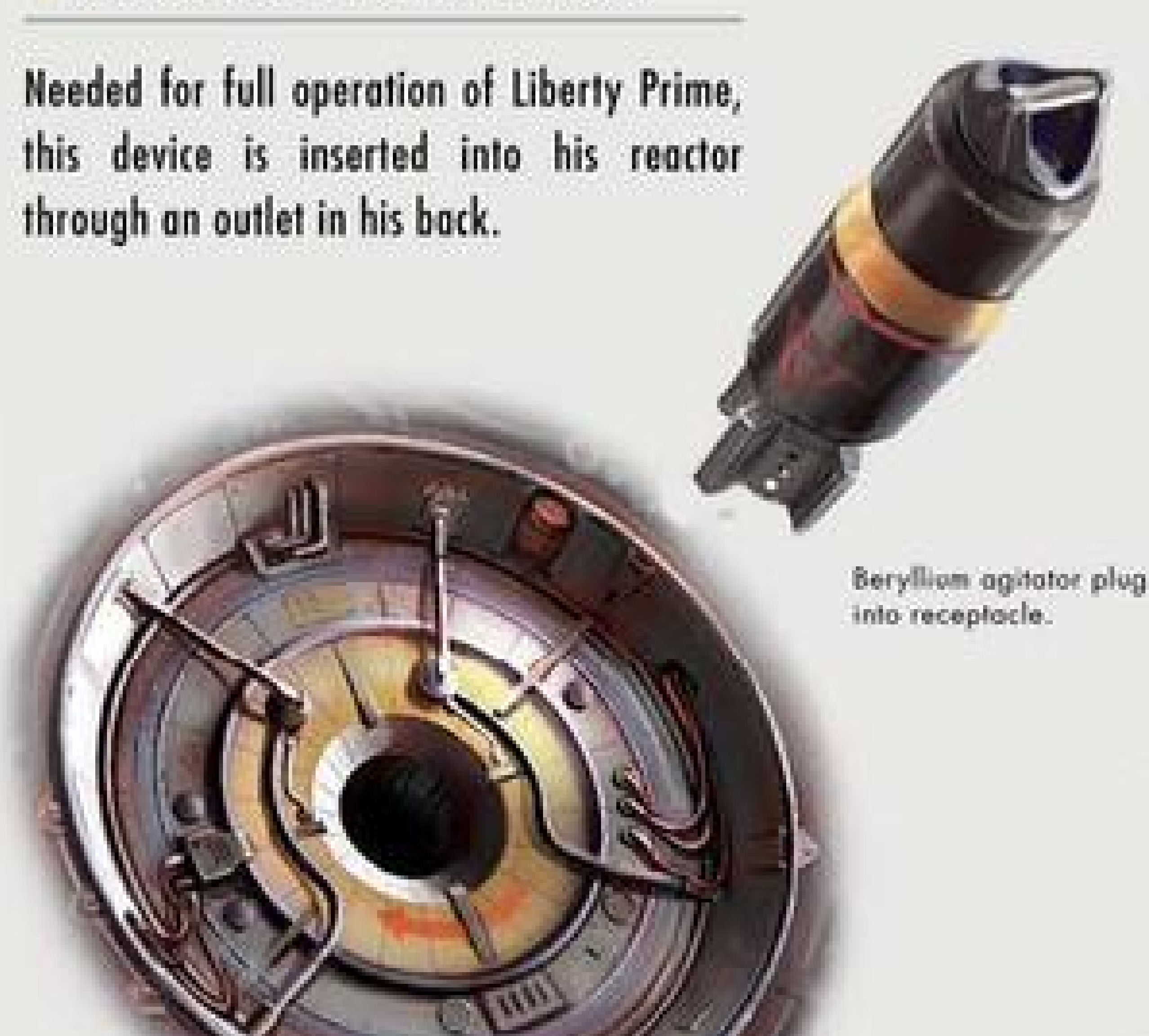
LIBERTY PRIME



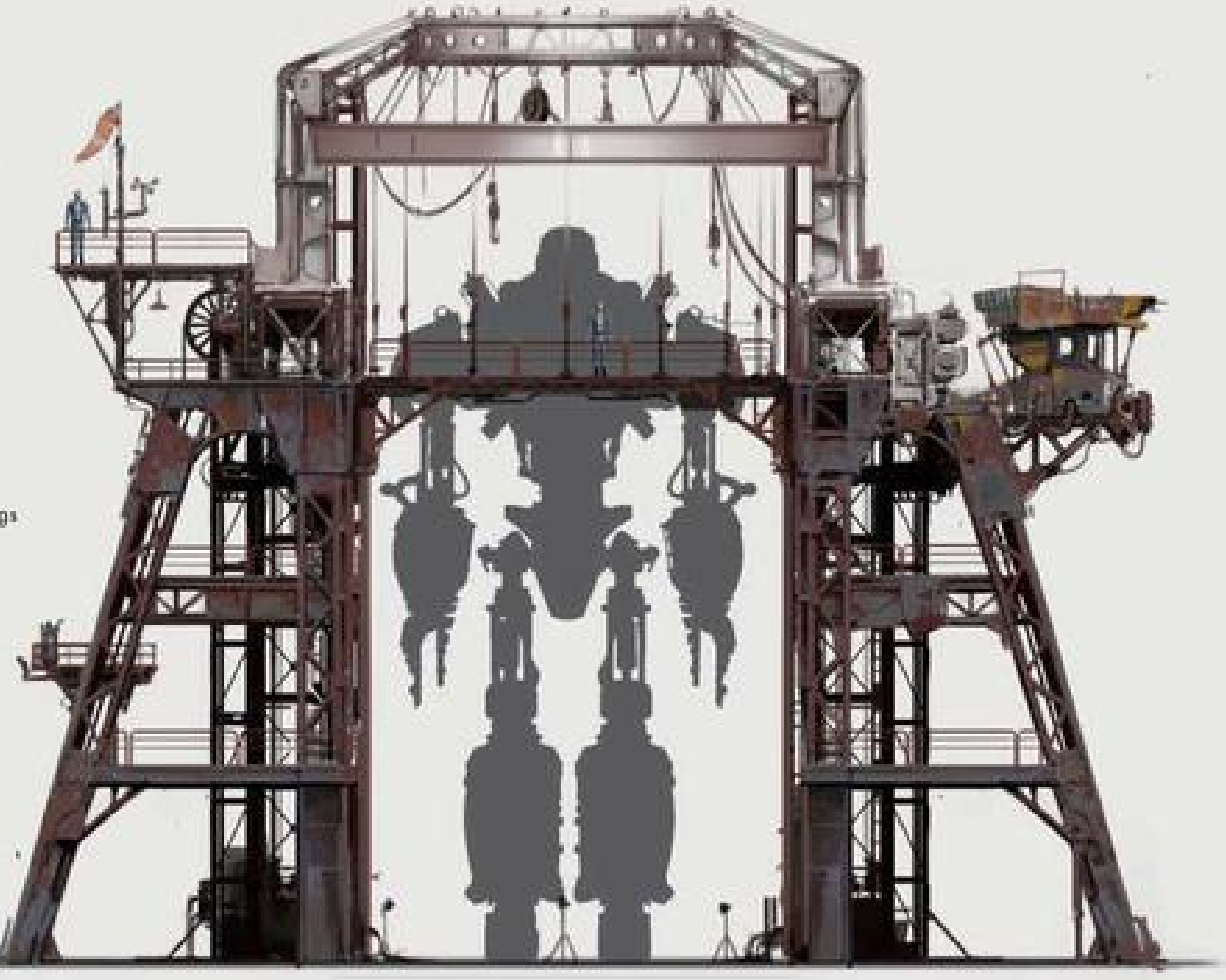


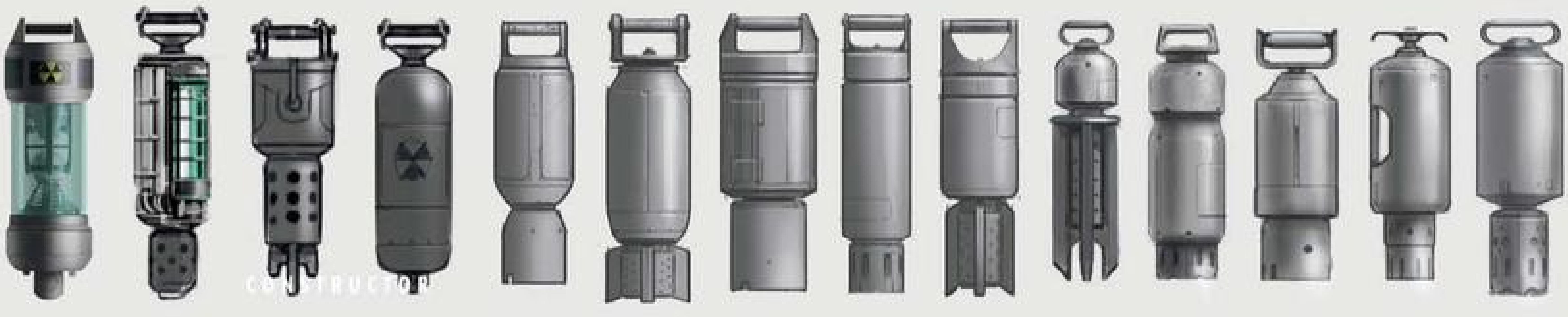
BERYLLIUM AGITATOR

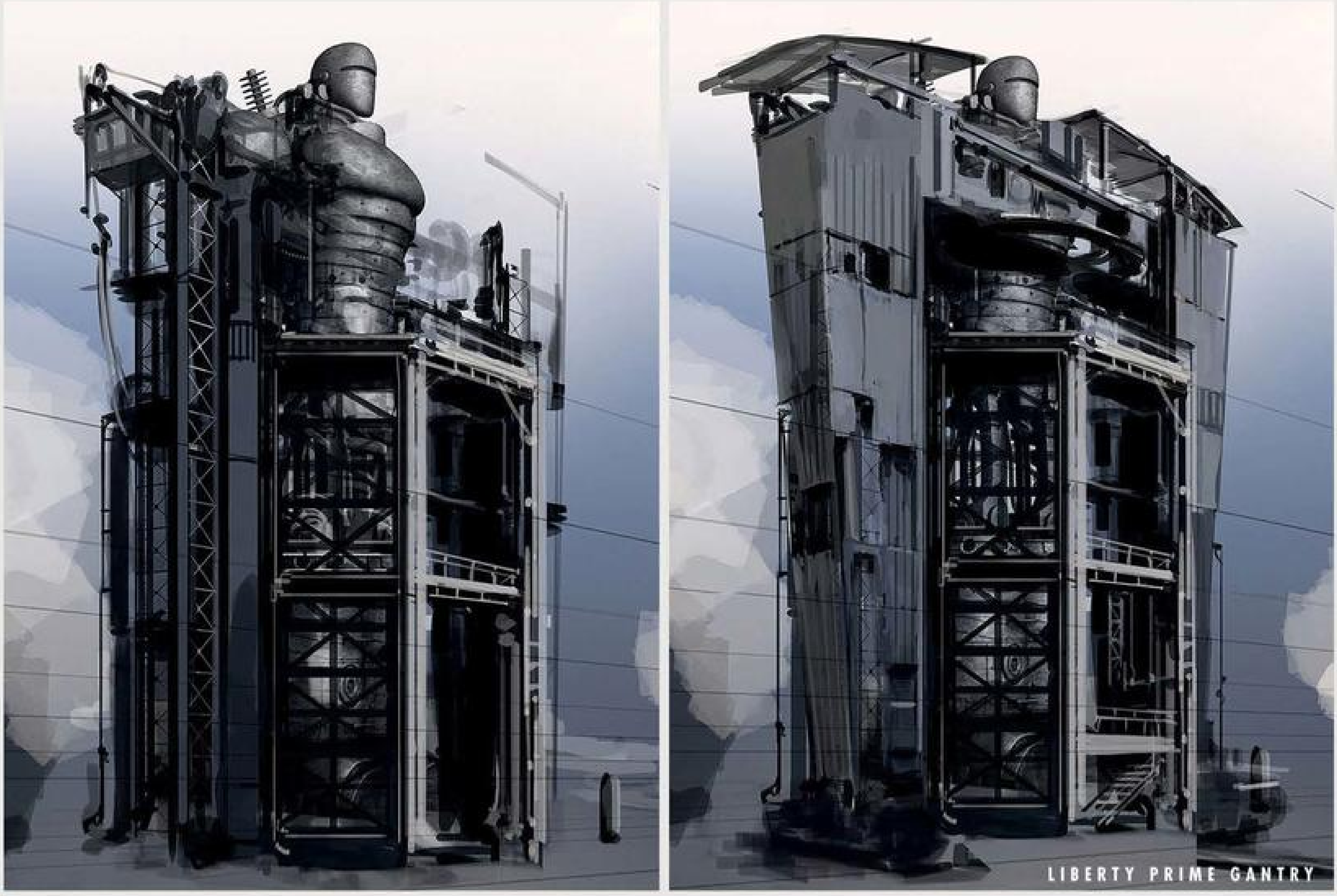
Needed for full operation of Liberty Prime, this device is inserted into his reactor through an outlet in his back.

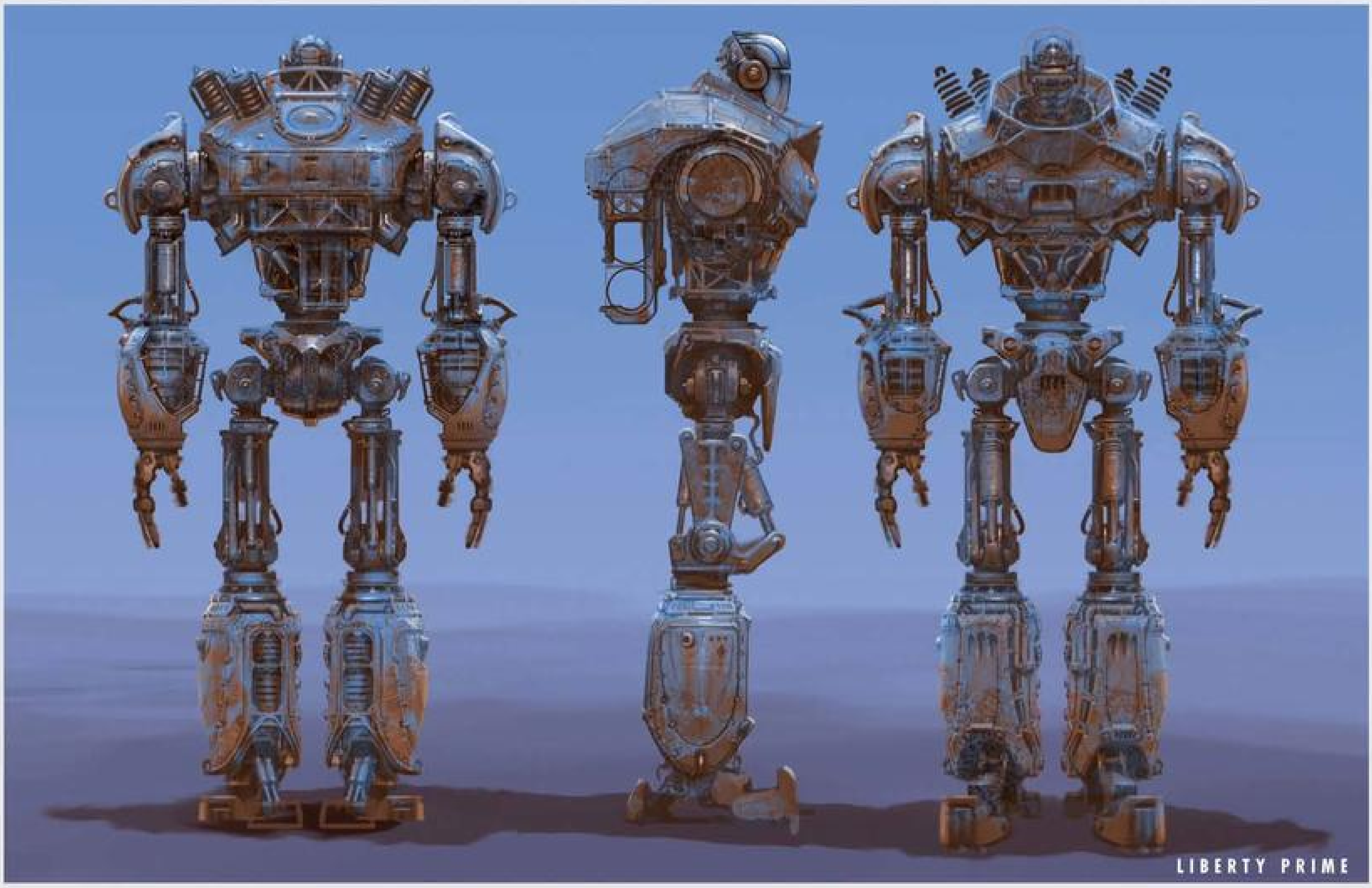


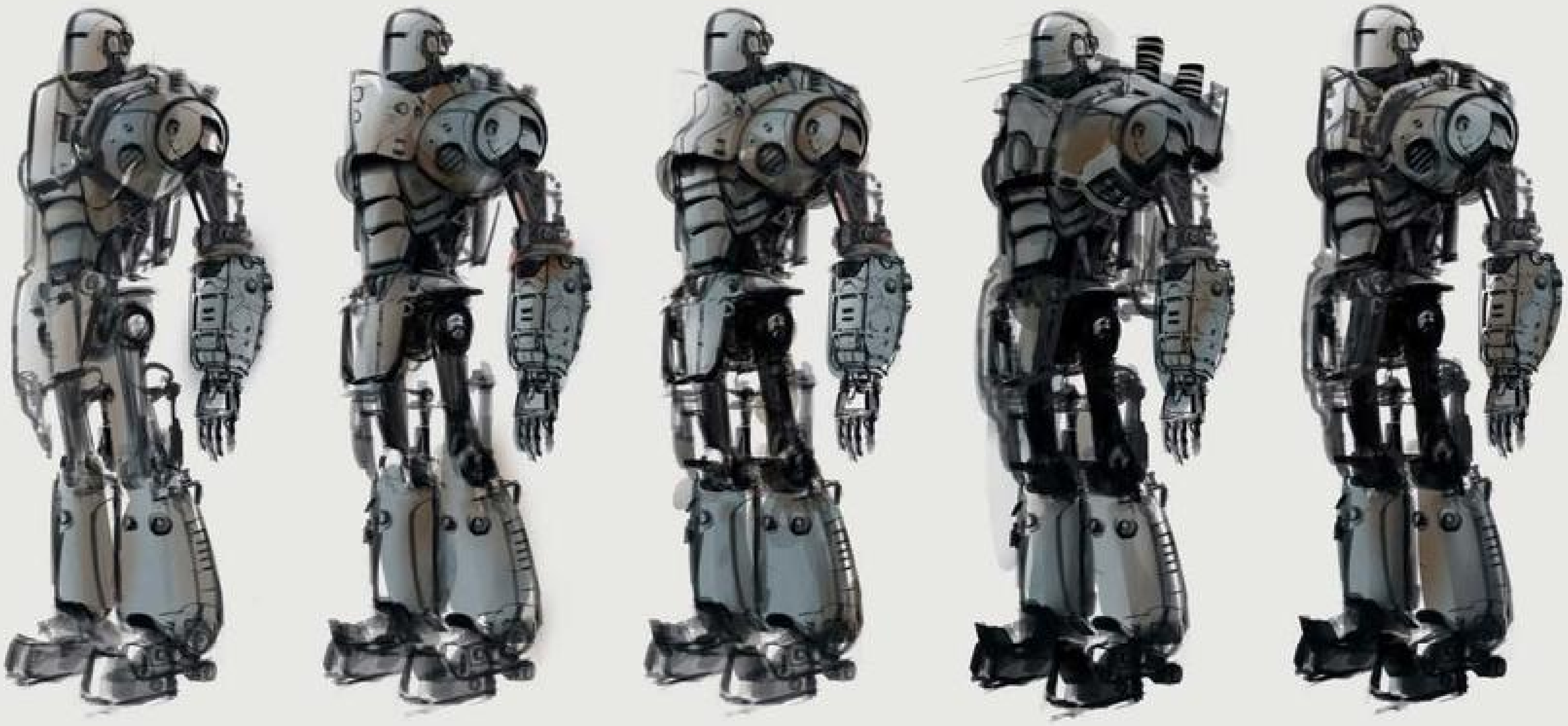
Beryllium agitator plugs into receptacle.

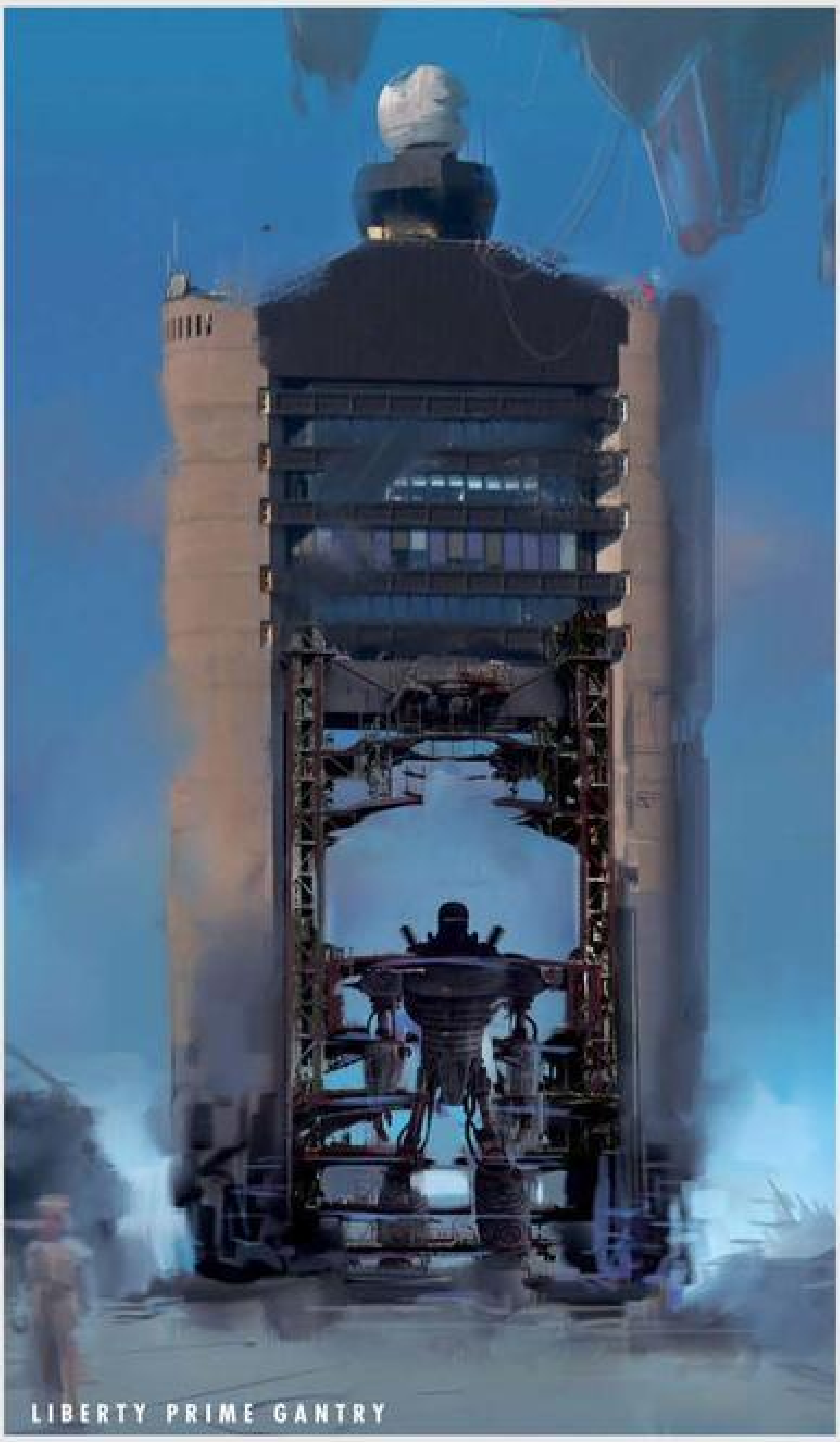




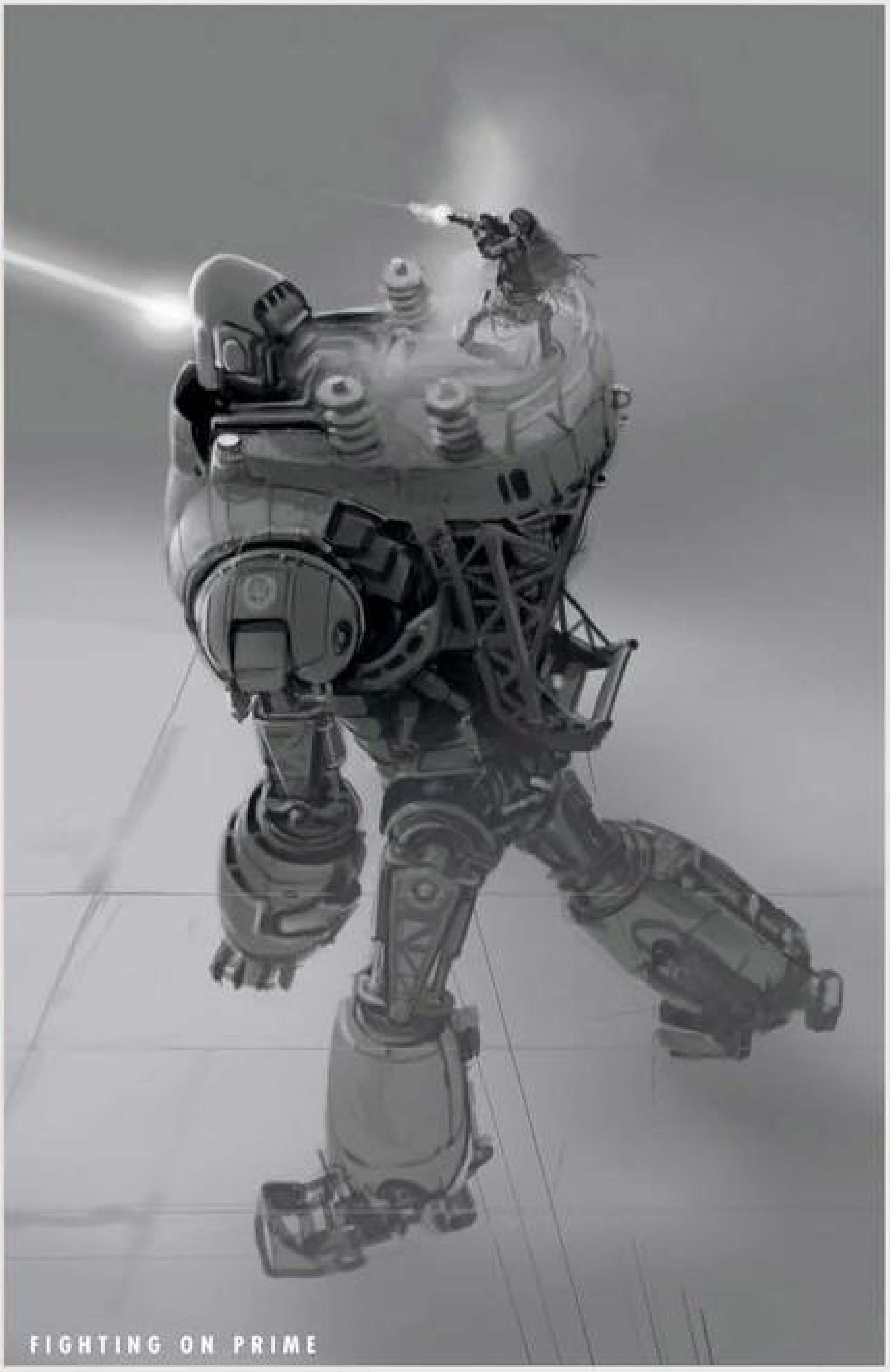

LIBERTY PRIME GANTRY


LIBERTY PRIME

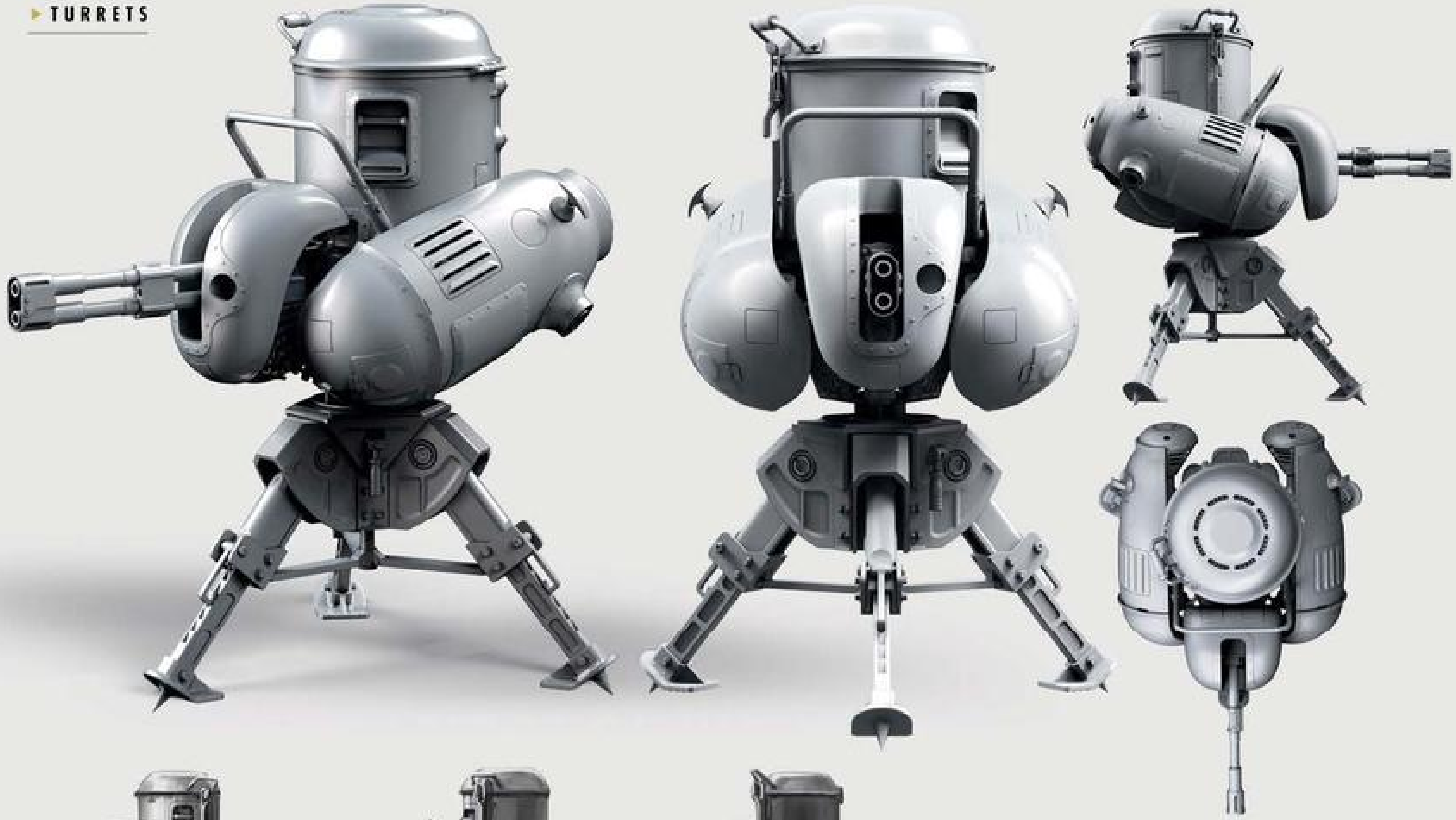


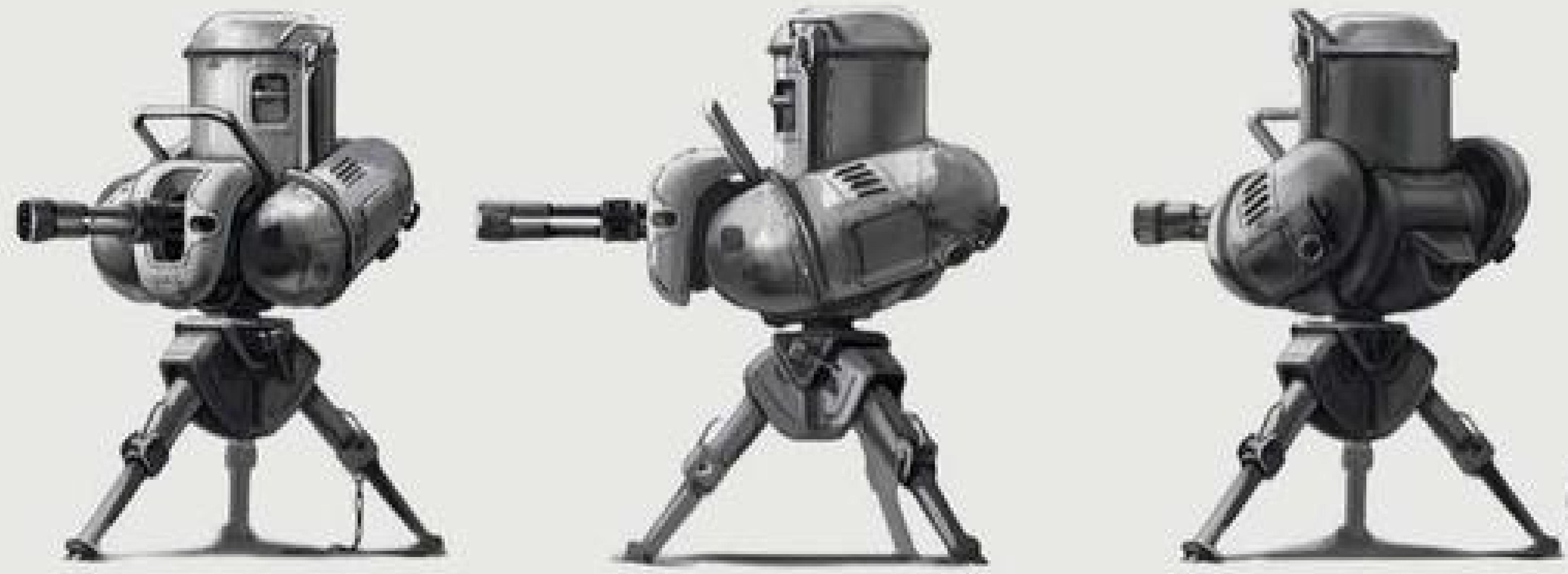


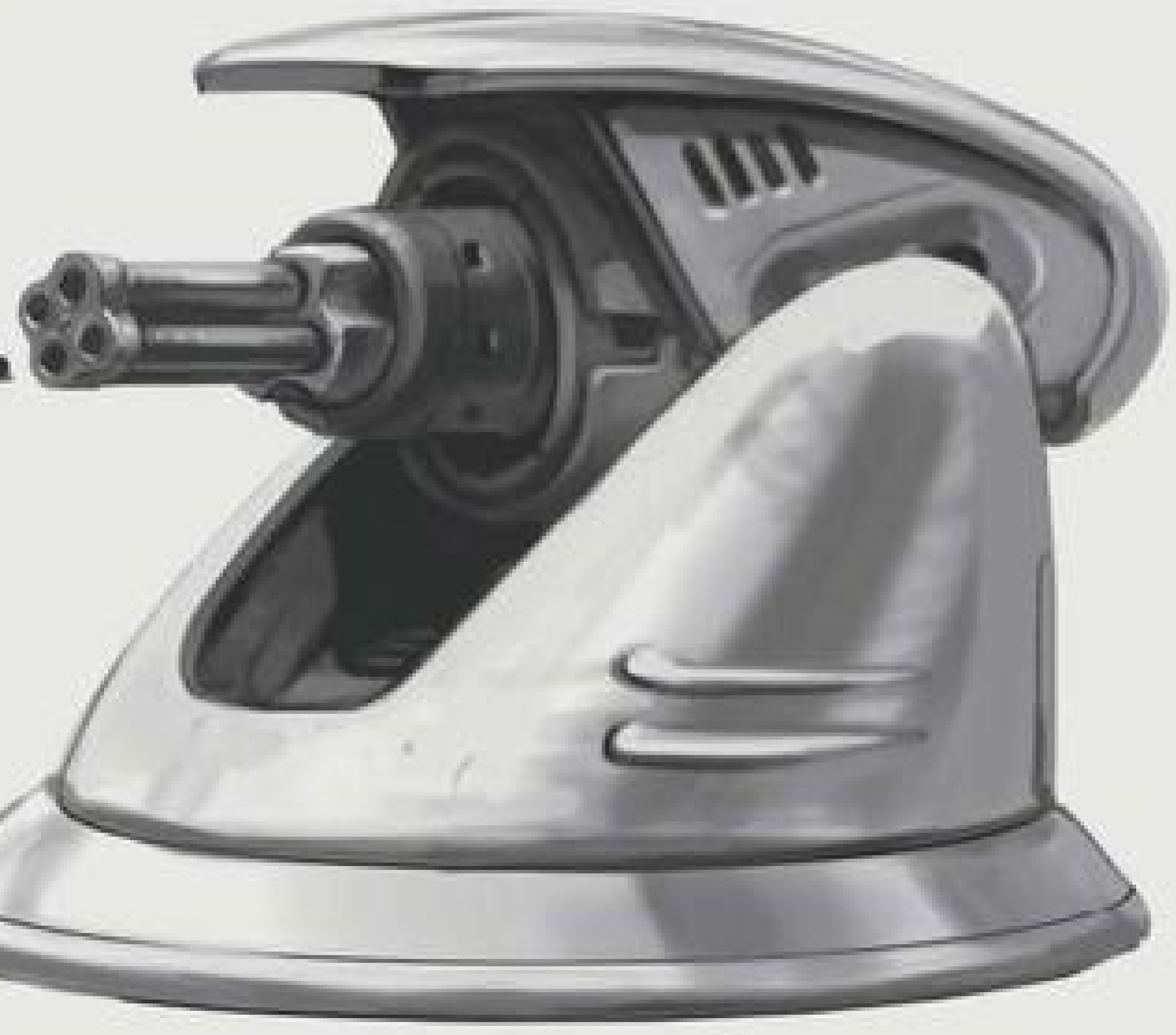
LIBERTY PRIME GANTRY

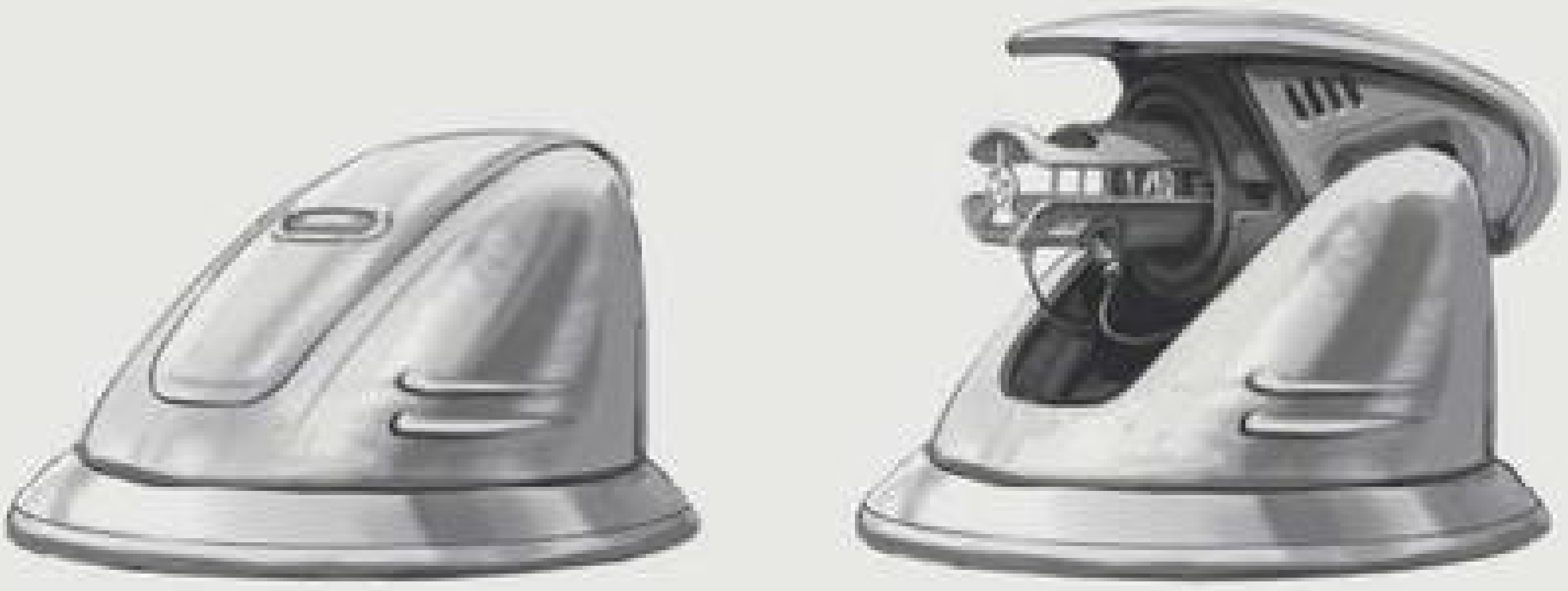


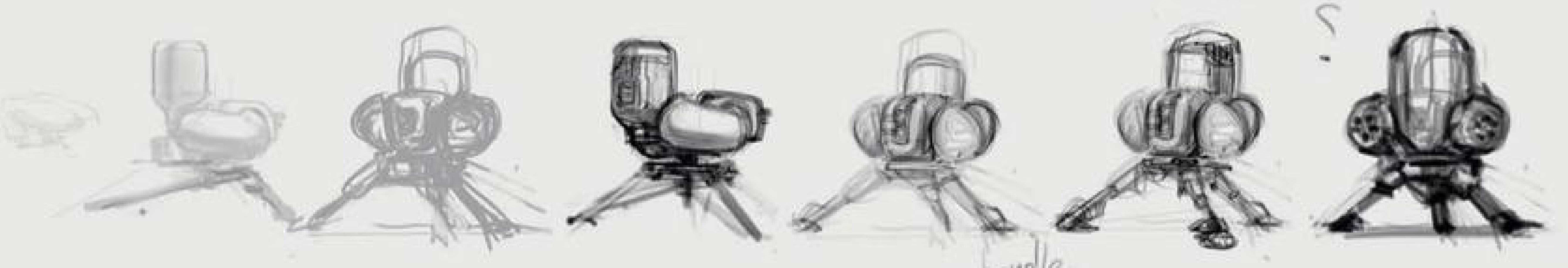
FIGHTING ON PRIME

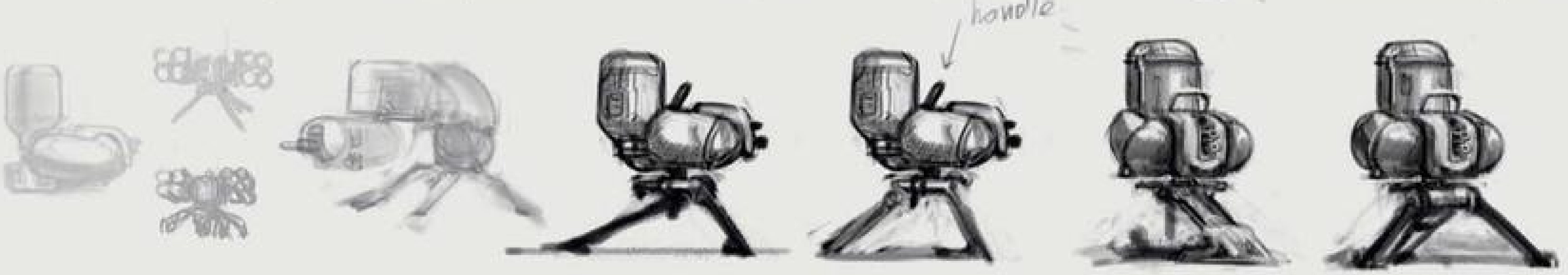


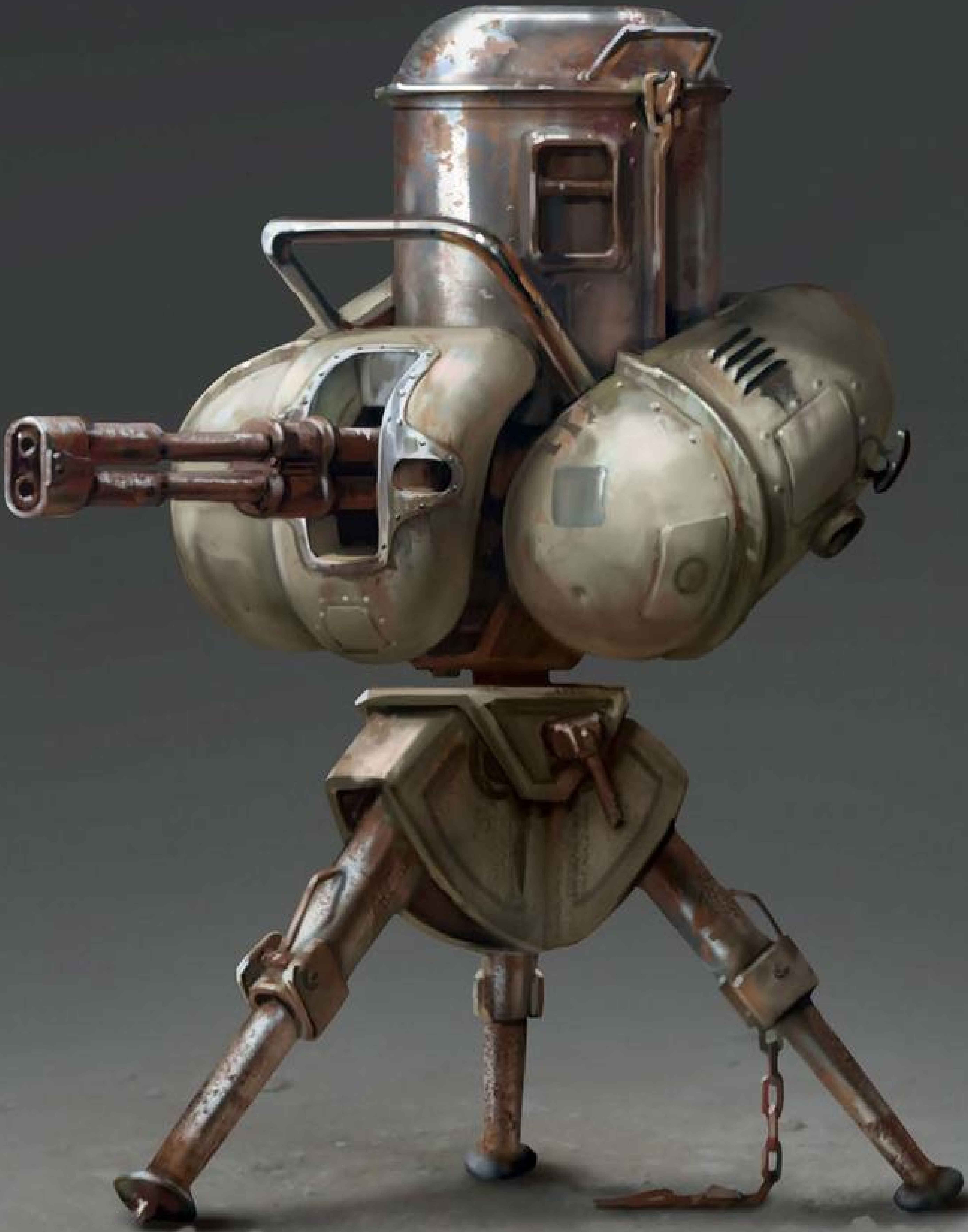









handle

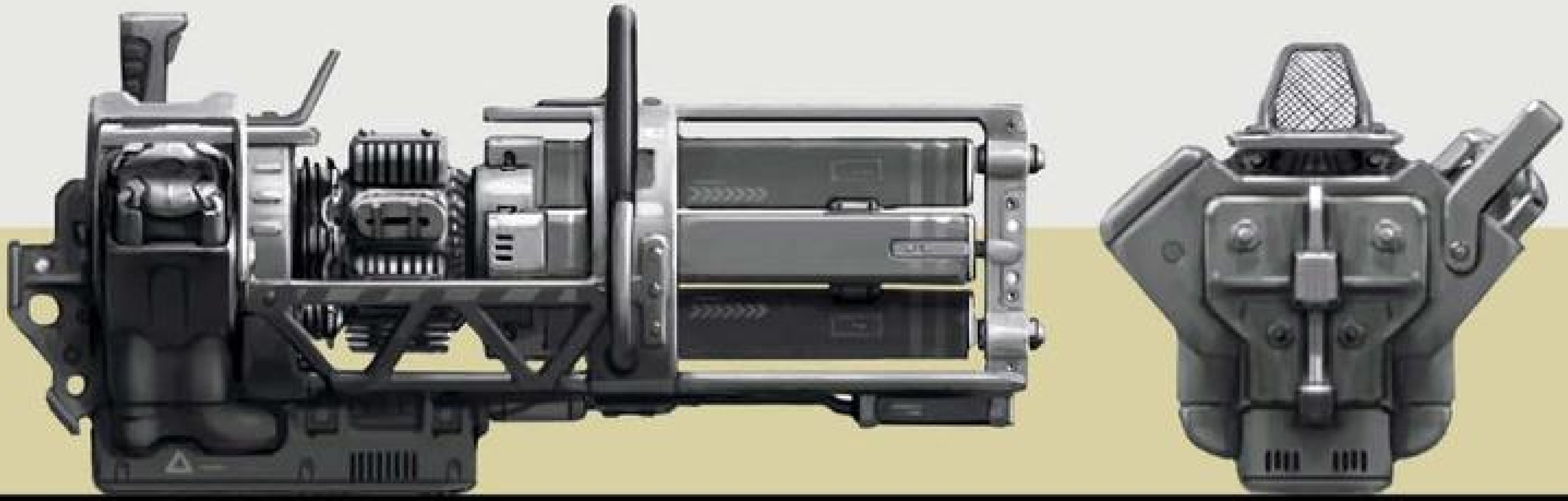


GAS-POWERED TURRET

Chapter 5

WEAPONS

Chapter 5
WEAPONS

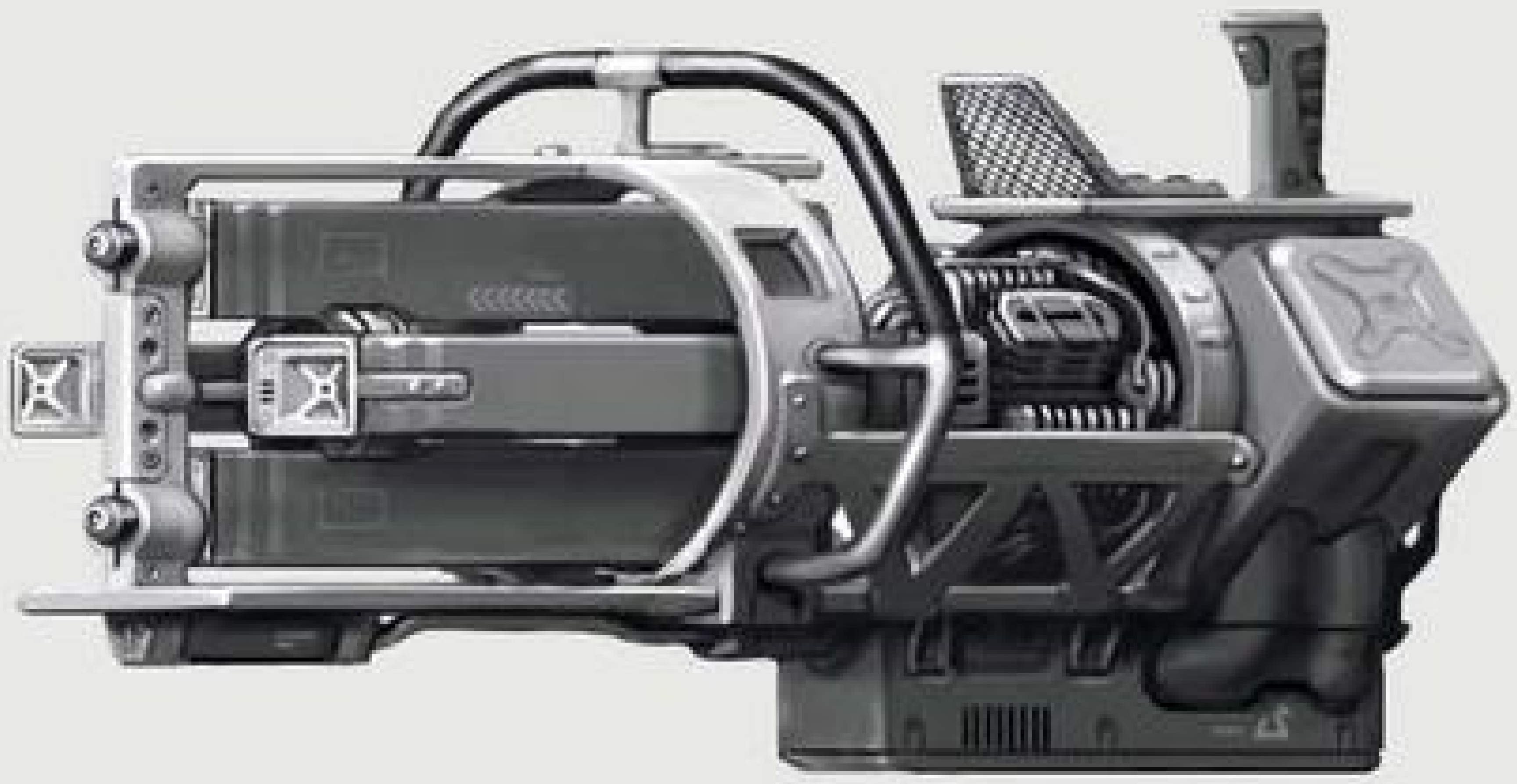


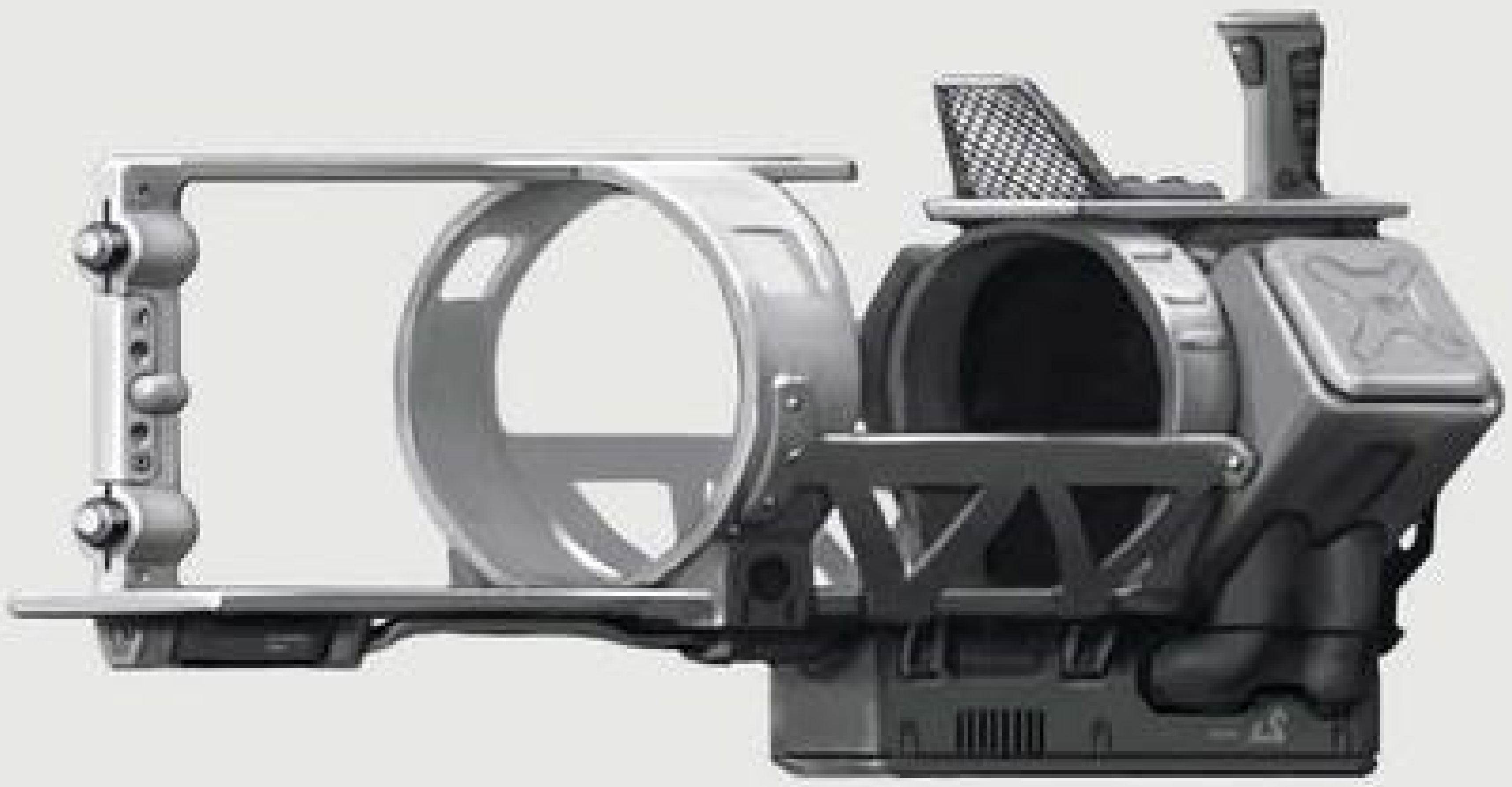
ONE OF THE CORE *Fallout* experiences is surviving in the Wasteland through combat, so we set out to give the player a system that allows modification and customization of any weapon in the game. Every gun was designed with modularity in mind. Classic guns, like the plasma and laser rifles, were broken up into interchangeable components. New guns, such as the pipe set, were designed from the ground up to work with this system and provide as much variety and flexibility as possible.

The pipe gun set is the most basic of the ballistic weapons, crudely crafted from various bits of found bolts, metal, and wood. These guns look just as likely to kill the shooter as the target, but they are plentiful in the Wasteland and a favorite of raiders. We used this early set to figure out how we wanted to break a gun down to the basic elements that all guns would share, in order to maximize interchangeability. This drove the structure of the crafting interface, with standardized slots for receiver, barrel, muzzle attachments, grip, and scope. The root identity of any gun is determined by the receiver; everything else can be swapped. This allows the player to go as far as transforming a short-range pistol into a sniper rifle.

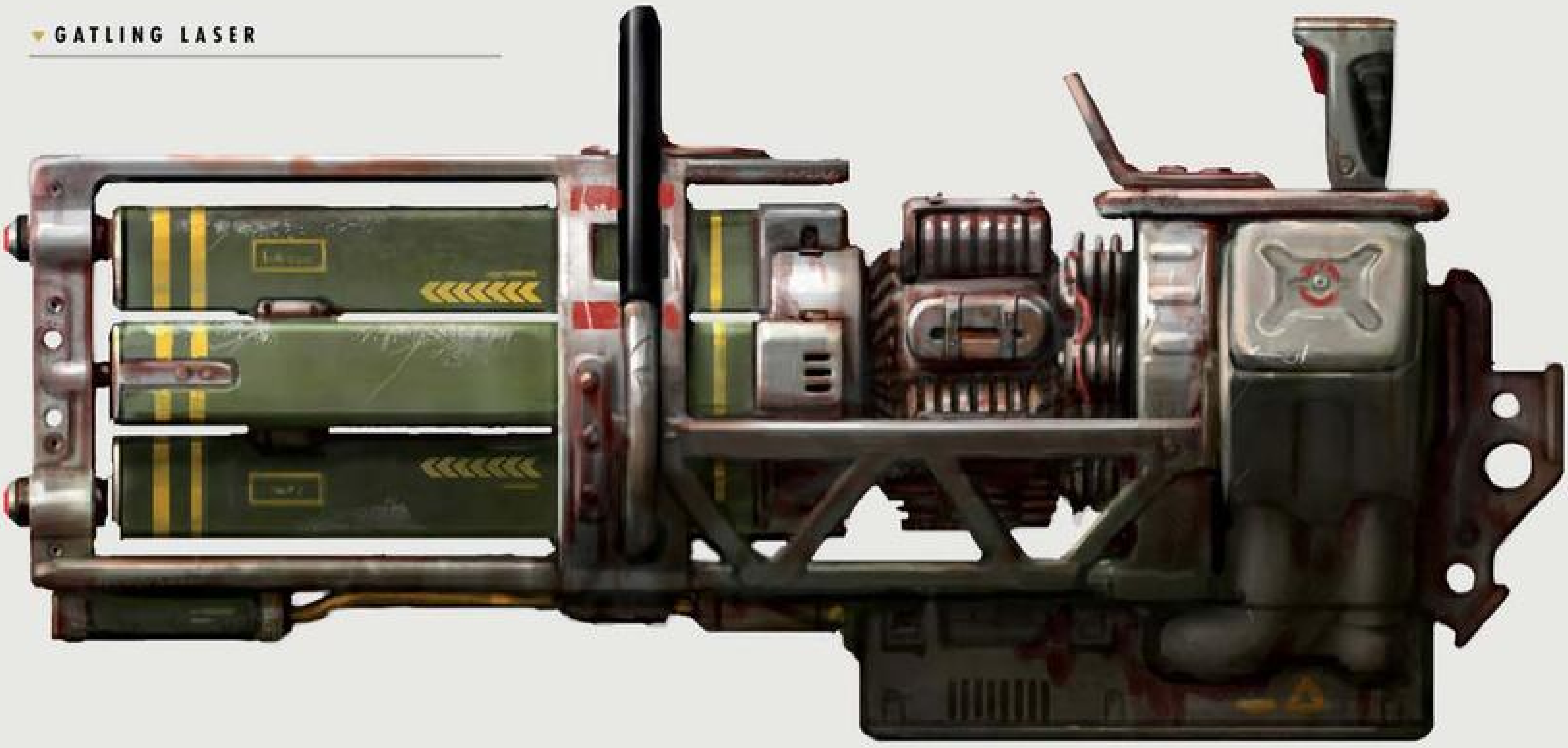
Luckily, given the improvised nature of most things in the game's world, weird or unusual gun combinations still look appropriate and fit into the setting. Some of our guns are based on realistic interpretations of well-known, real-life prewar weapons, and therefore their range of customization options is slightly limited. But even in these instances you can substantially change the gun's appearance to achieve some really interesting builds. The base 10 mm, for instance, is a different design from the version in *Fallout 3*. But with the proper mods, you can transform it into something very similar.

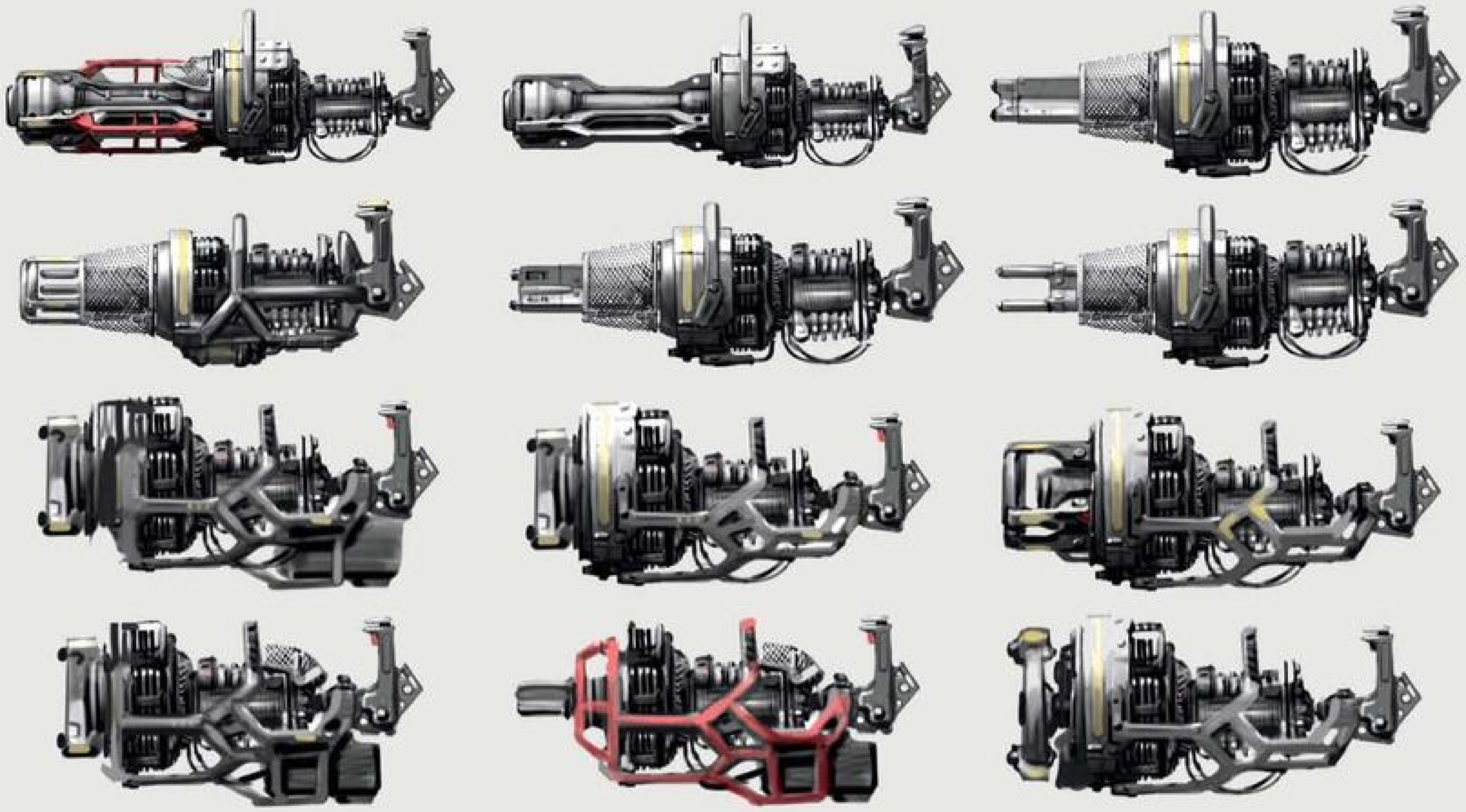
It's not all about the guns, of course. The melee selection was expanded as well, with an eye toward entertaining builds designed to deliver massive (and painful) physical damage. Some of these weapons were initially intended for purposes other than inflicting harm. The power fist and super sledge are prewar hardware originally used by construction crews for demolition. But it certainly didn't take much imagination to find alternative uses for them.

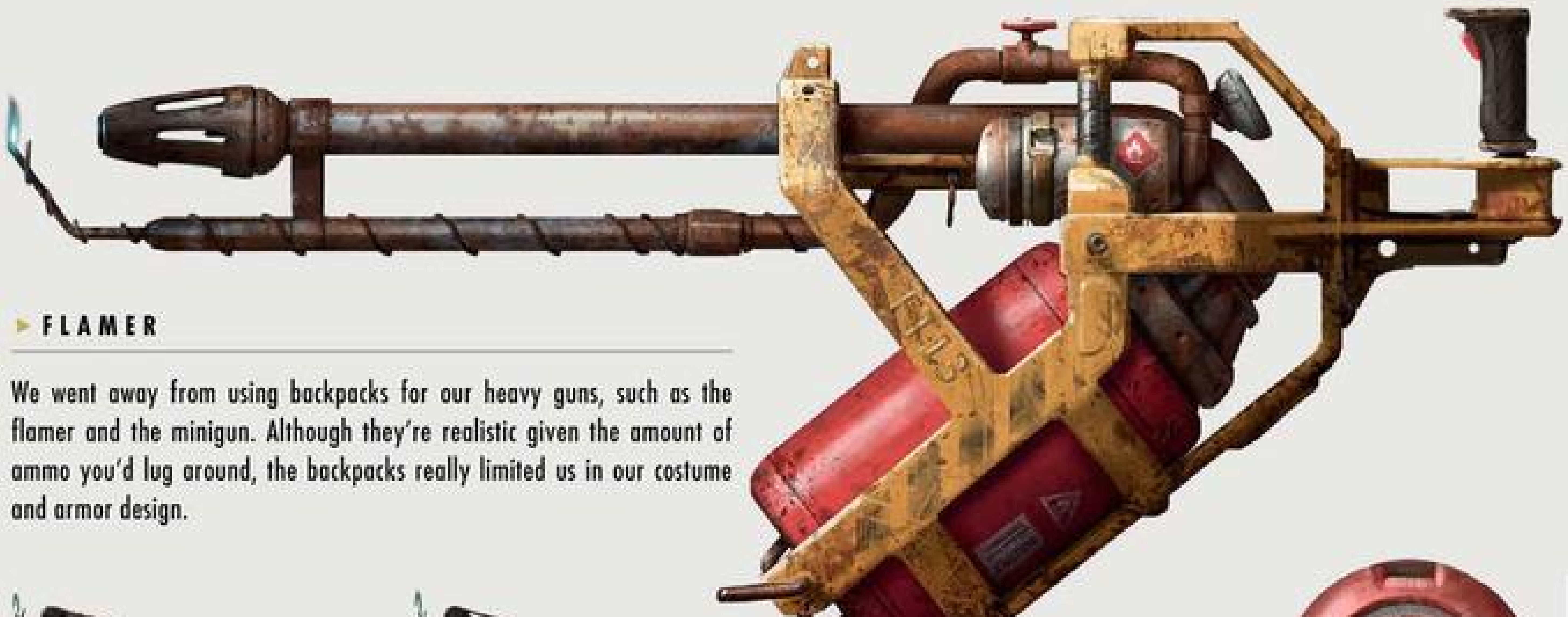


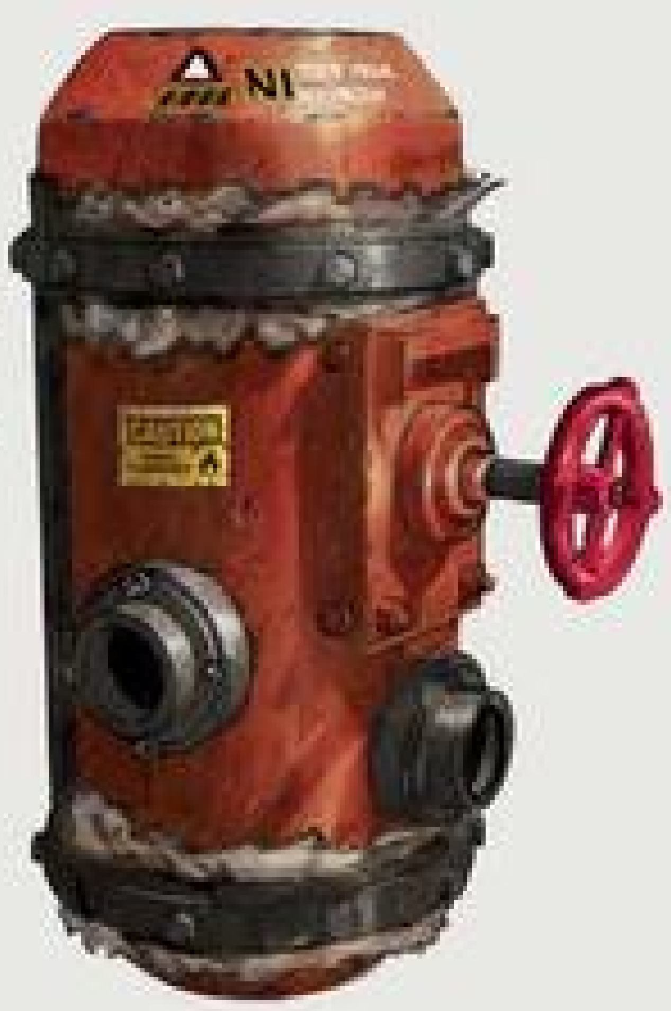


GATLING LASER



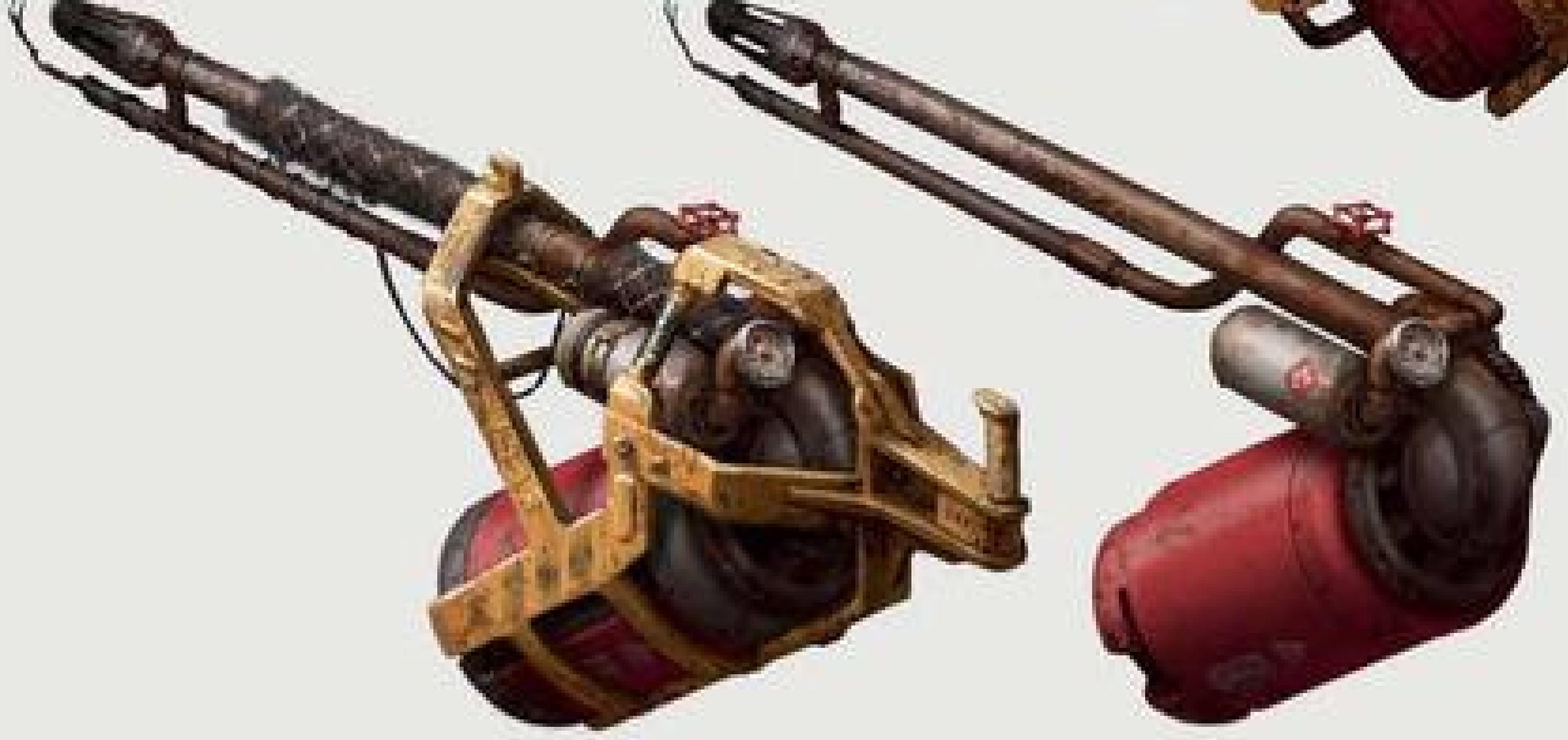


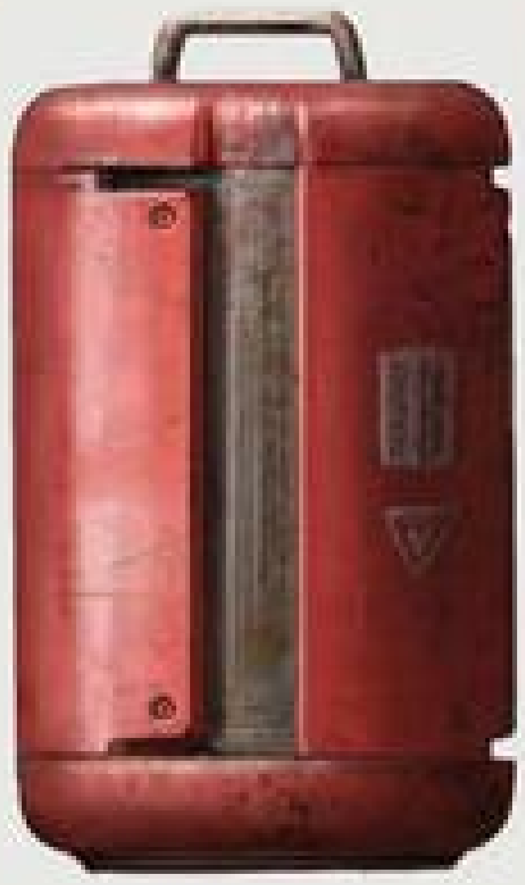


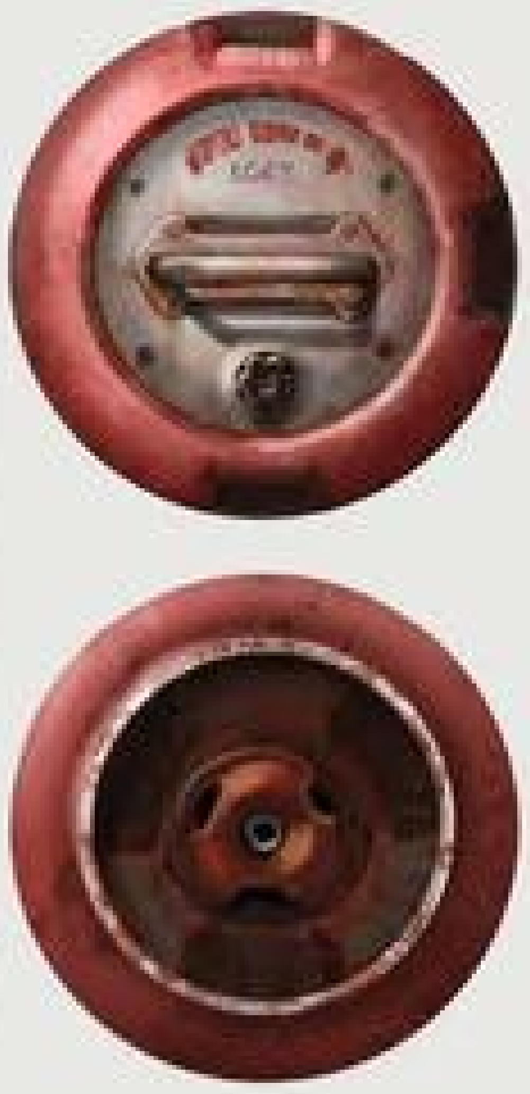


FLAMER

We went away from using backpacks for our heavy guns, such as the flamer and the minigun. Although they're realistic given the amount of ammo you'd lug around, the backpacks really limited us in our costume and armor design.

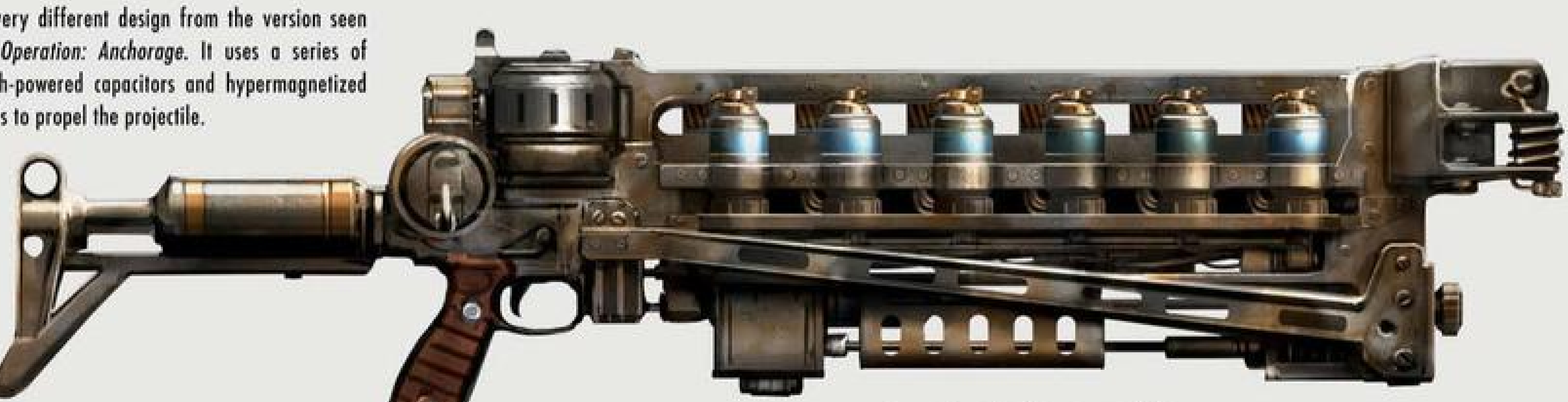




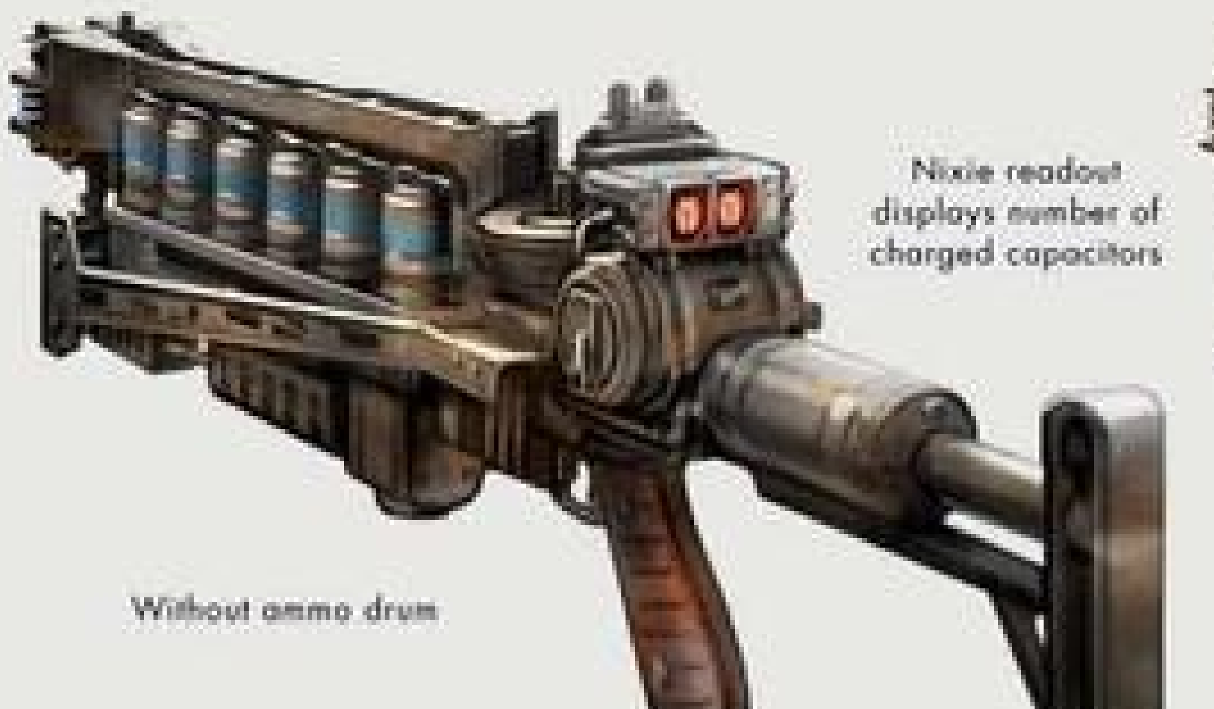


GAUSS RIFLE

A very different design from the version seen in *Operation: Anchorage*. It uses a series of high-powered capacitors and hypermagnetized coils to propel the projectile.

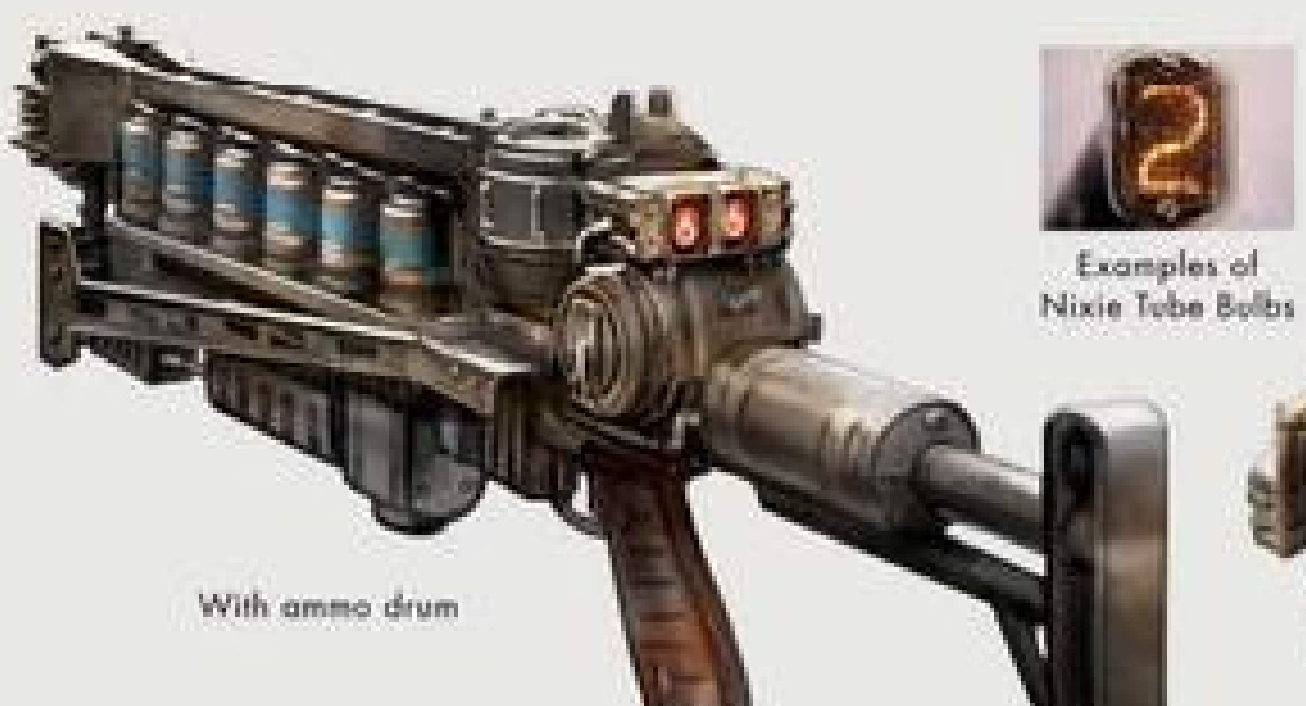


Copper coils conduct electro-magnetic field to accelerate slug down 'barrel' of the rifle



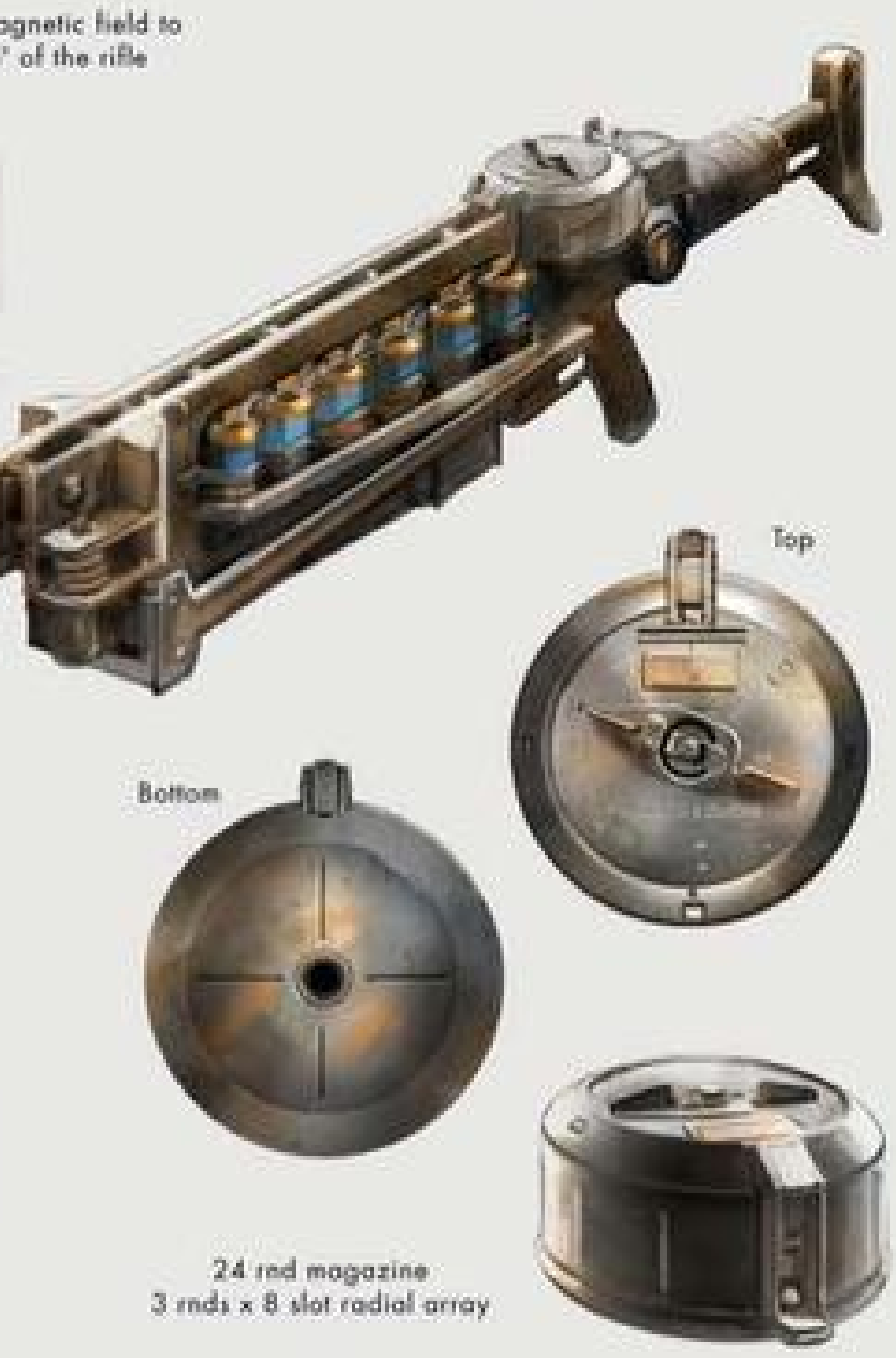
Without ammo drum

Nixie readout displays number of charged capacitors

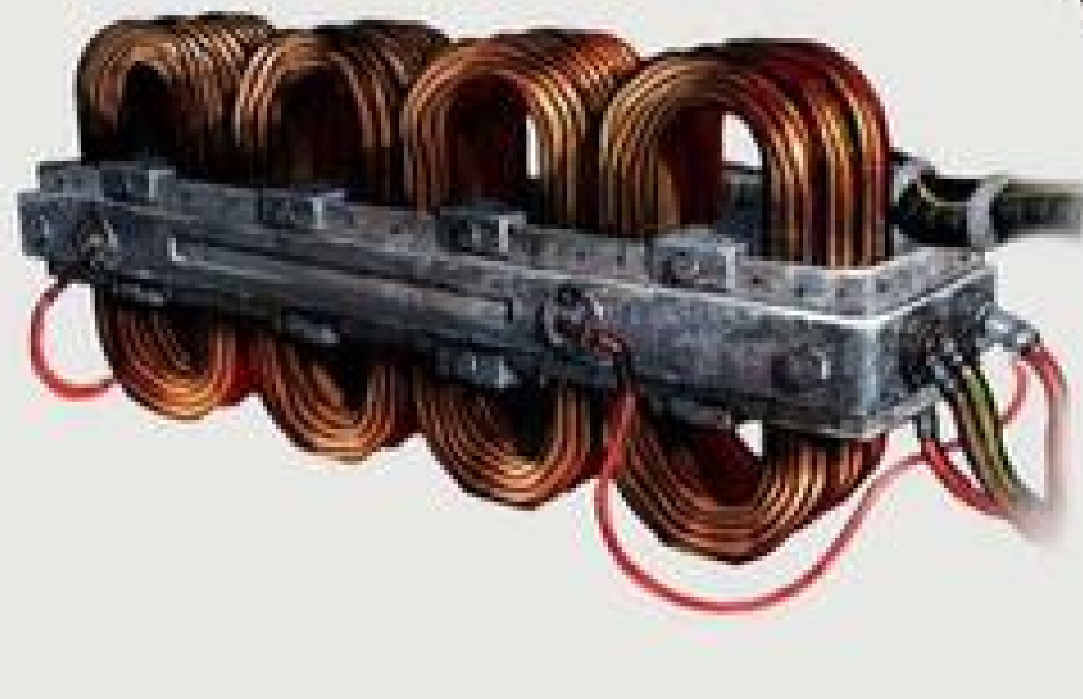


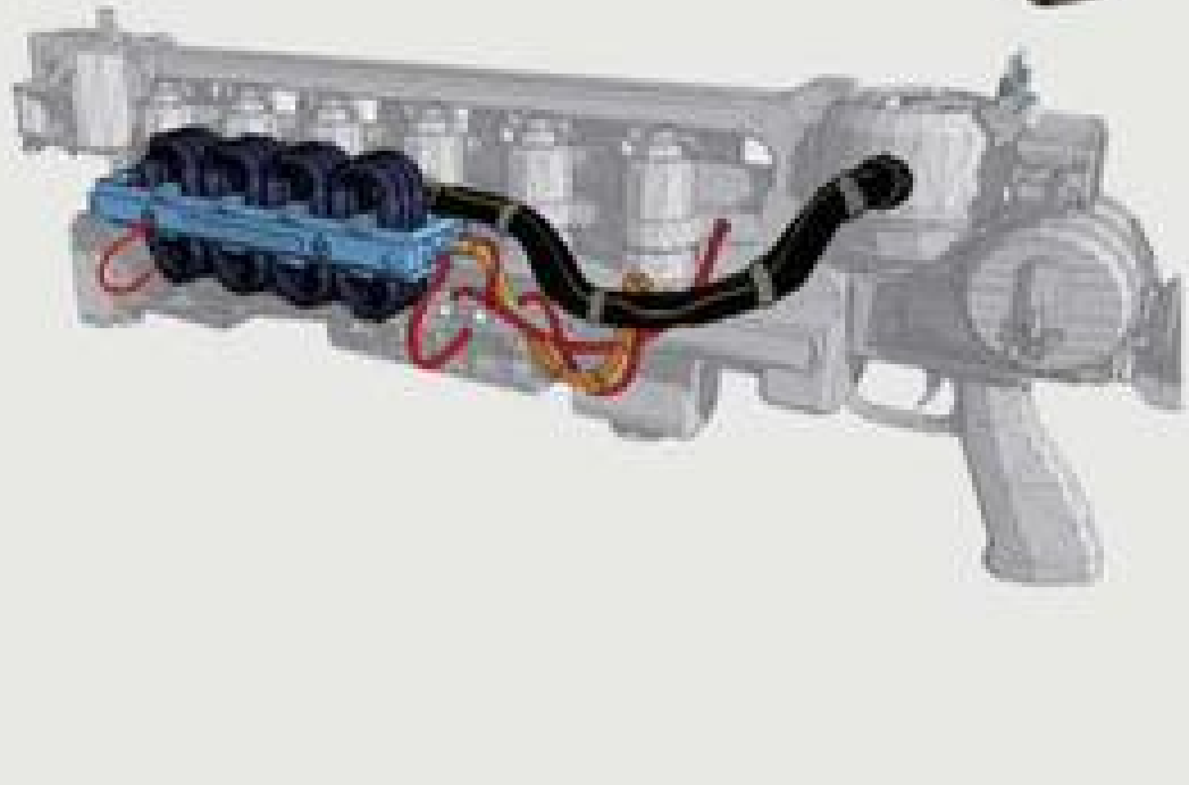
With ammo drum

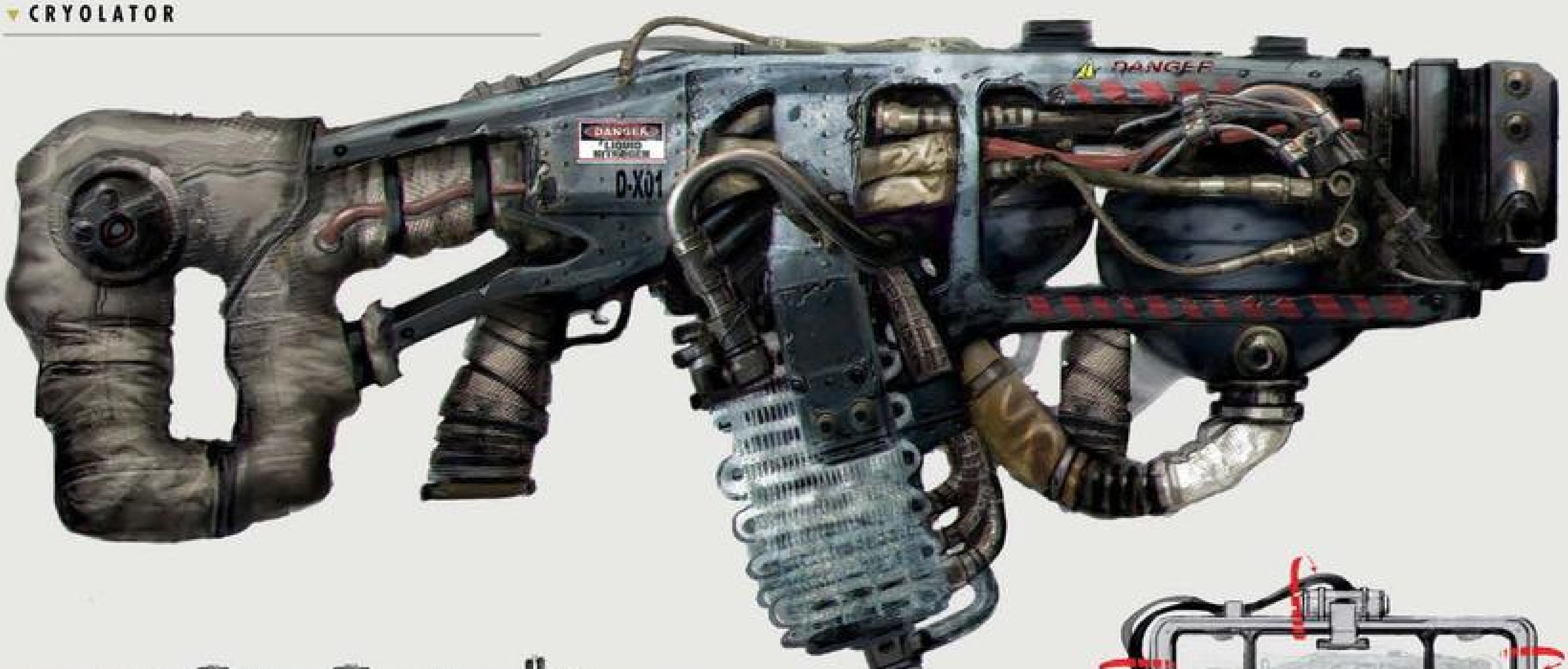
Examples of Nixie Tube Bulbs

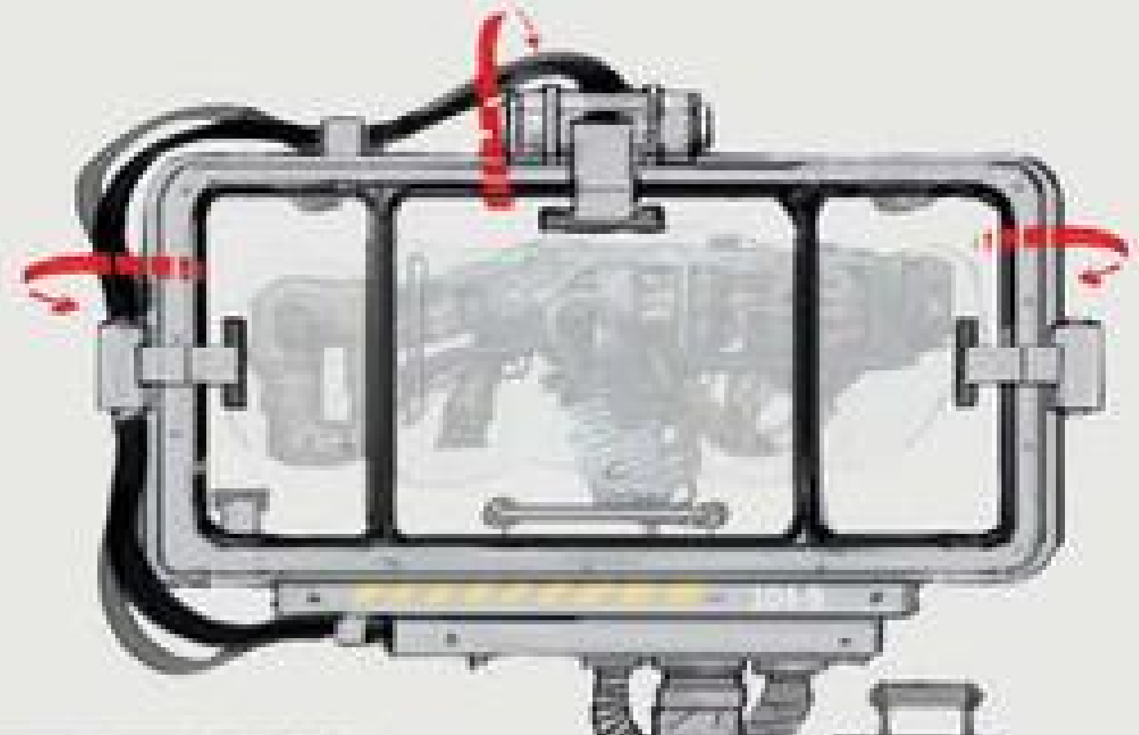


24 rnd magazine
3 rnds x 8 slot radial array

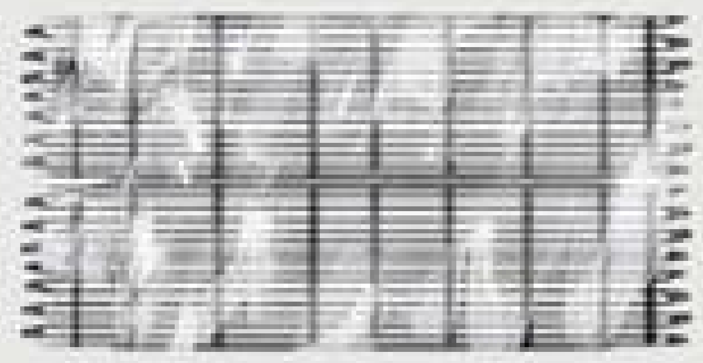




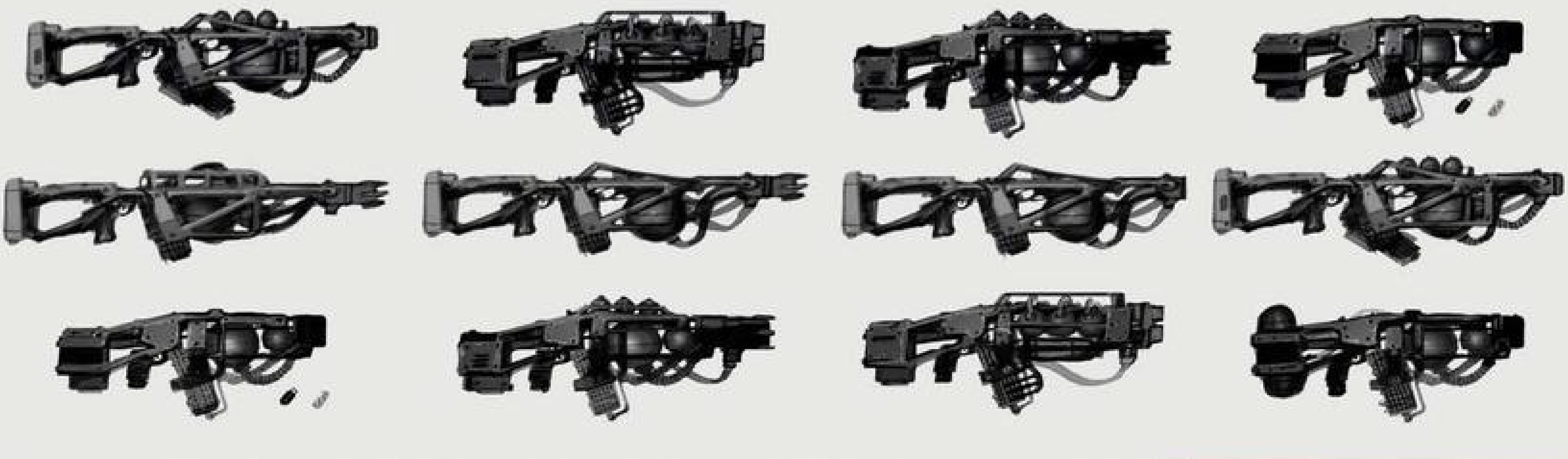

DANGER
LIQUID NITROGEN
D-X01
DANGER

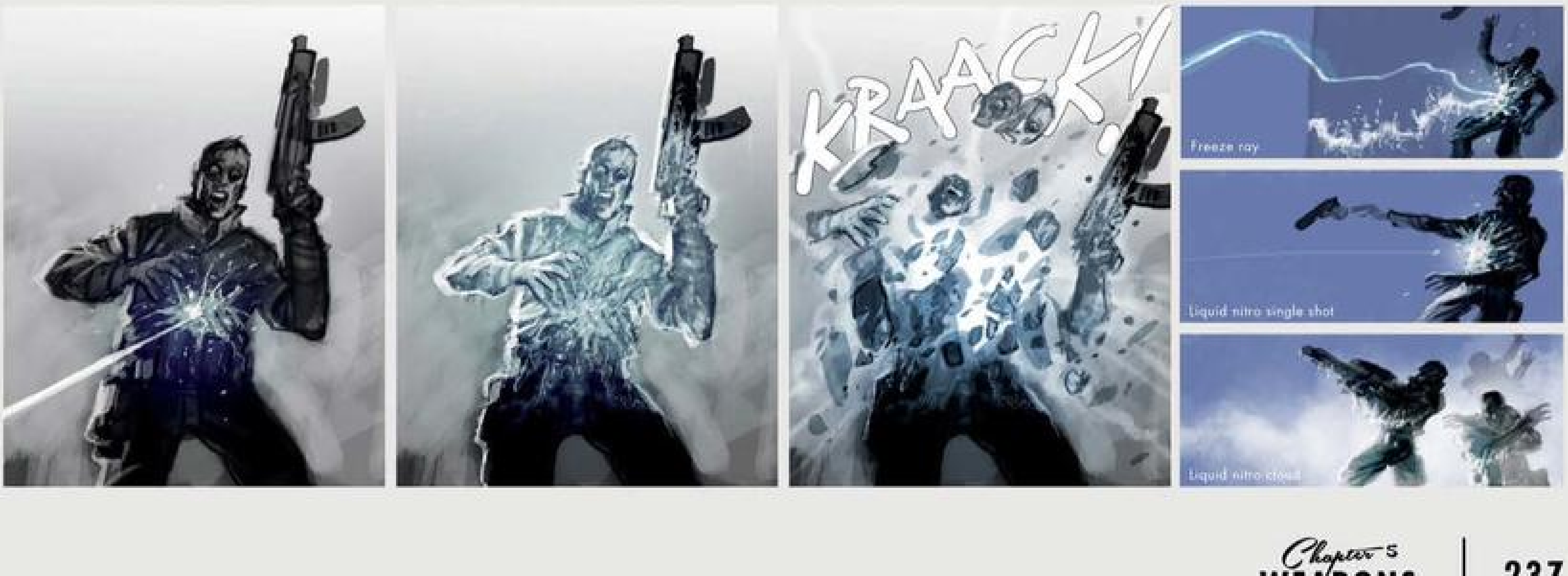


Holding Case

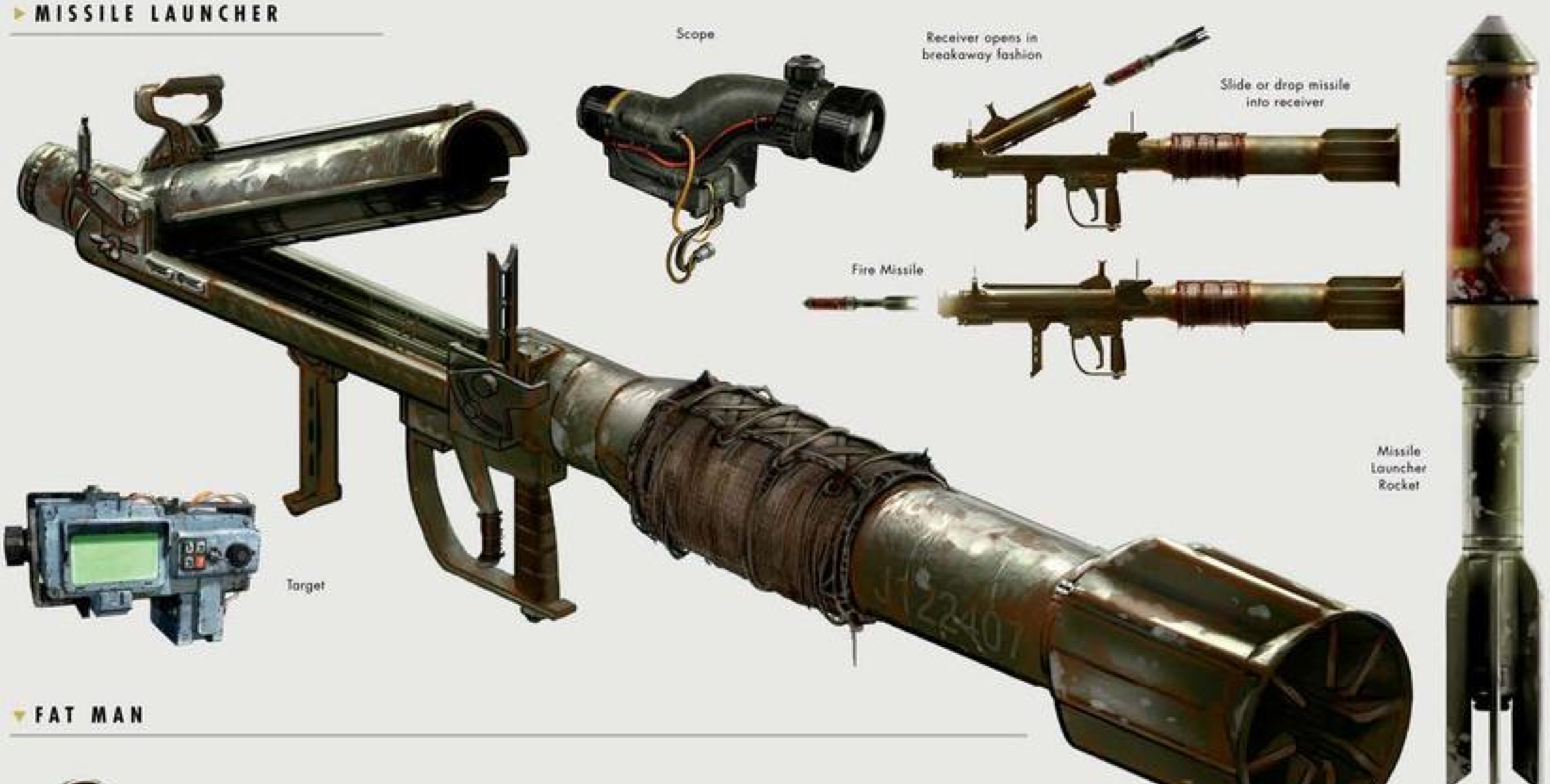


Inside behind weapon (frozen fridge element)




KRAACK!
Freeze ray
Liquid nitro single shot
Liquid nitro cloud

MISSILE LAUNCHER



Scope

Receiver opens in breakaway fashion

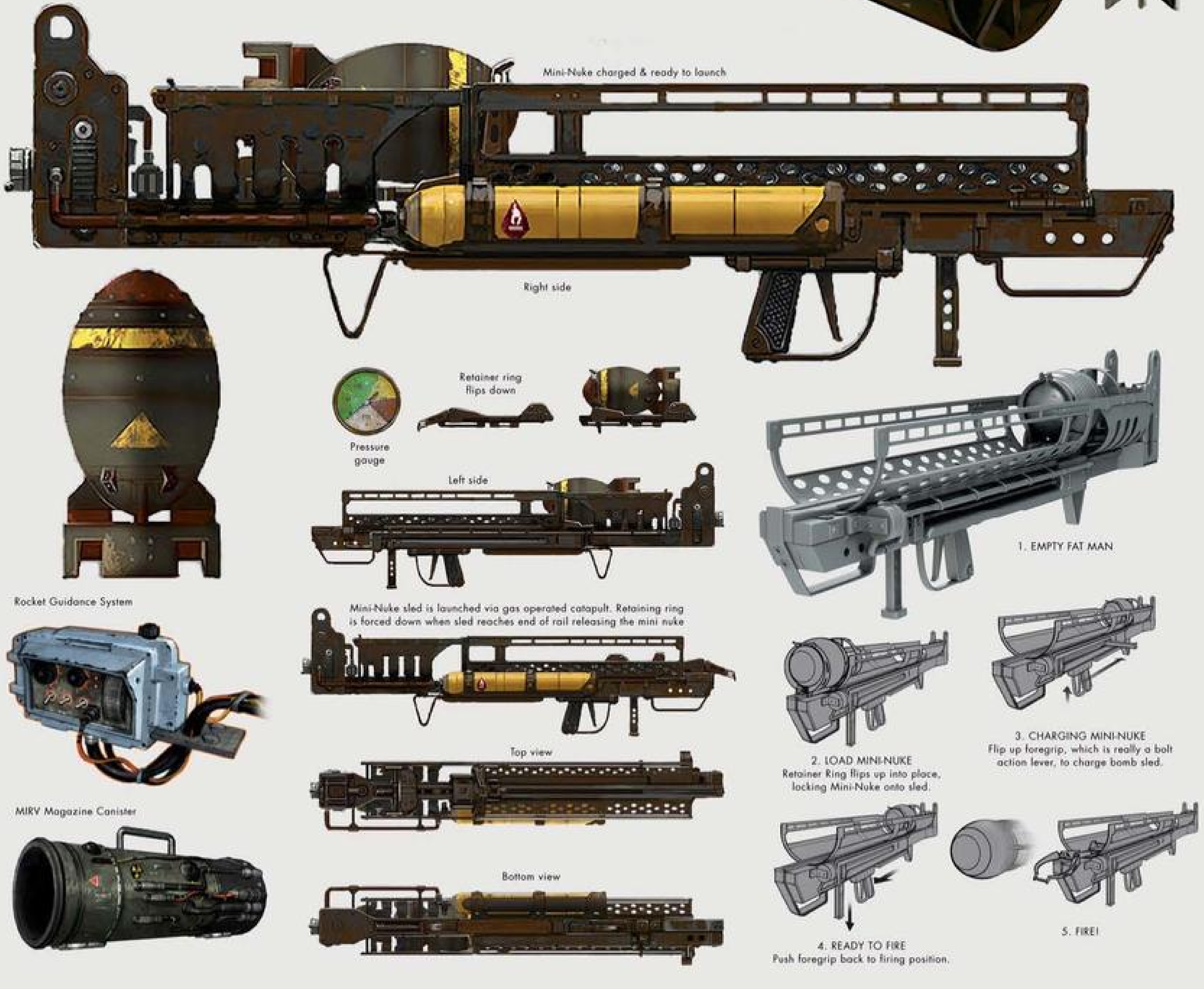
Slide or drop missile into receiver

Fire Missile

Target

Missile Launcher Rocket

FAT MAN



Mini-Nuke charged & ready to launch

Right side

Pressure gauge

Retainer ring flips down

Left side

Mini-Nuke sled is launched via gas operated catapult. Retaining ring is forced down when sled reaches end of rail releasing the mini nuke

Top view

Bottom view

Rocket Guidance System

MIRV Magazine Canister

1. EMPTY FAT MAN

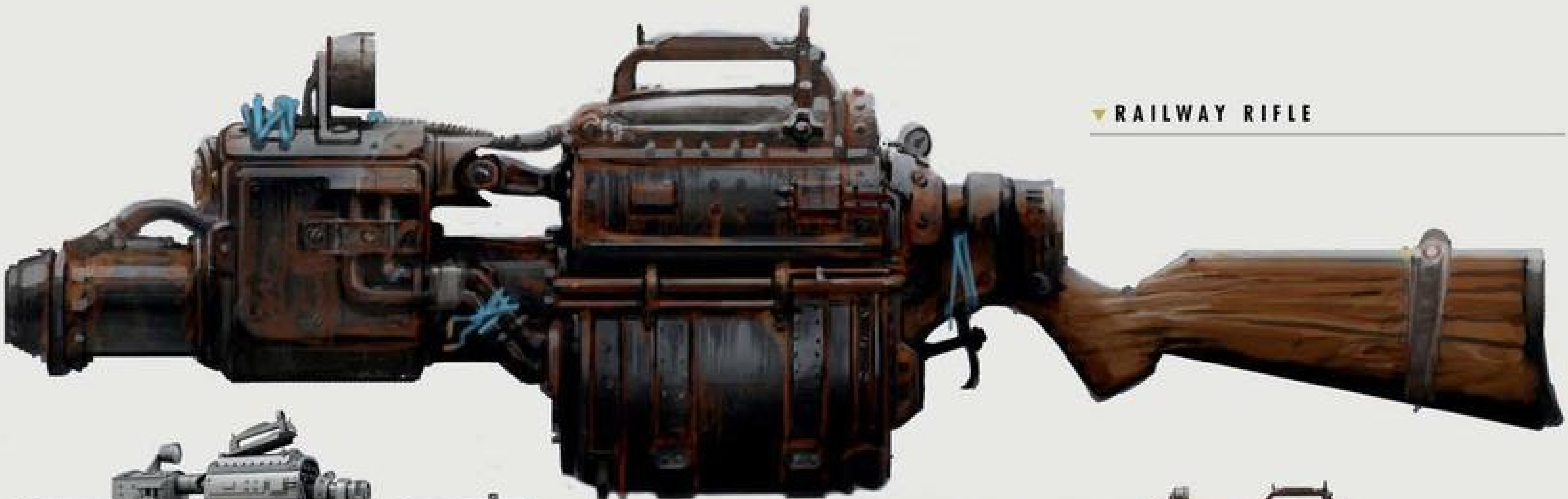
2. LOAD MINI-NUKE
Retainer Ring flips up into place, locking Mini-Nuke onto sled.

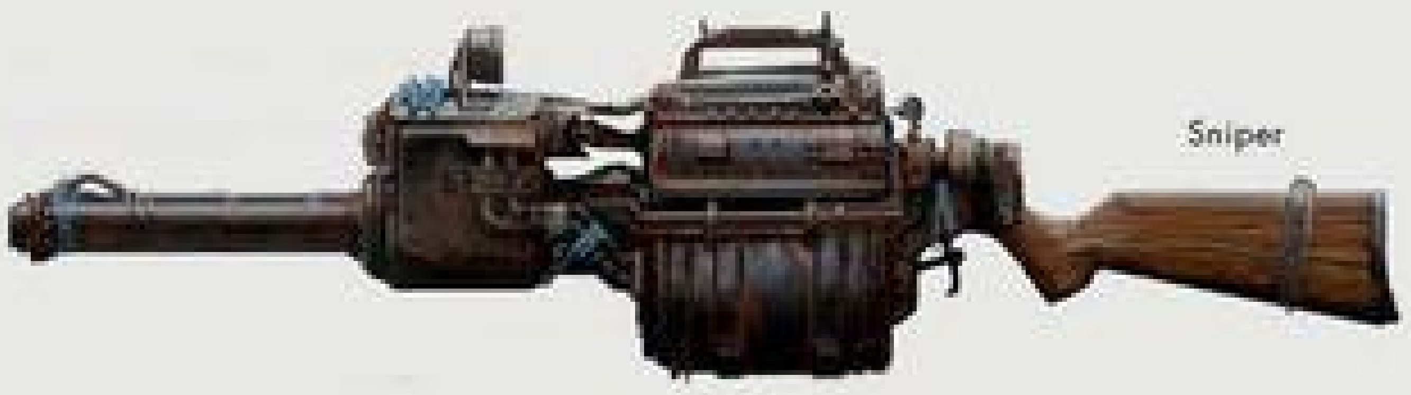
3. CHARGING MINI-NUKE
Flip up foregrip, which is really a bolt action lever, to charge bomb sled.

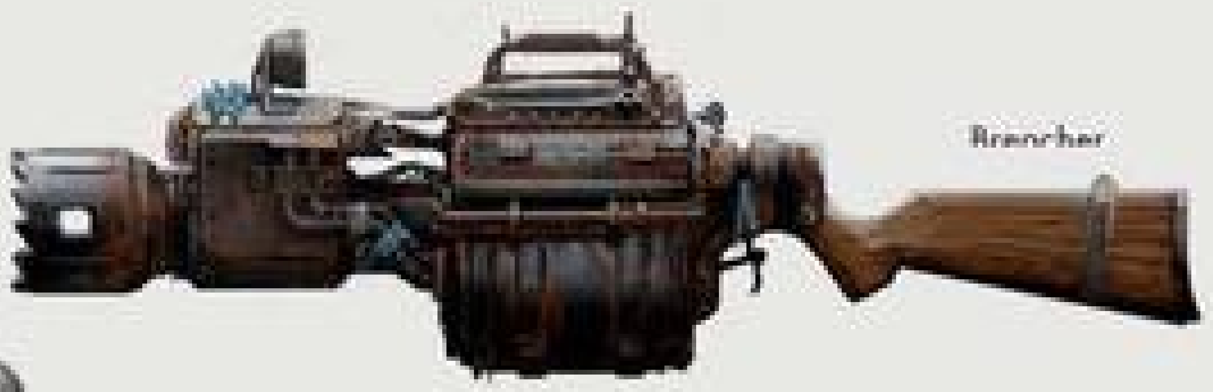
4. READY TO FIRE
Push foregrip back to firing position.

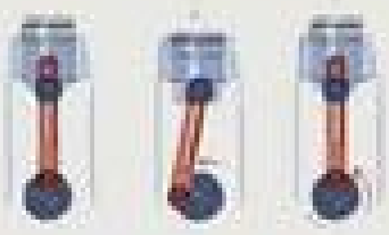
5. FIRE!

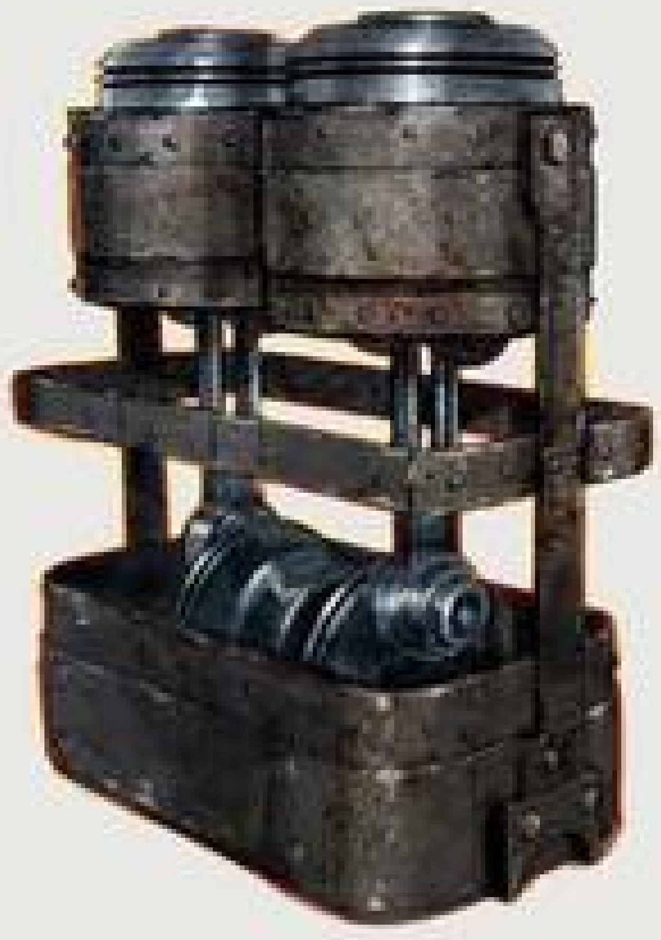
RAILWAY RIFLE

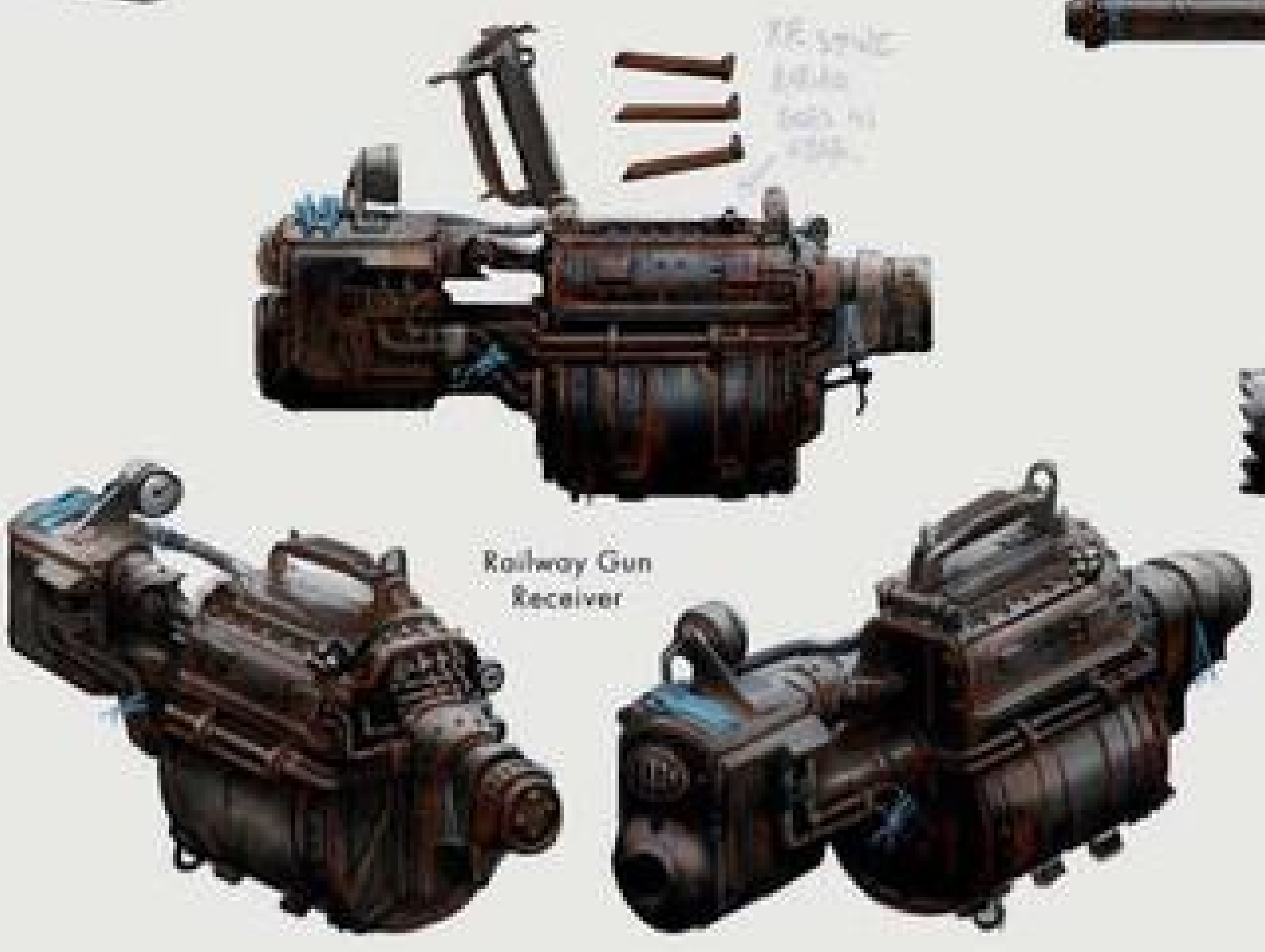


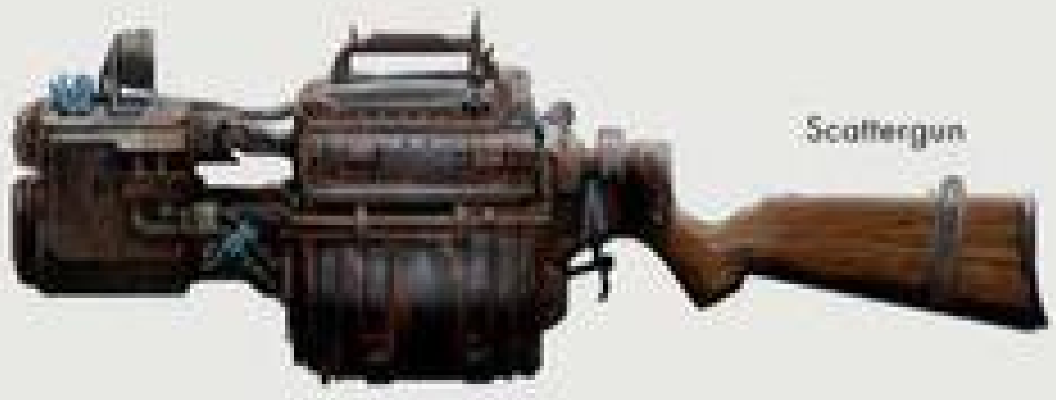




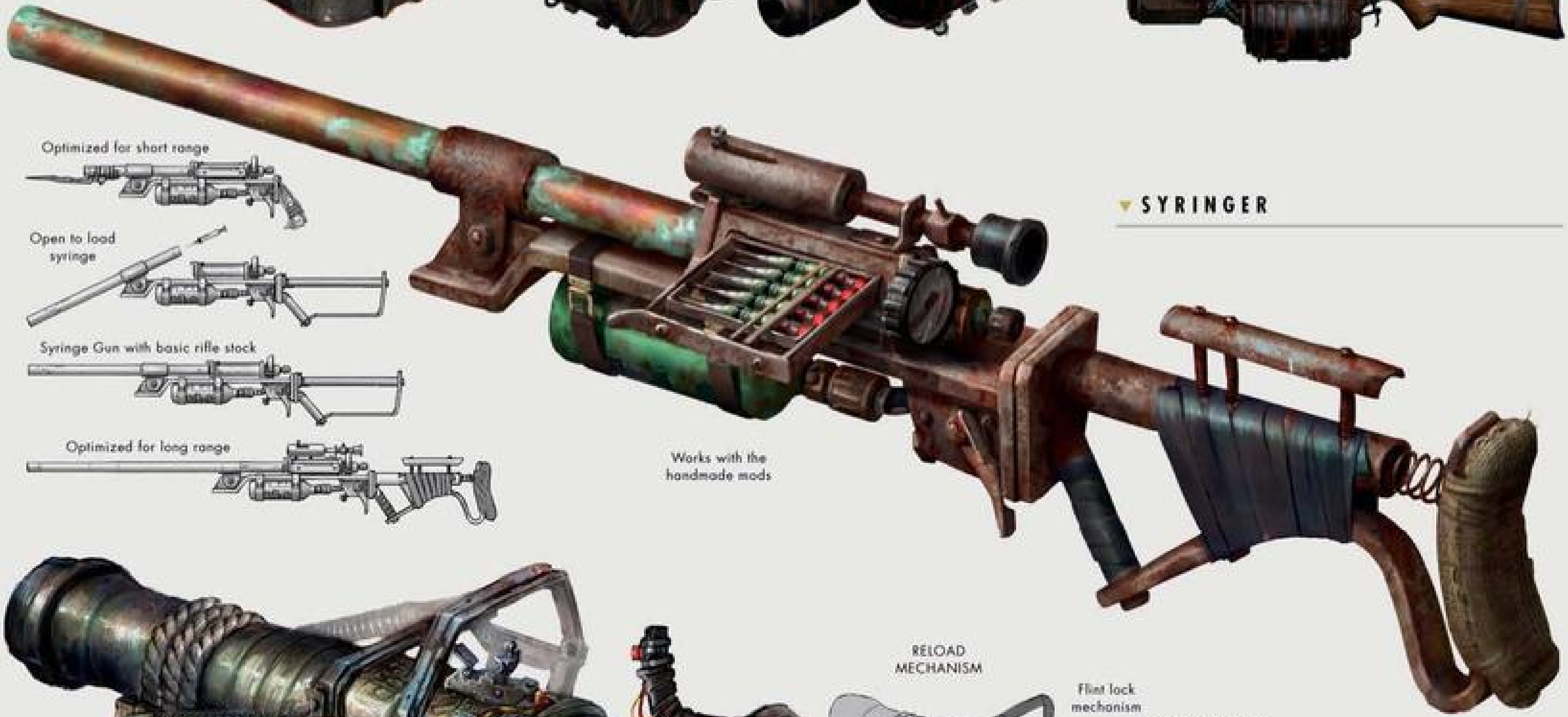

Piston mechanics

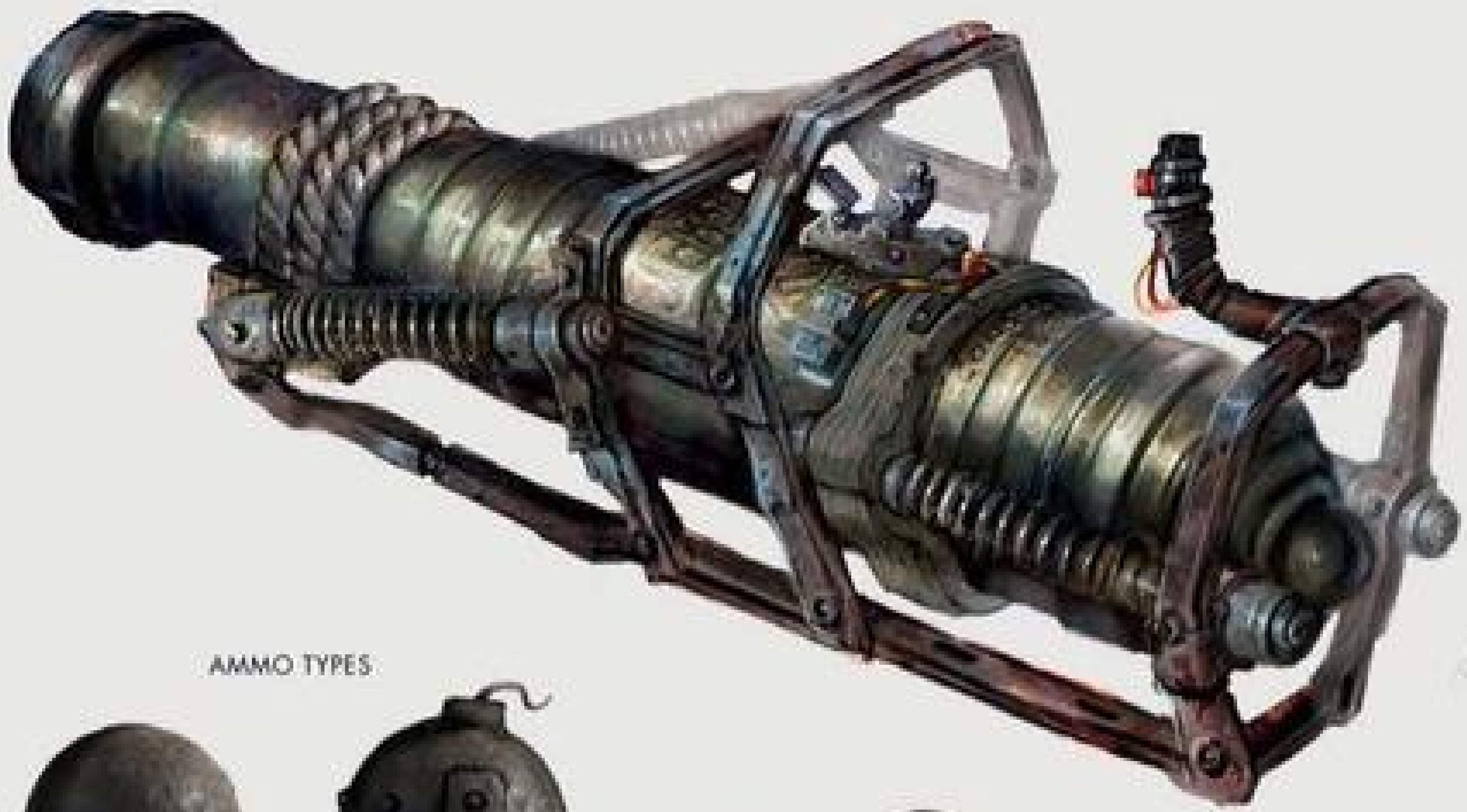


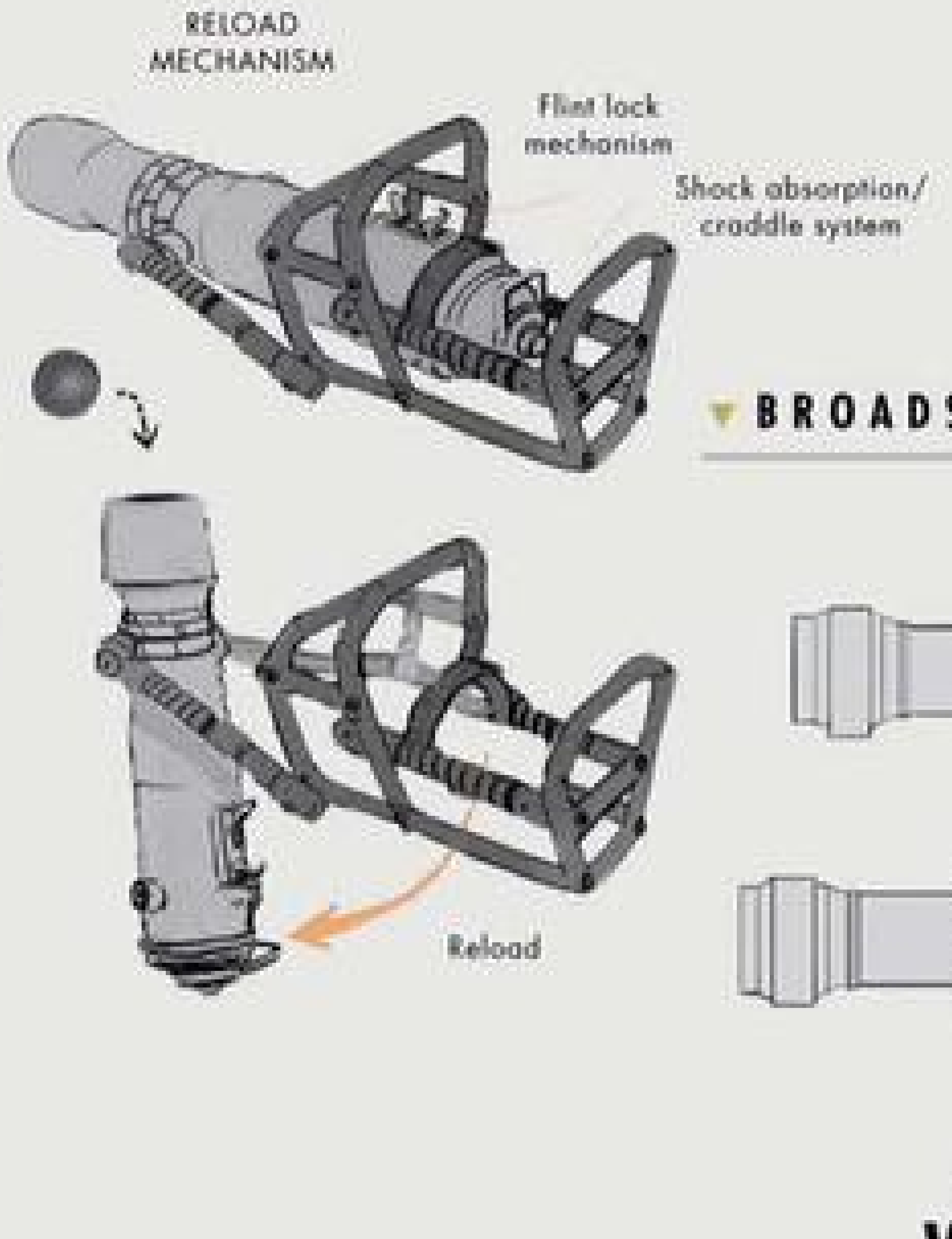

Railway Gun
Receiver


Scattergun

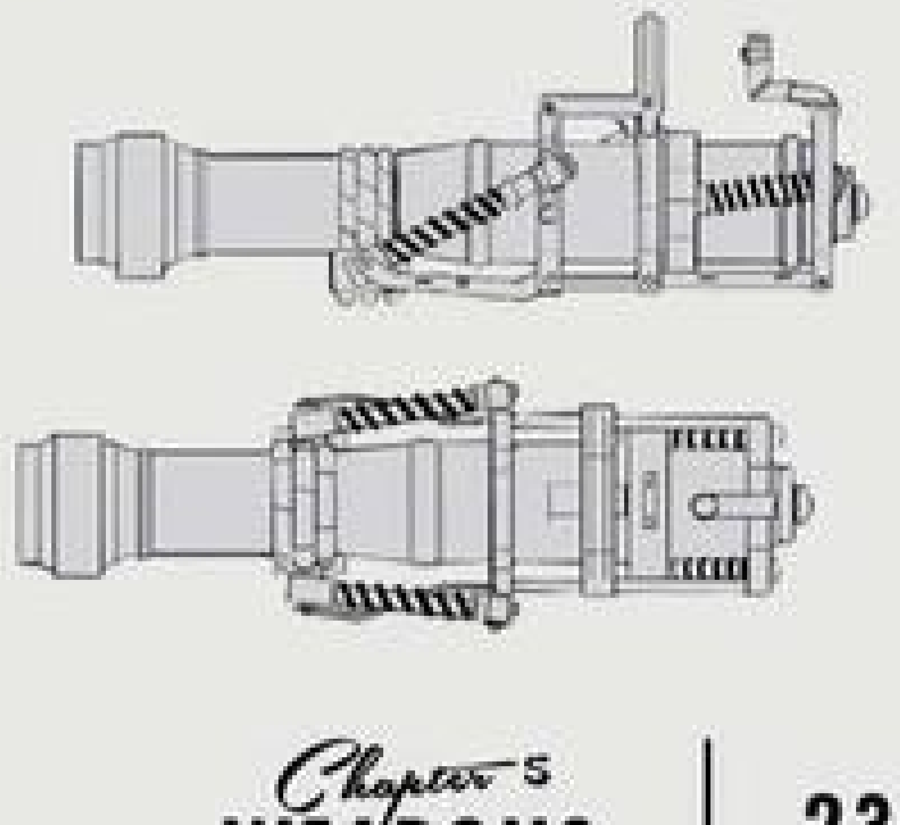
SYRINGER


Optimized for short range
Open to load syringe
Syringe Gun with basic rifle stock
Optimized for long range
Works with the handmade mods

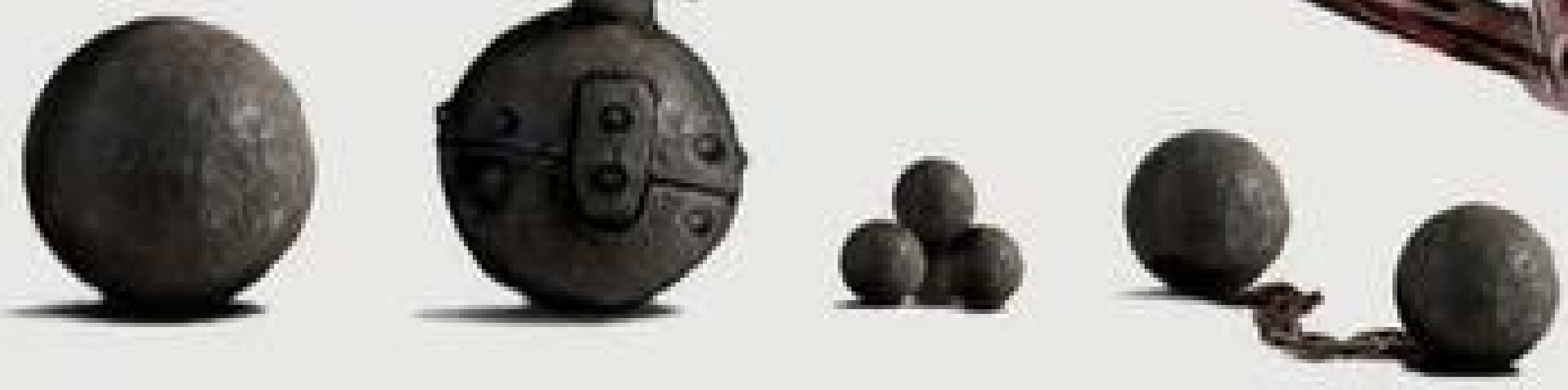



RELOAD MECHANISM
Flint lock mechanism
Shock absorption/ craddle system
Reload

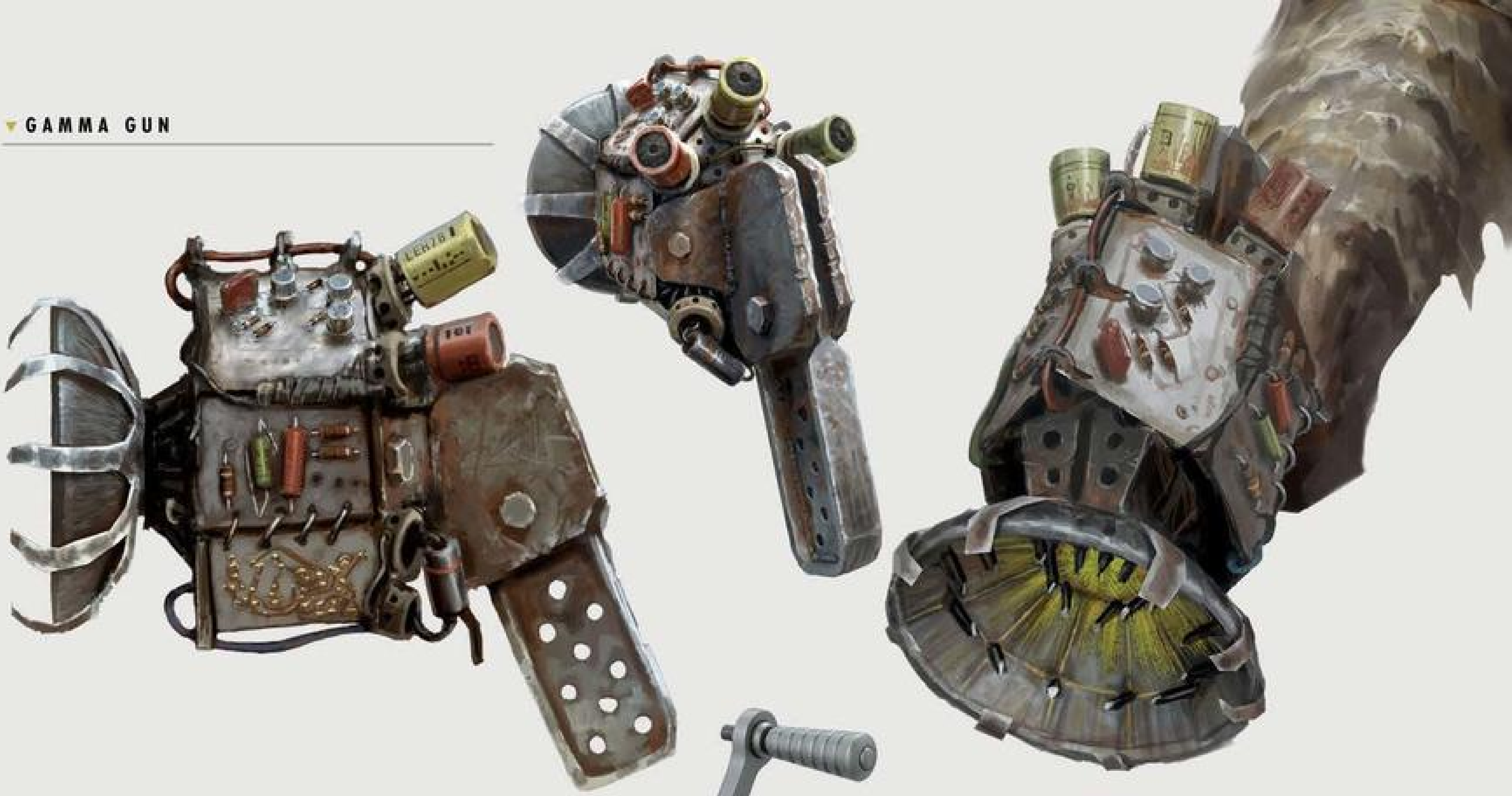
BROADSIDER



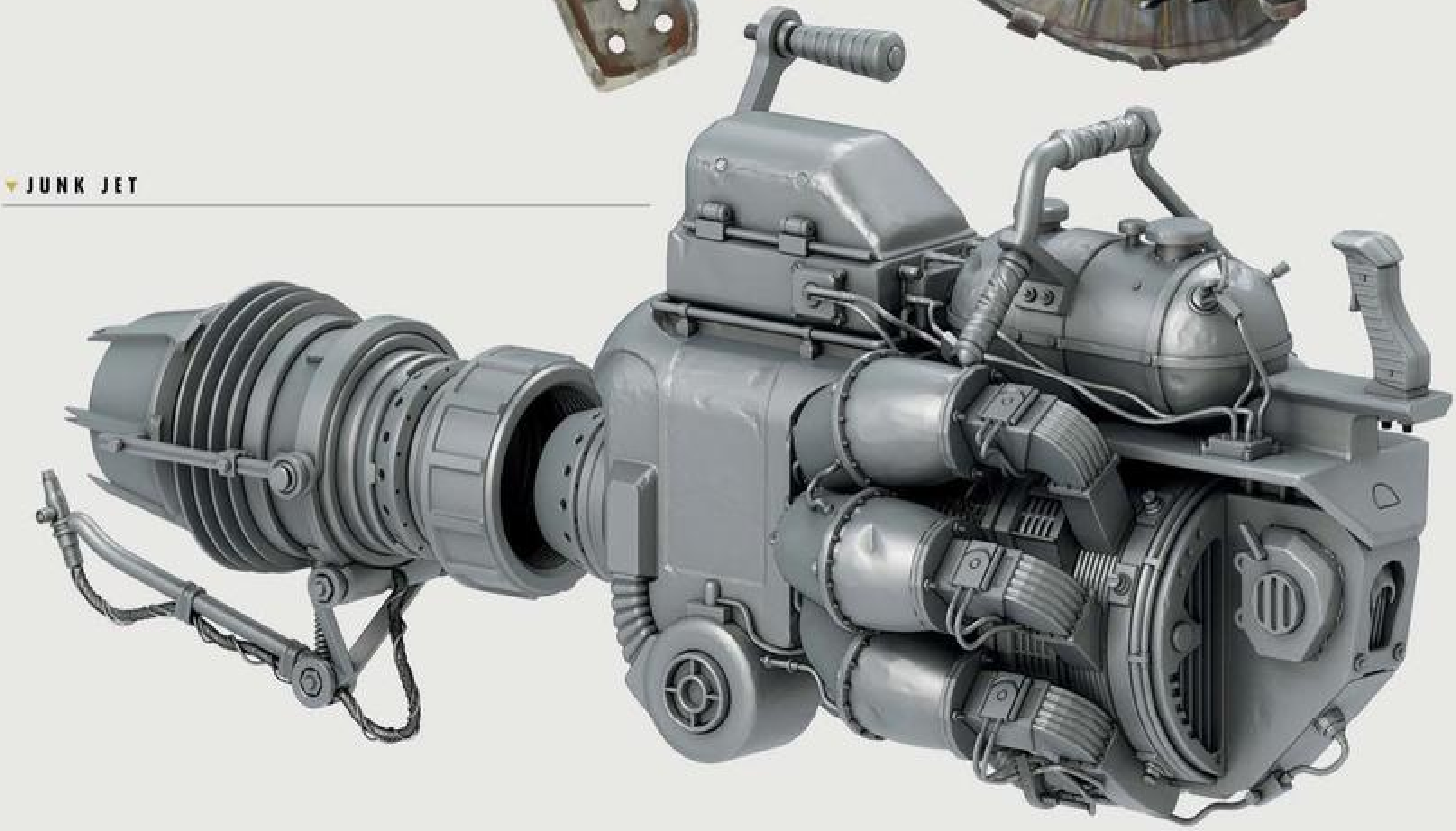
AMMO TYPES

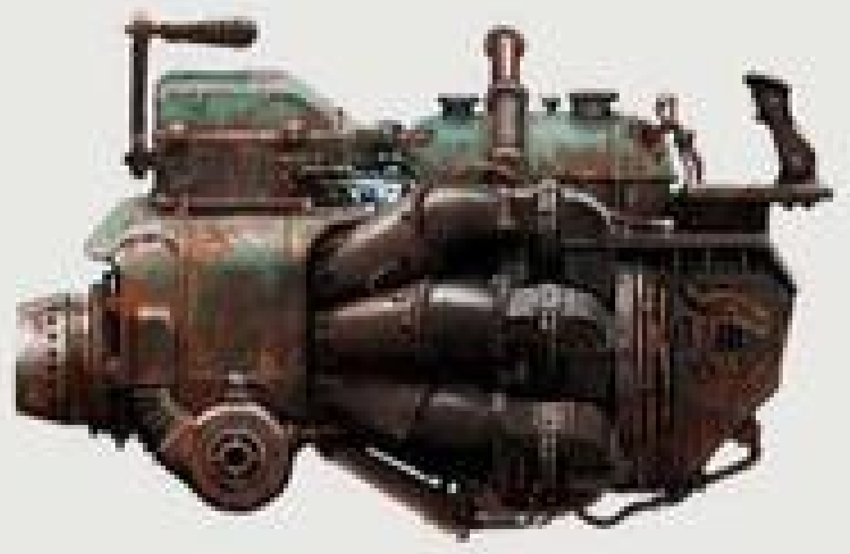

Standard shot
Delayed explosive
Pellet shot
Mast cutter

GAMMA GUN

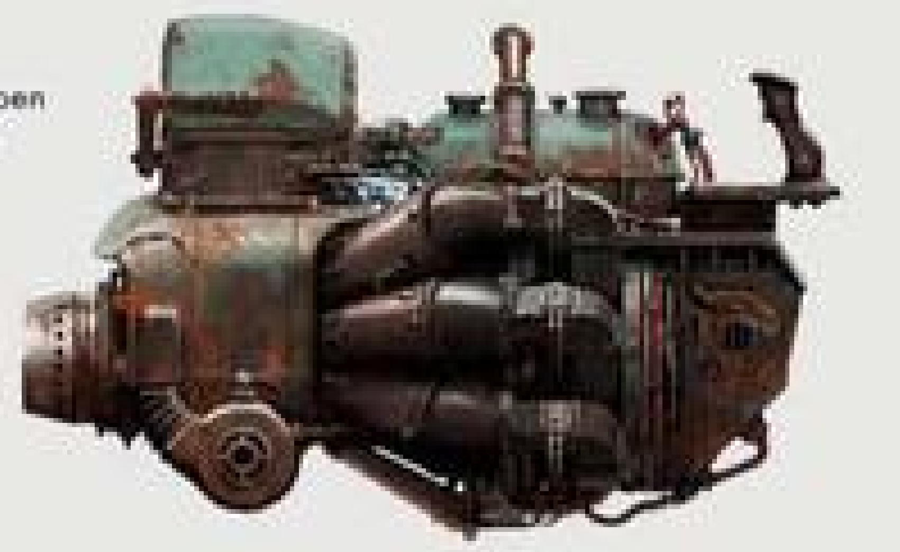


JUNK JET

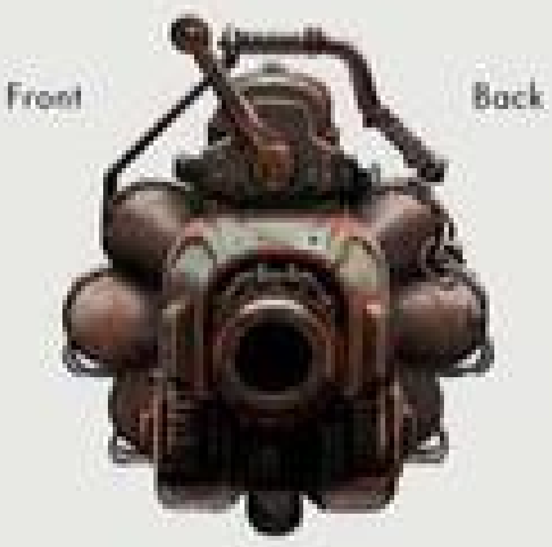




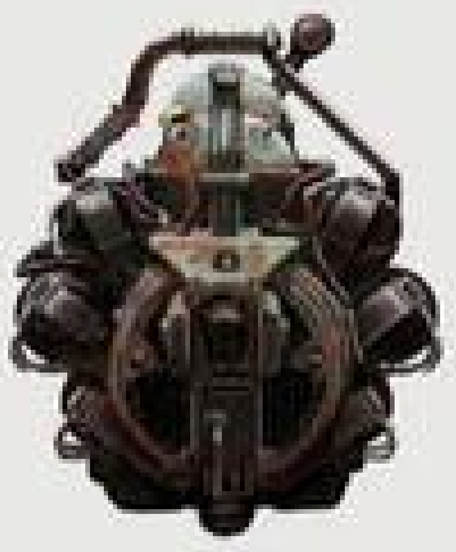
Side



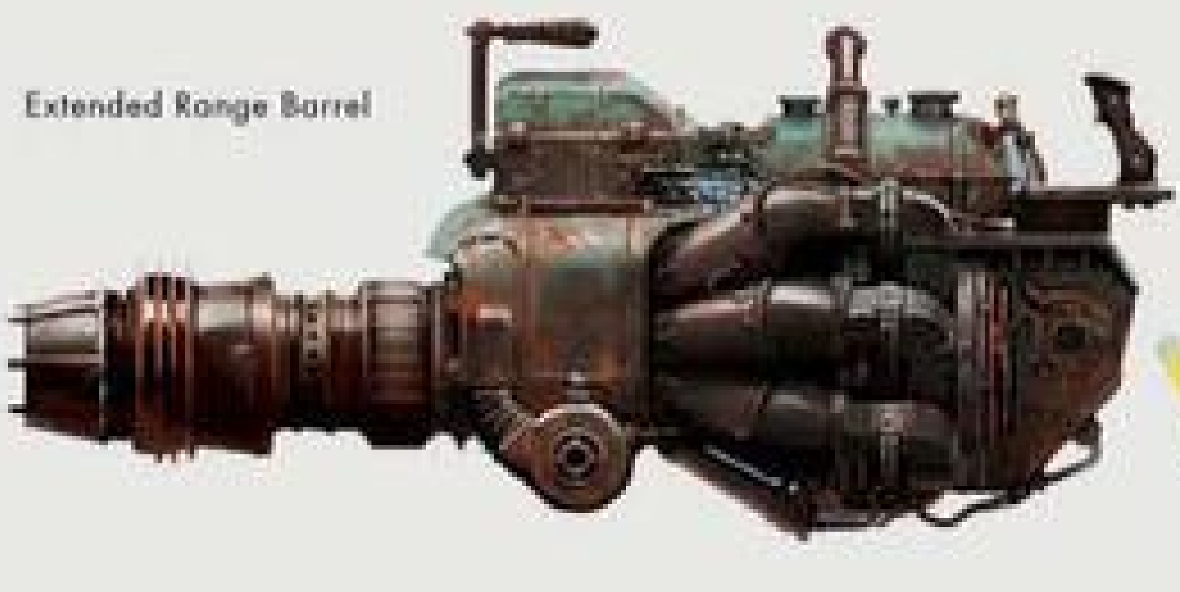
Ammo Hatch flips open using crank arm.



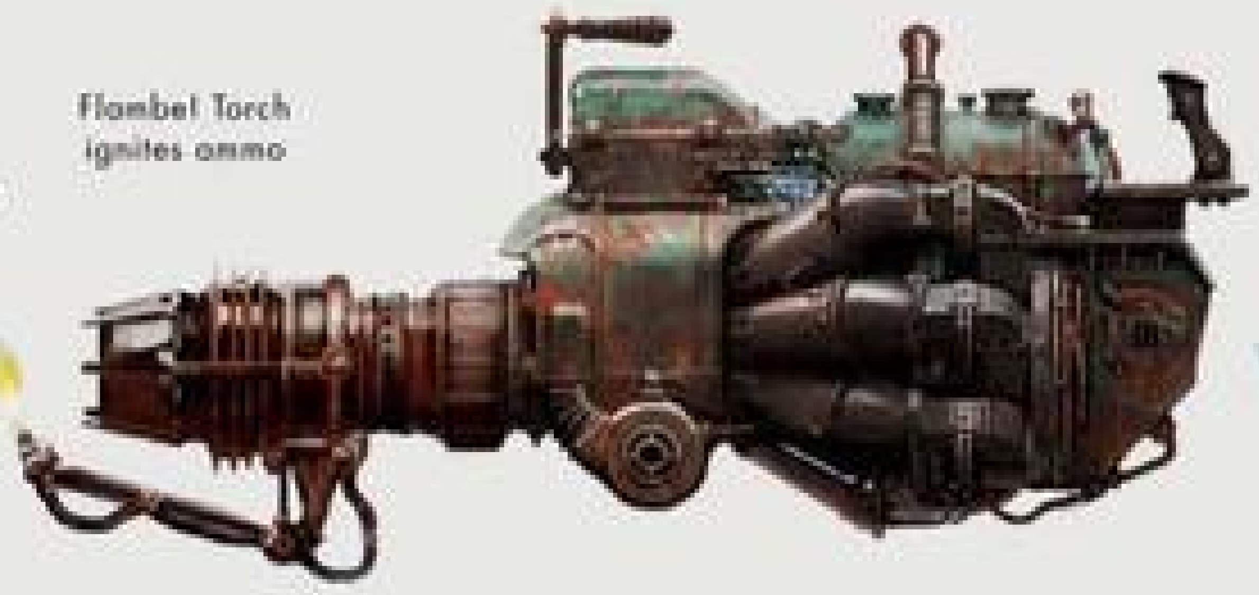
Front



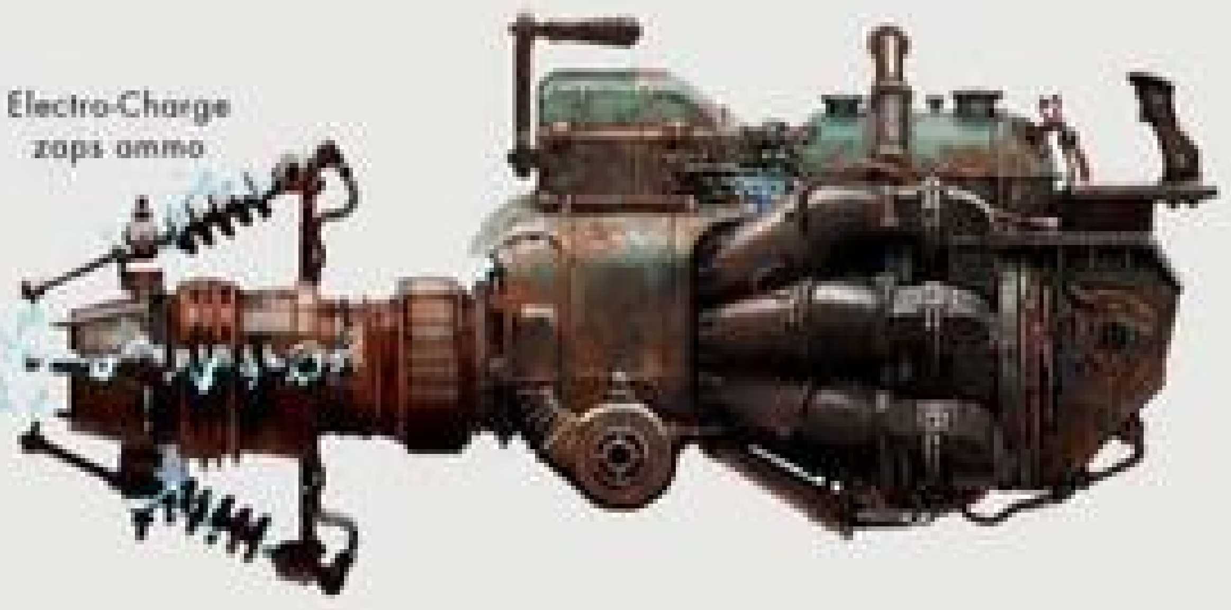
Back



Extended Range Barrel



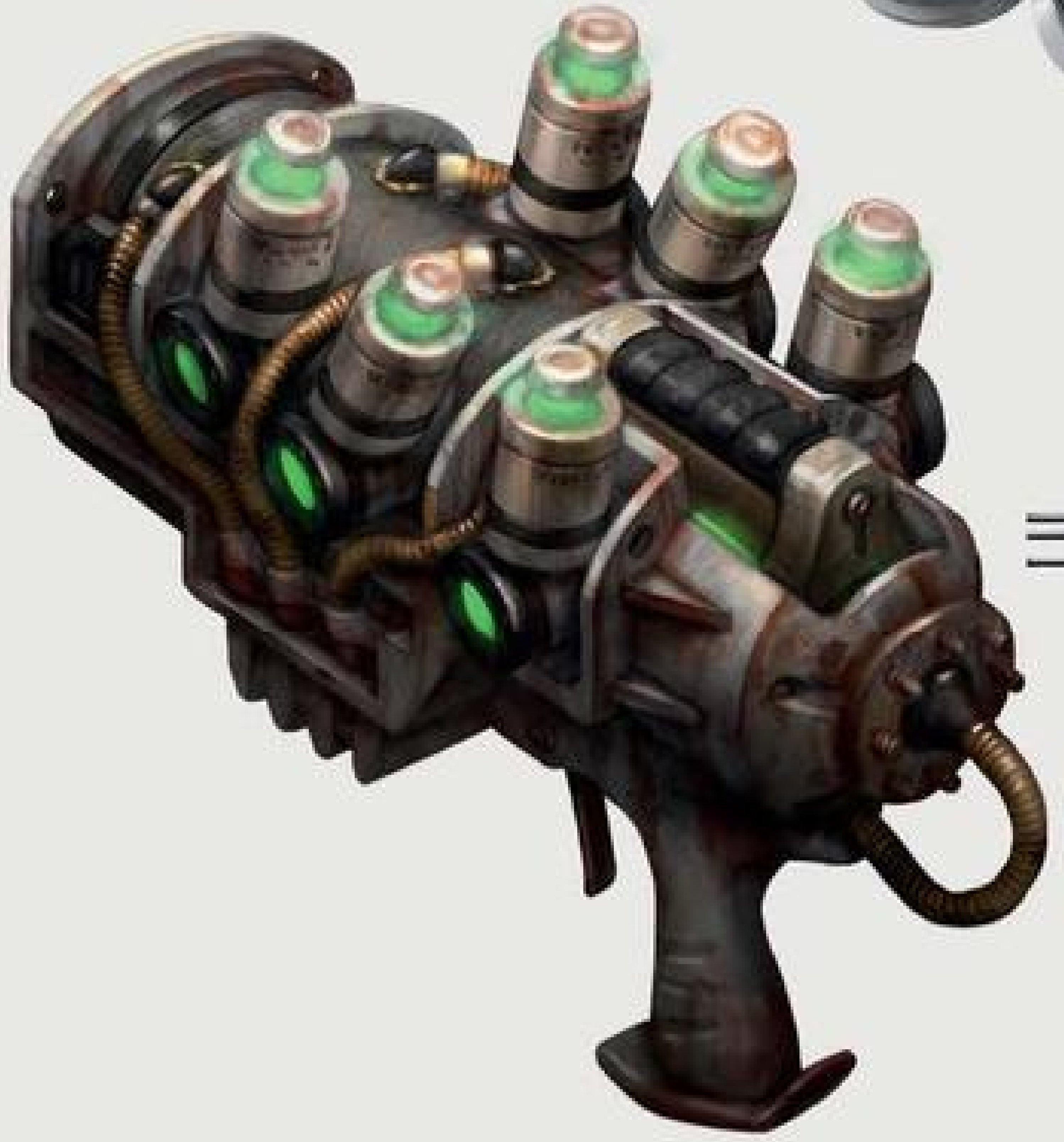
Flambet Torch ignites ammo

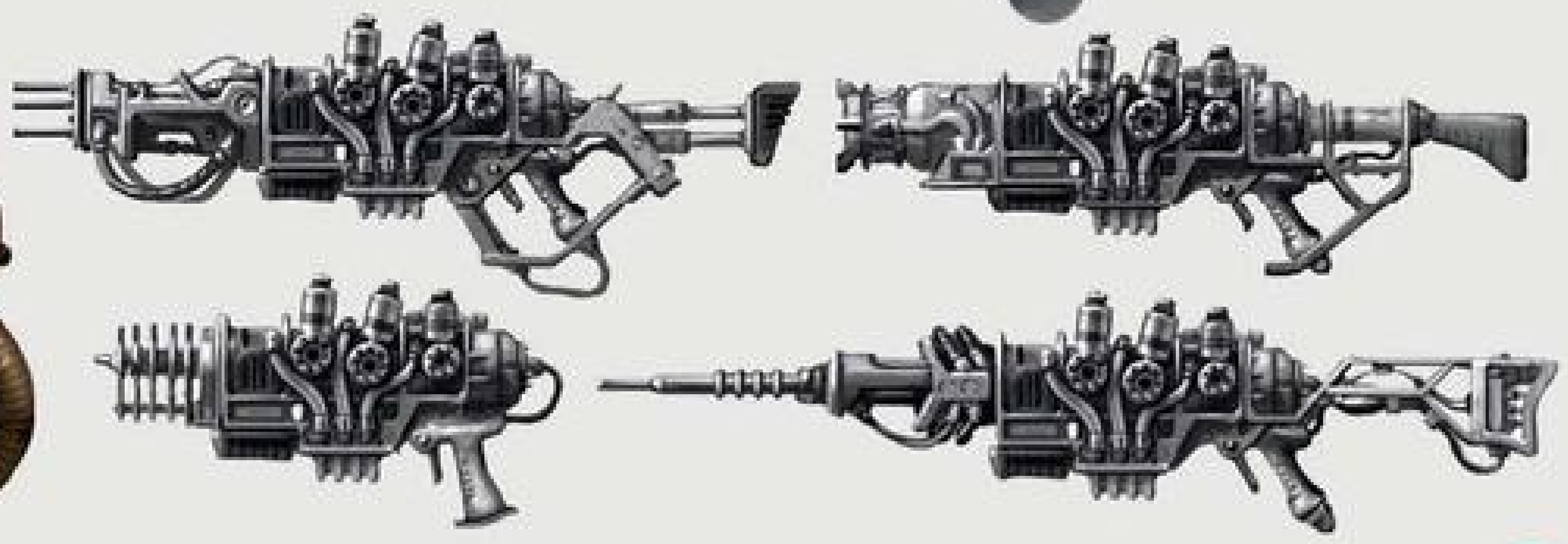


Electro-Charge zaps ammo

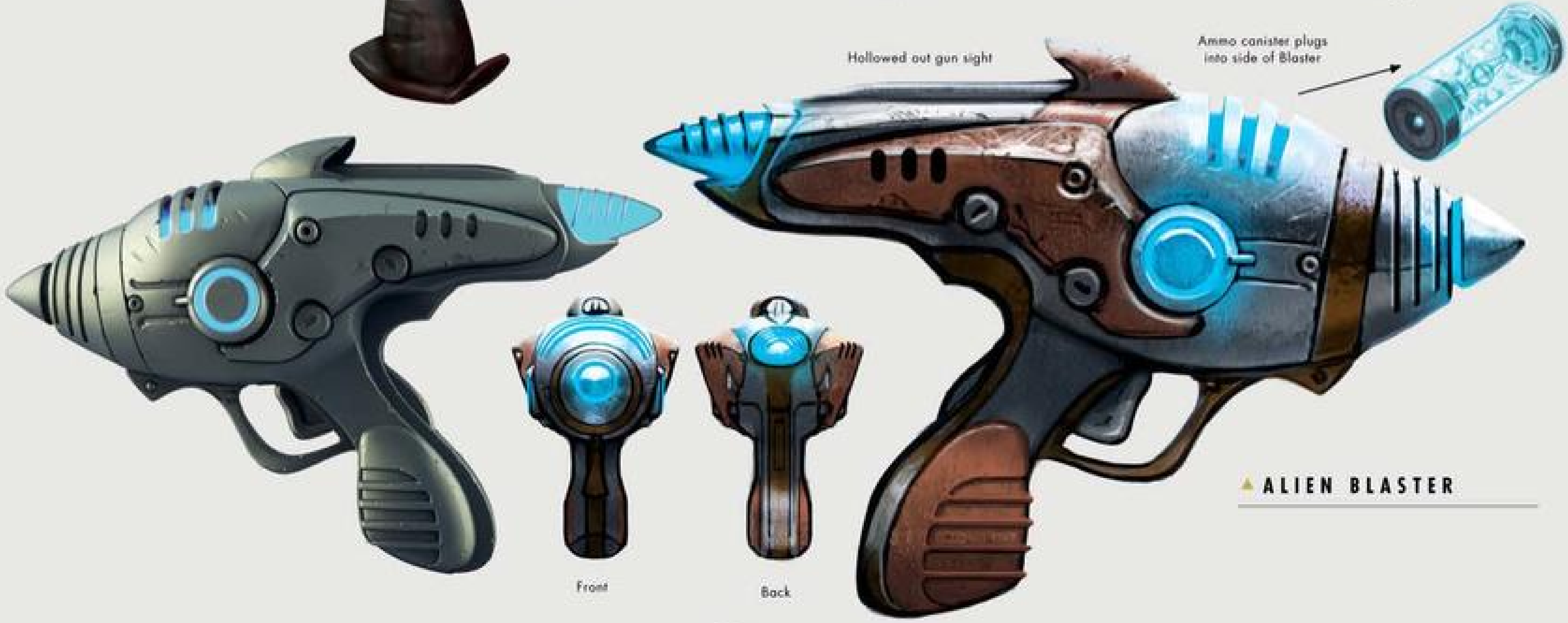
PLASMA GUN

We considered the designs of the plasma and laser guns from *Fallout 3* to be pretty much perfect, so we didn't want to alter them any more than necessary. This was mainly an exercise in adding some fidelity in the detailing and converting to the modular system.

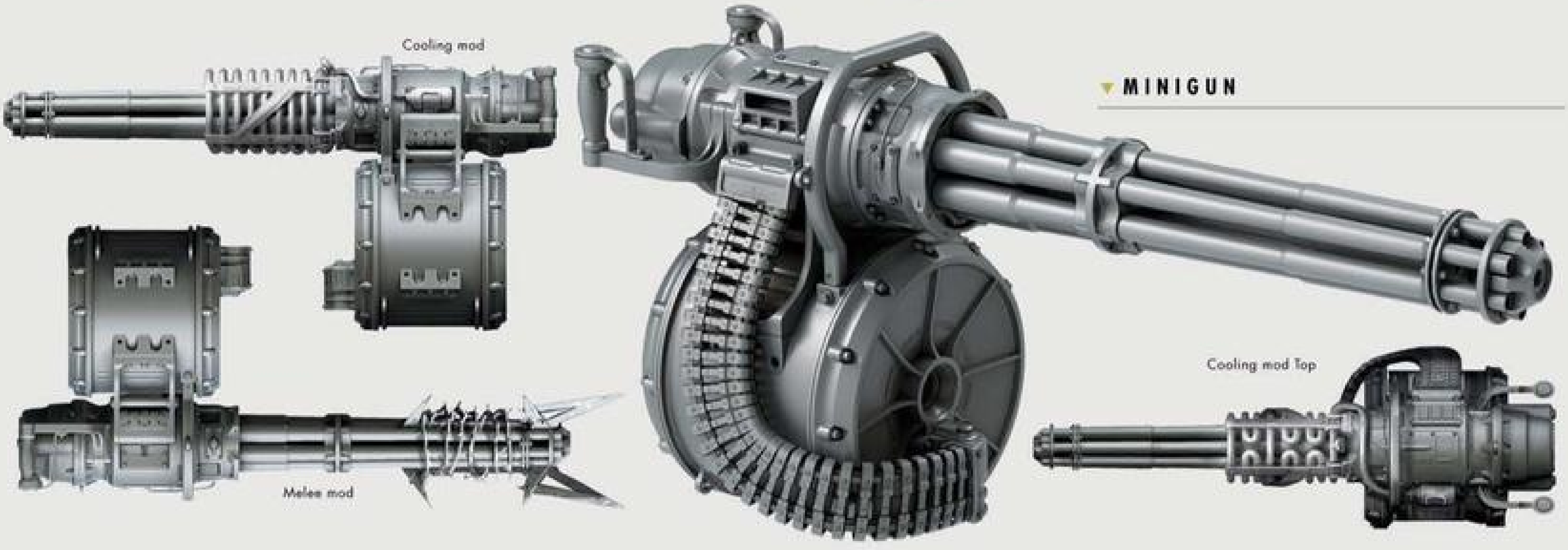




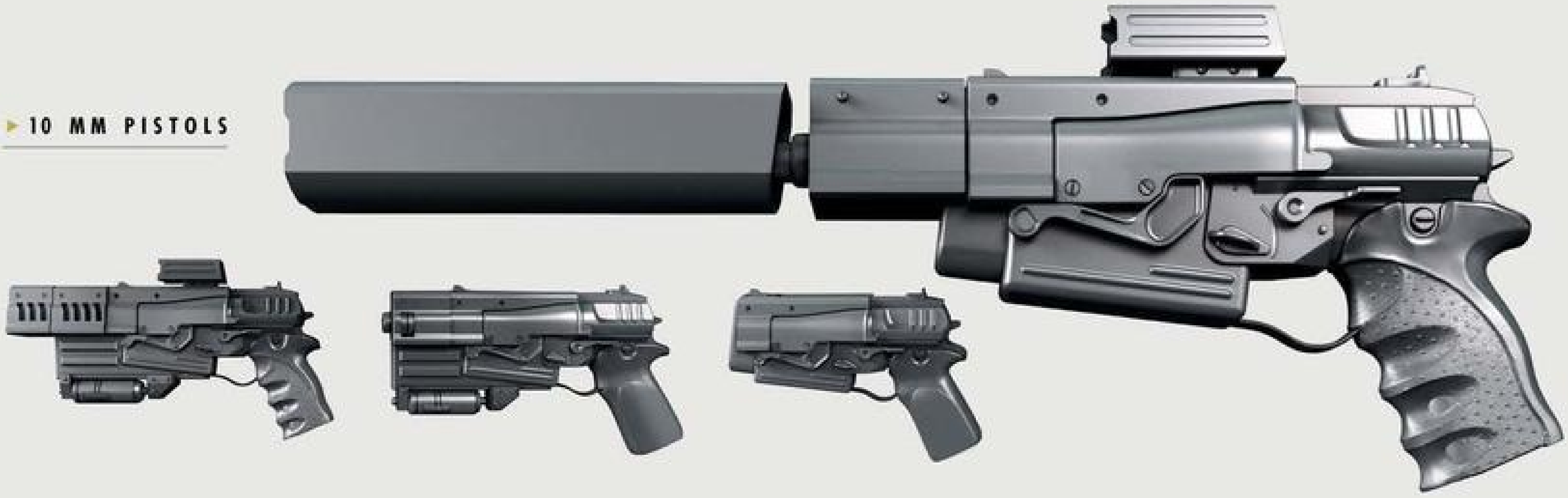
ALIEN BLASTER


Hollowed out gun sight
Ammo canister plugs into side of Blaster
Front
Back

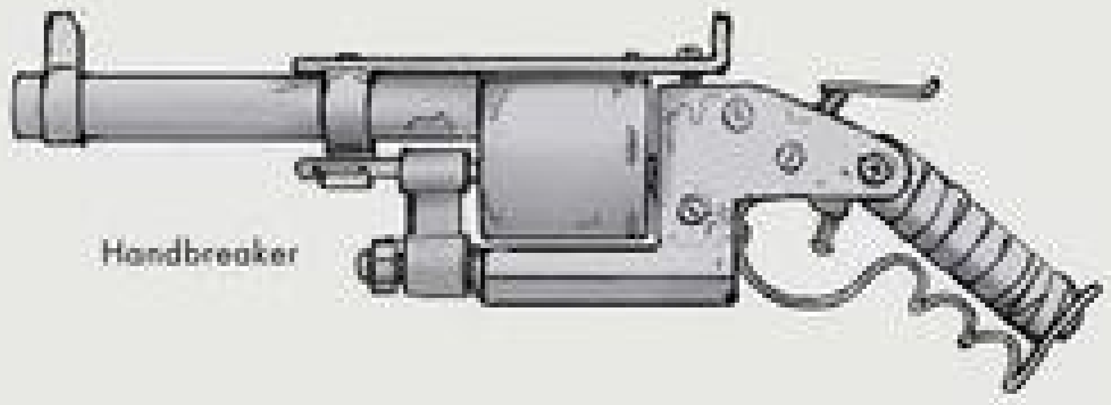
MINIGUN

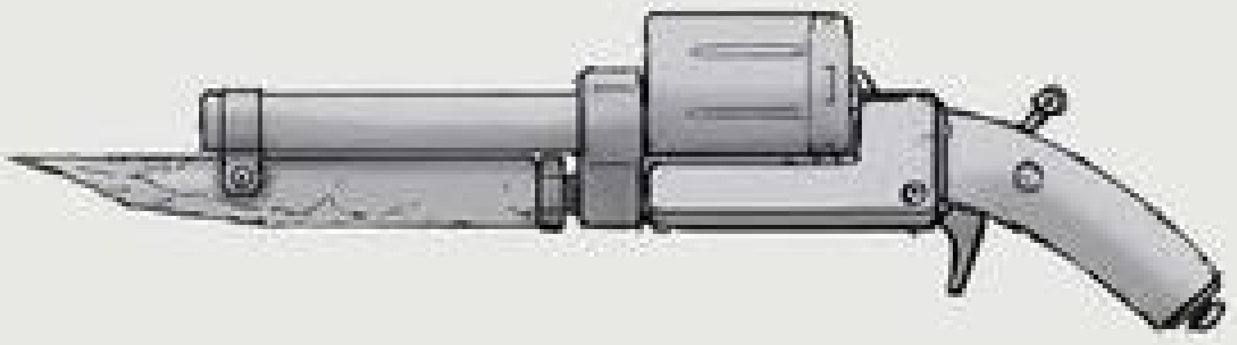

Cooling mod
Melee mod
Cooling mod Top

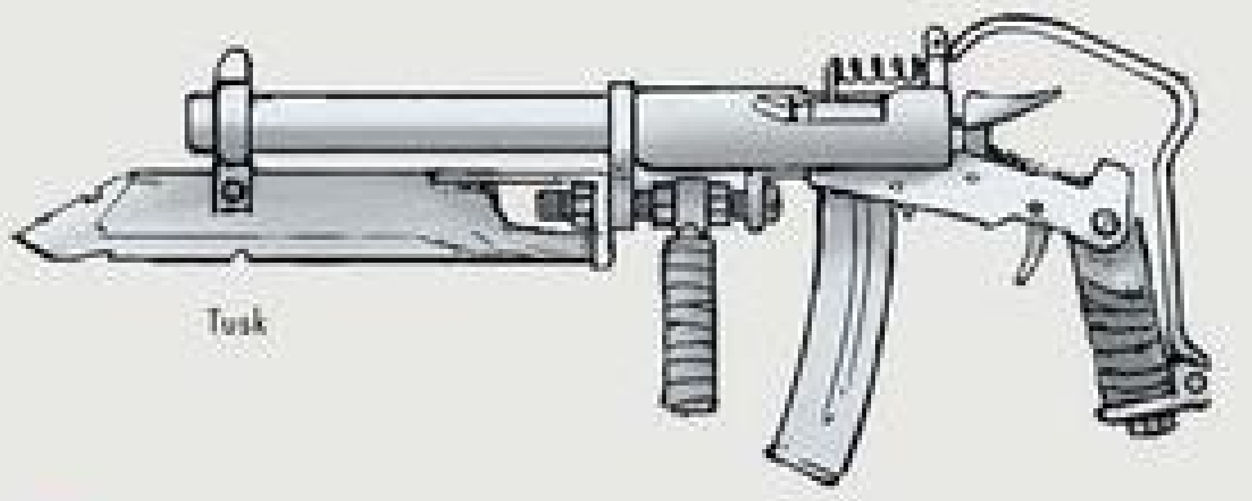
10 MM PISTOLS

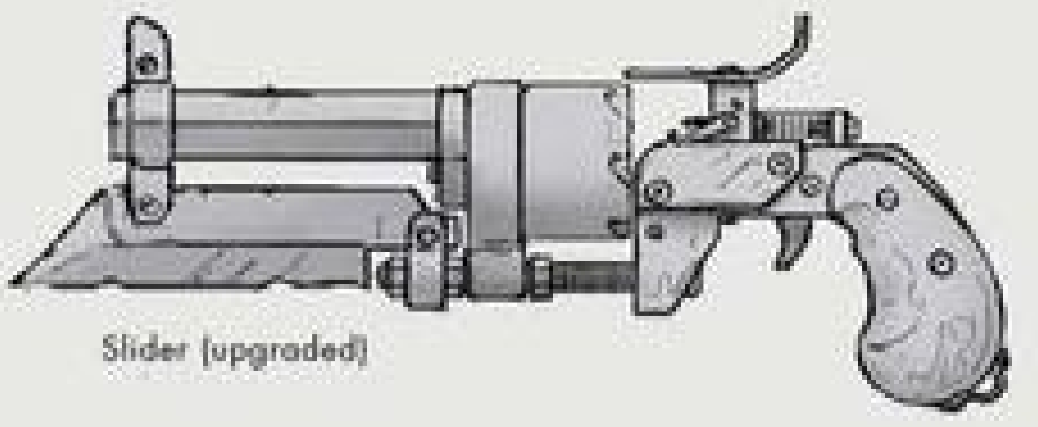


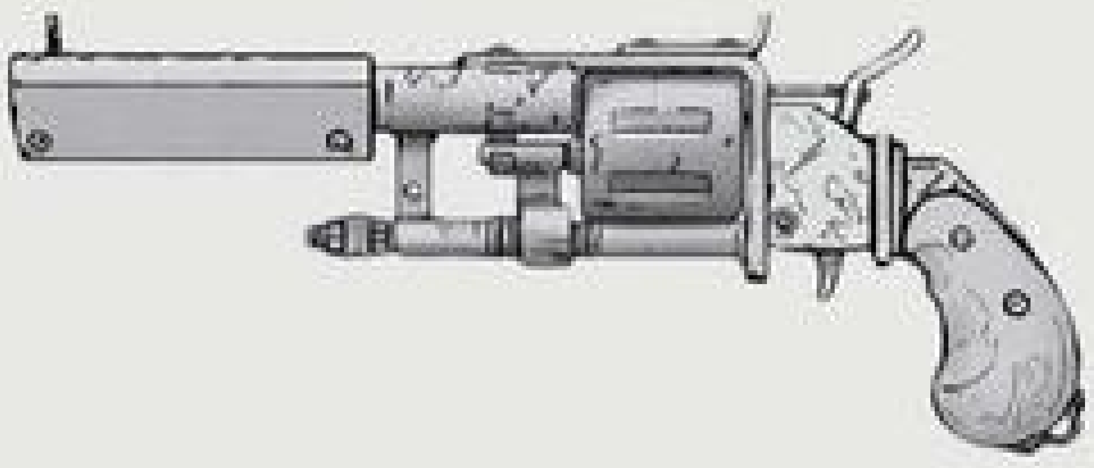
HANDMADE PISTOLS

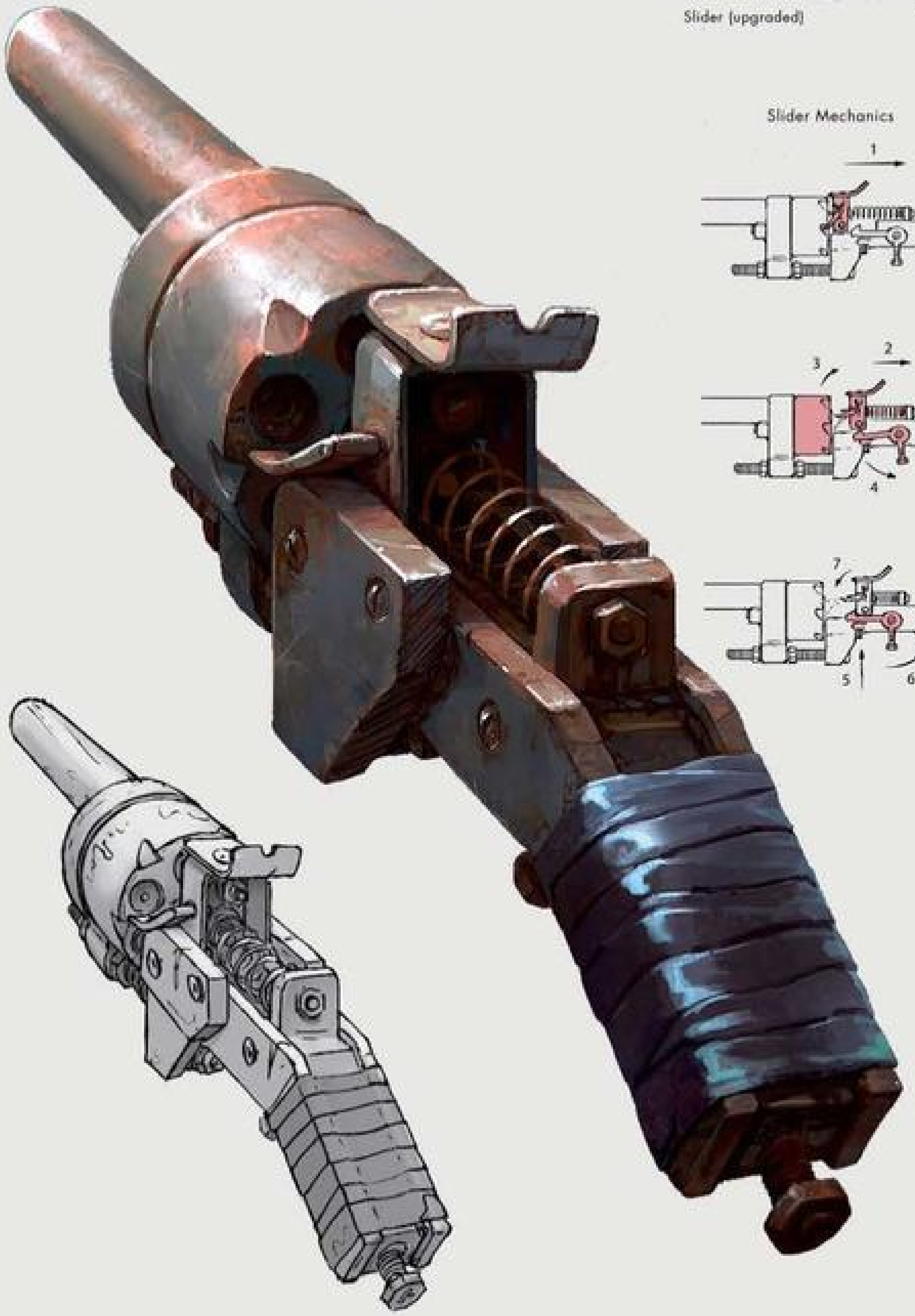

Handbreaker

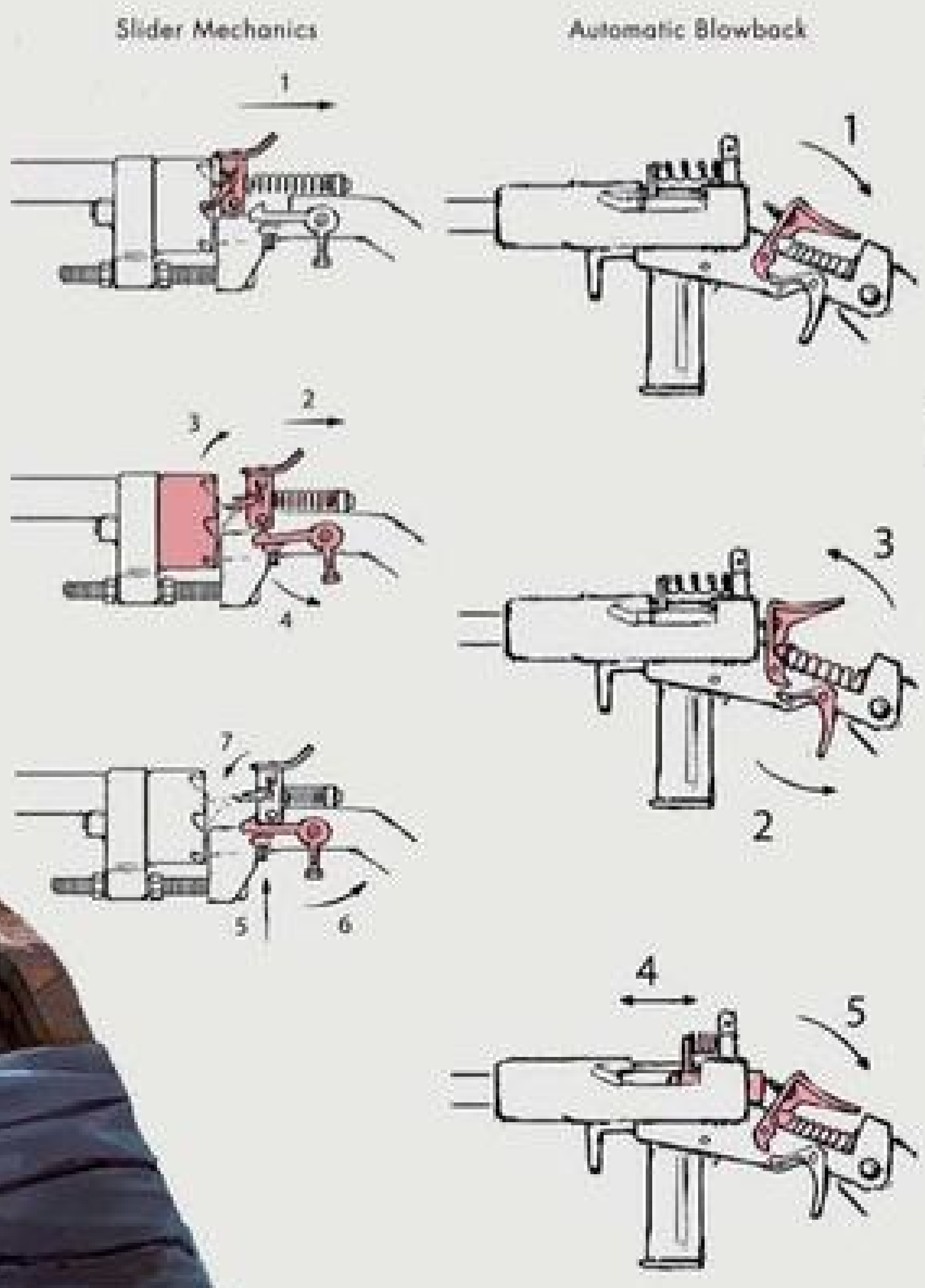


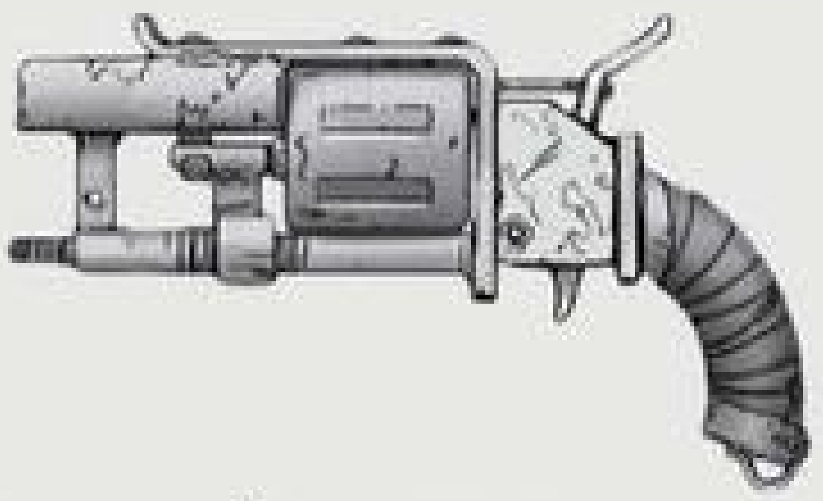

Tusk

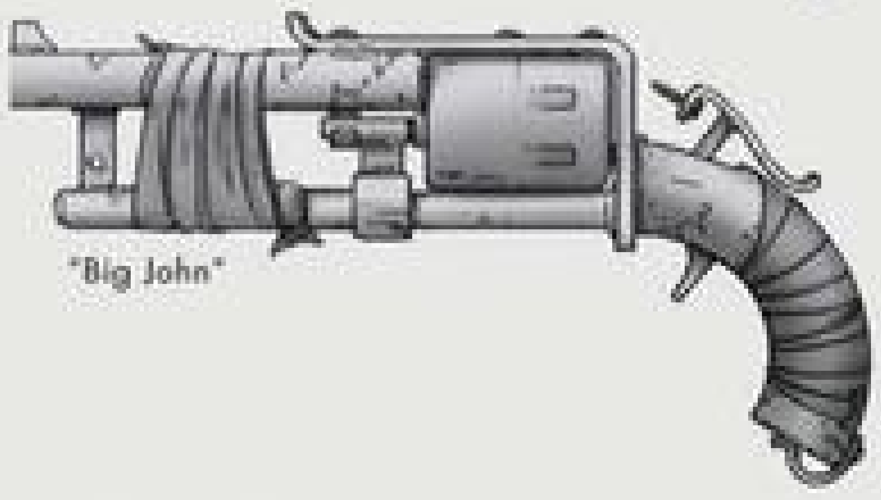

Slider (upgraded)

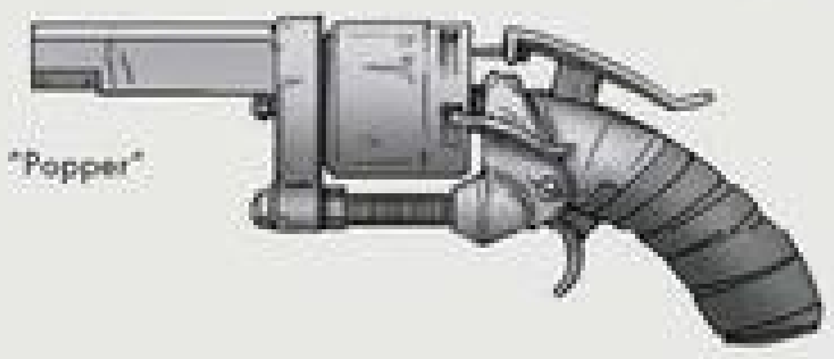


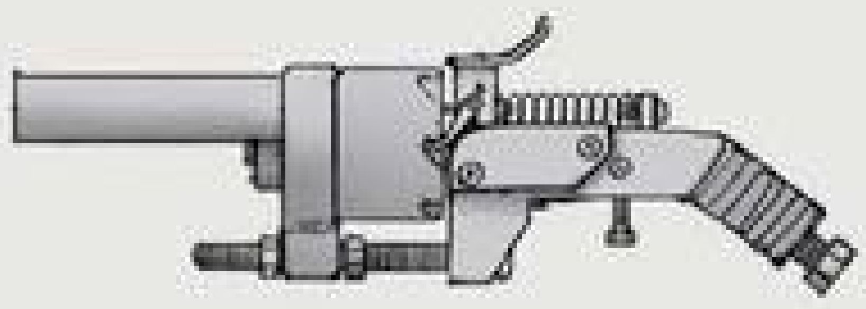


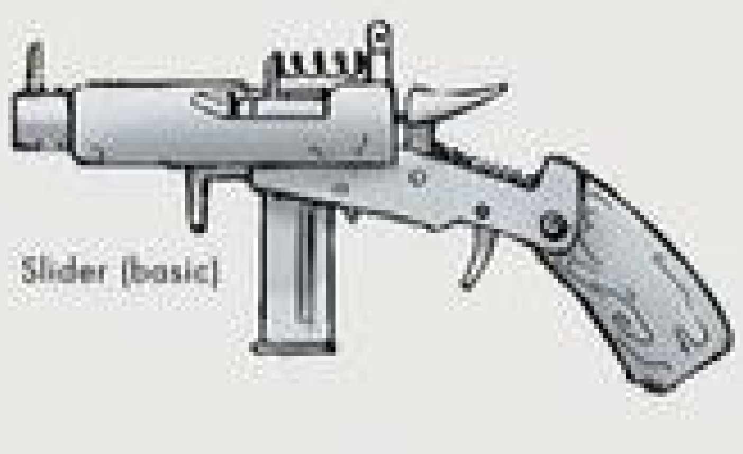

Slider Mechanics
Automatic Blowback
1
1
3
2
4
3
2
7
5
6
4
5

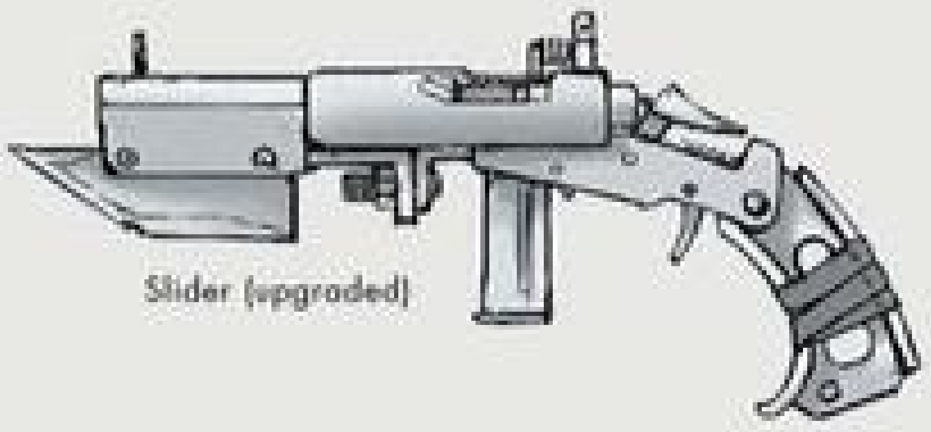



"Big John"


"Popper"




Slider (basic)


Slider (upgraded)

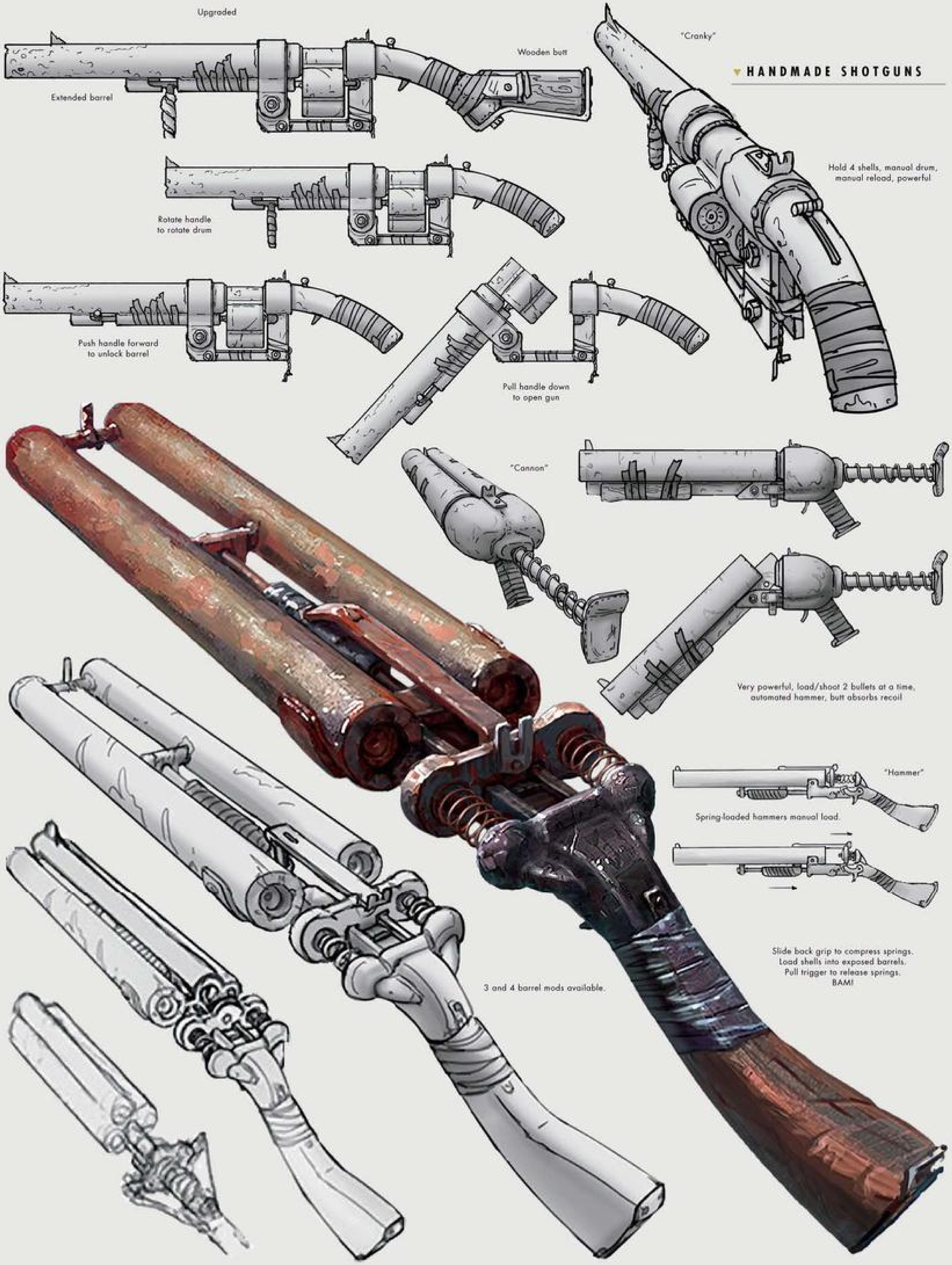
SLIDER (basic):
Hammer slides back & rotates drum,
drum & barrel rotate together

SLIDER (upgraded):
Long barrel, blade, wood handle,
new hammer guard & trigger

TUSK
Handle made out of tusk; drum,
barrel & blade rotate together

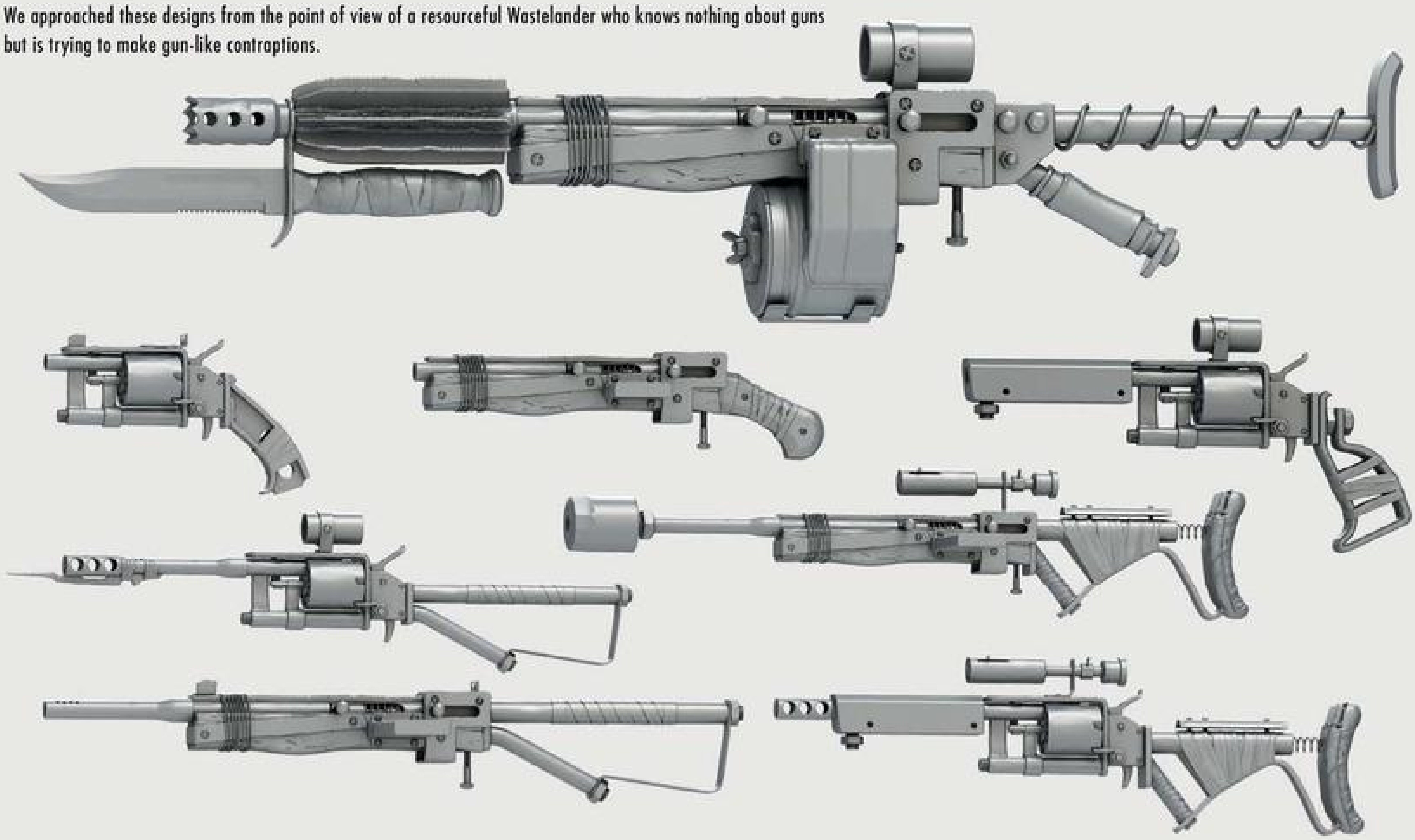
HANDBREAKER
Drum opens independently,
upgraded handle, snap-on
adjustable front sight

HANDMADE SHOTGUNS

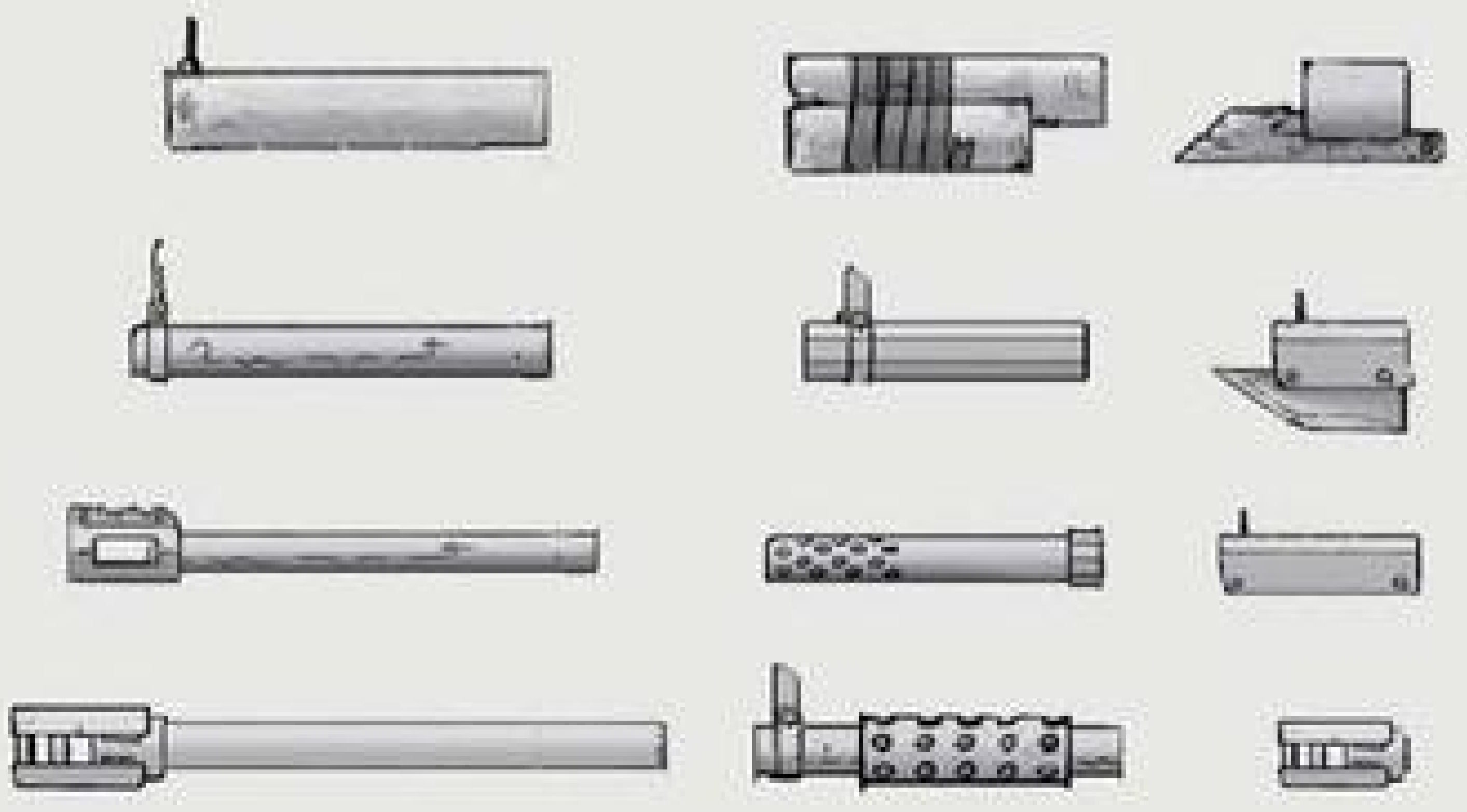

Upgraded
Wooden butt
Extended barrel
Rotate handle to rotate drum
Push handle forward to unlock barrel
Pull handle down to open gun
"Cranky"
Hold 4 shells, manual drum, manual reload, powerful
"Cannon"
Very powerful, load/shoot 2 bullets at a time, automated hammer, butt absorbs recoil
"Hammer"
Spring-loaded hammers manual load.
Slide back grip to compress springs. Load shells into exposed barrels. Pull trigger to release springs. BAM!
3 and 4 barrel mods available.

PIPE GUNS

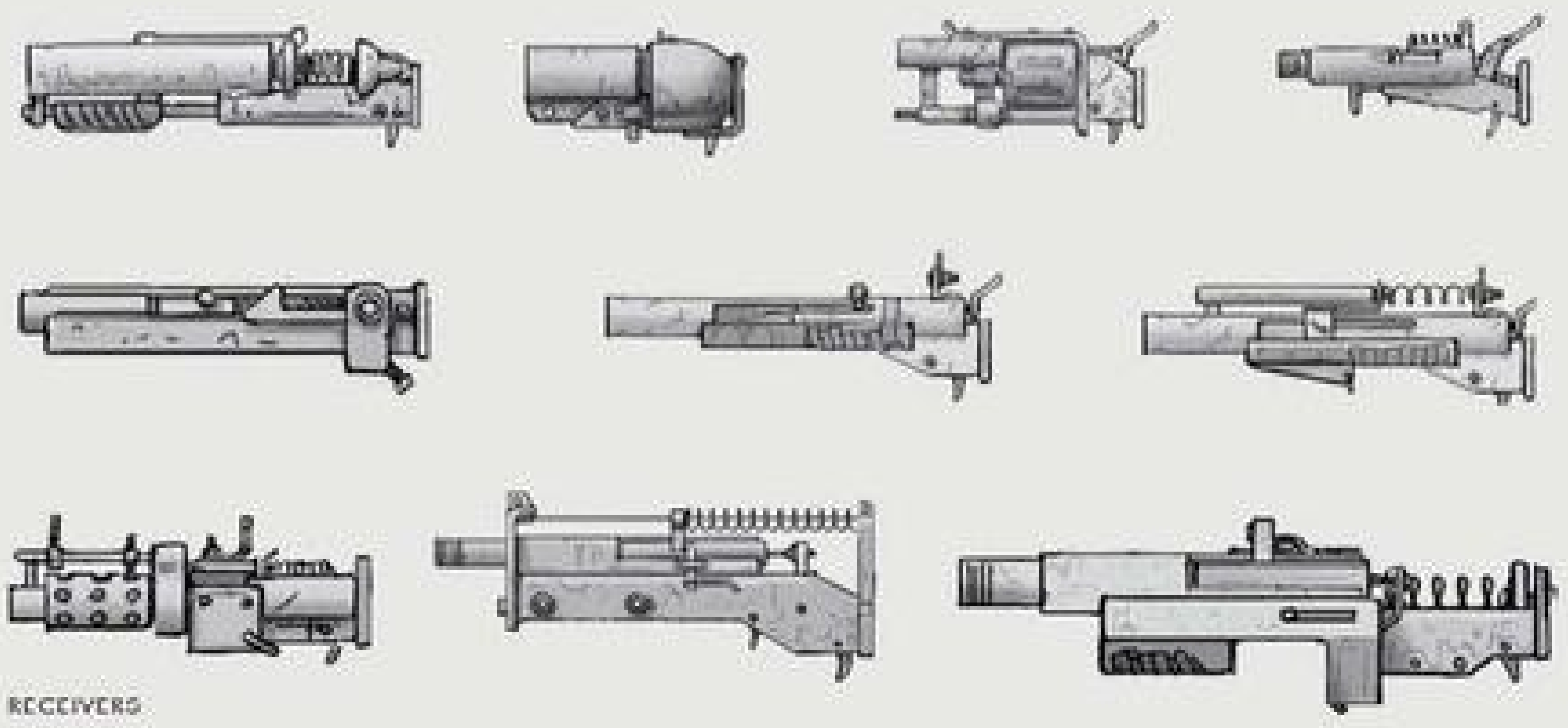
We approached these designs from the point of view of a resourceful Wastelander who knows nothing about guns but is trying to make gun-like contraptions.



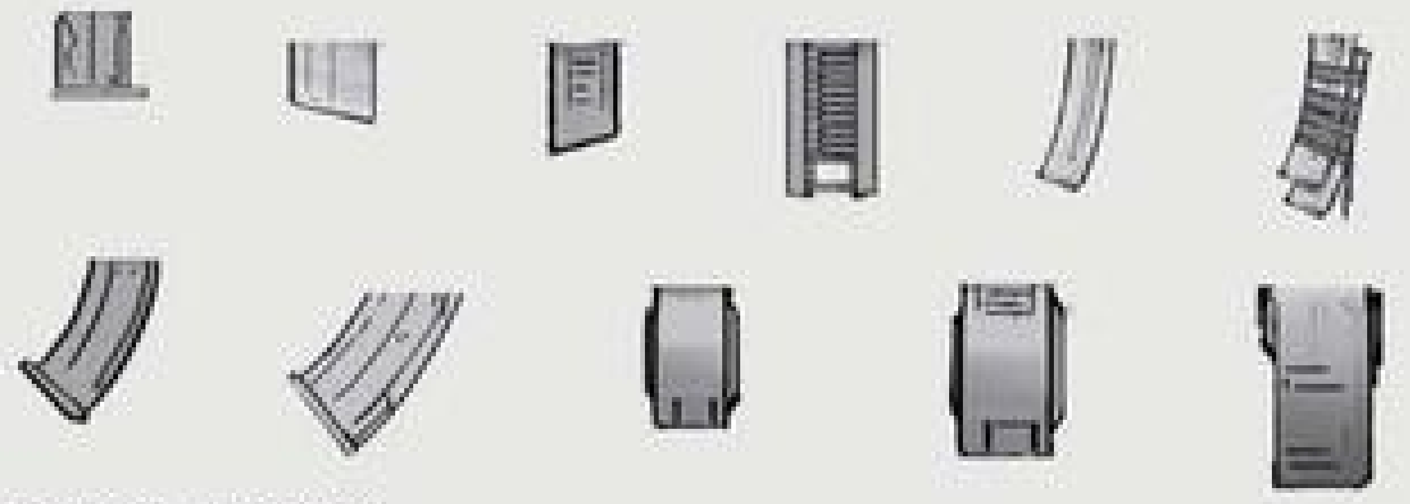
HANDMADE WEAPONS SYSTEM



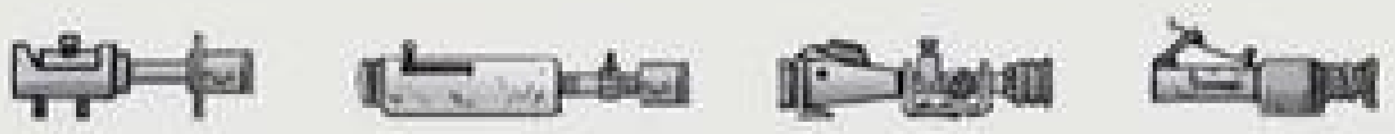
BARREL EXTENSIONS



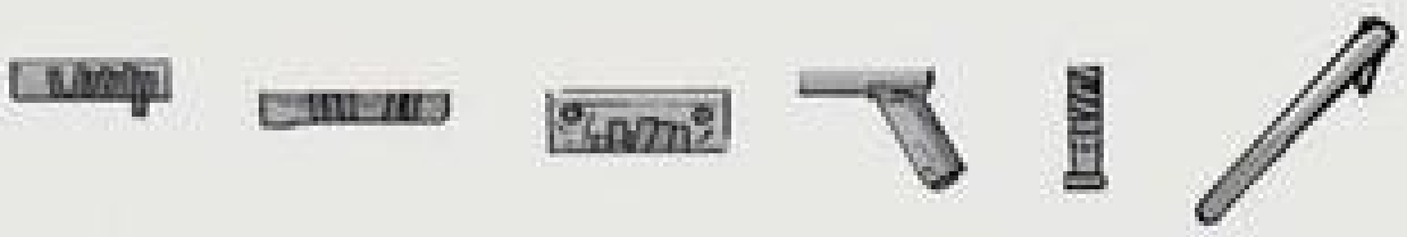
RECEIVERS



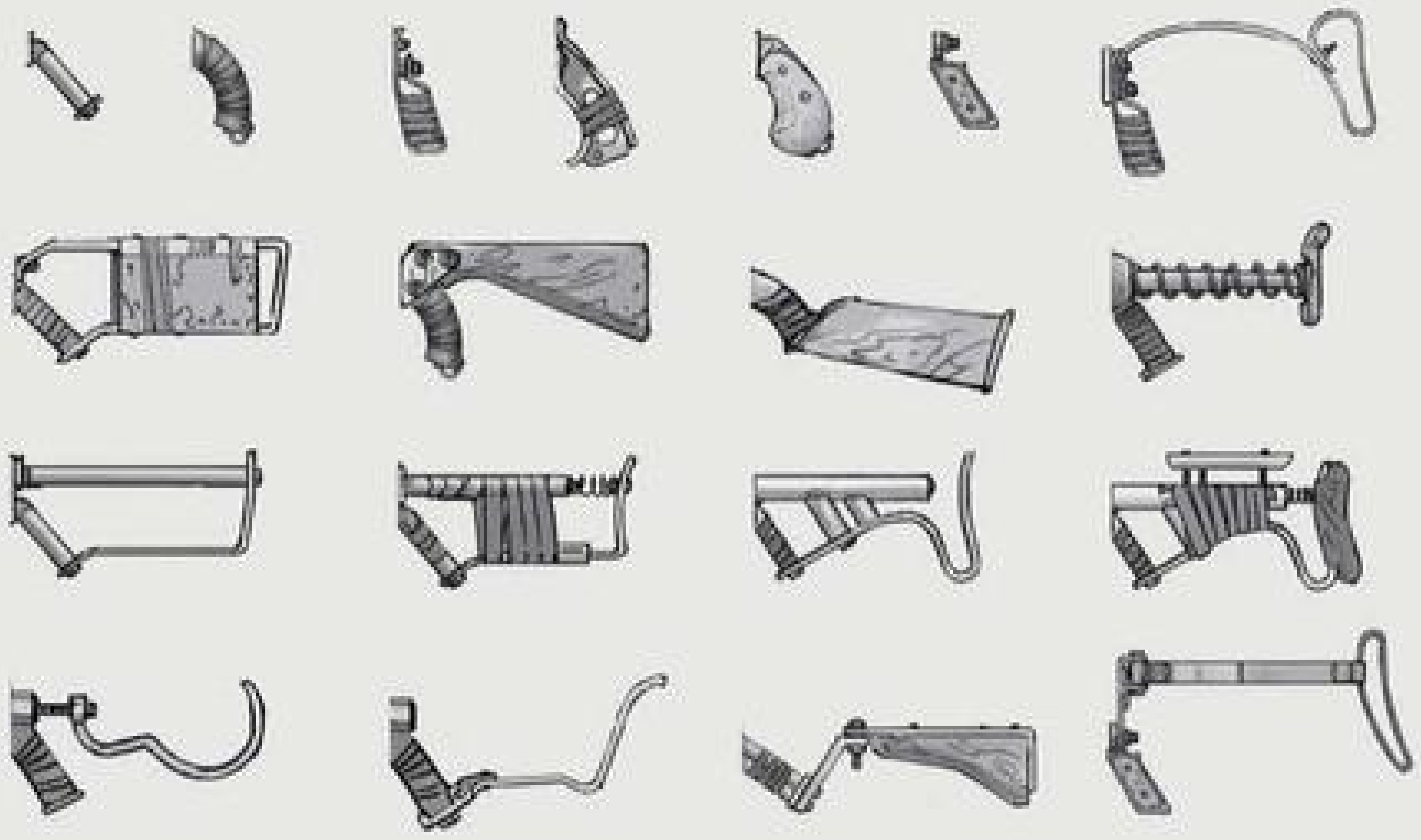
CLIPS AND MAGAZINES



SCOPES

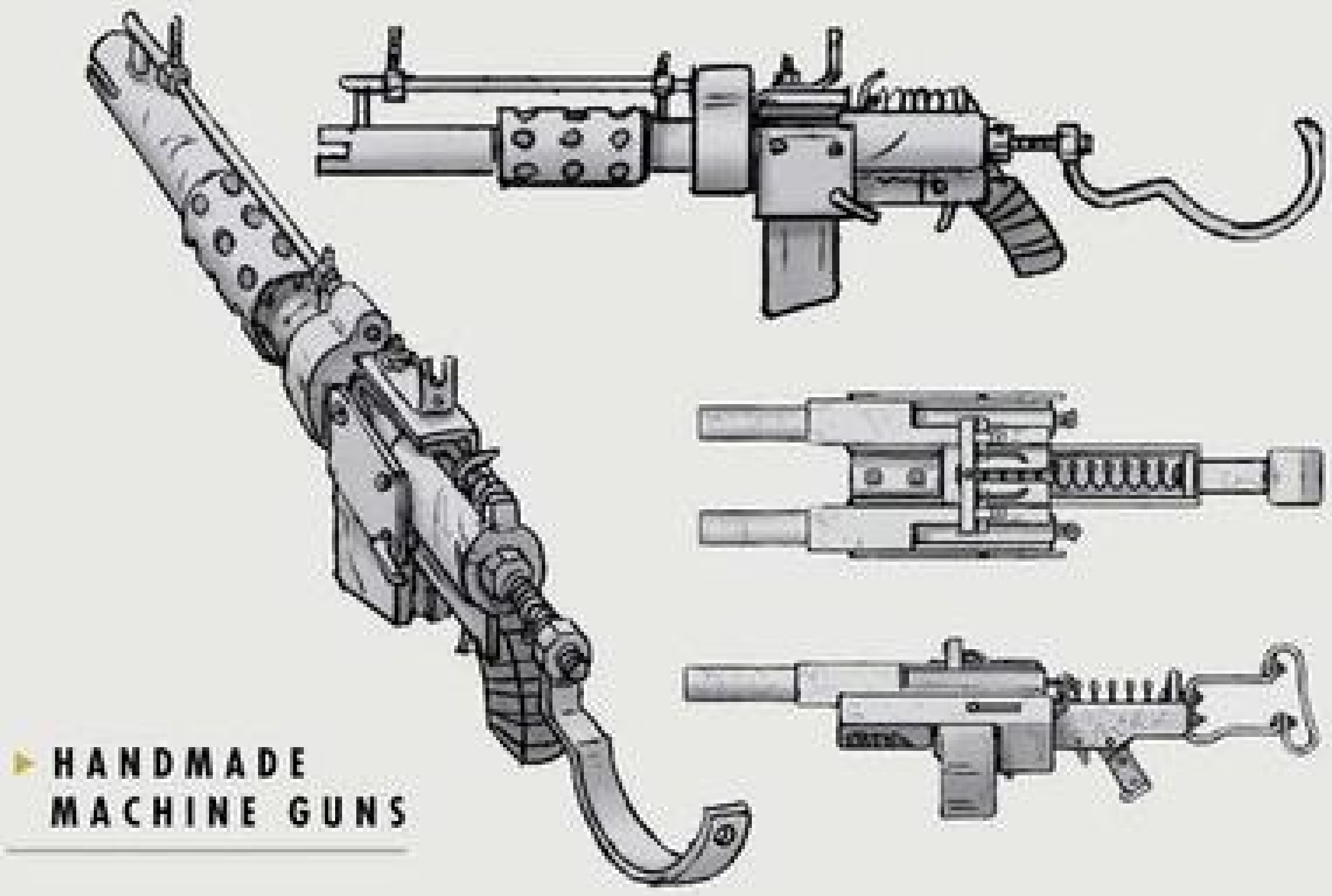


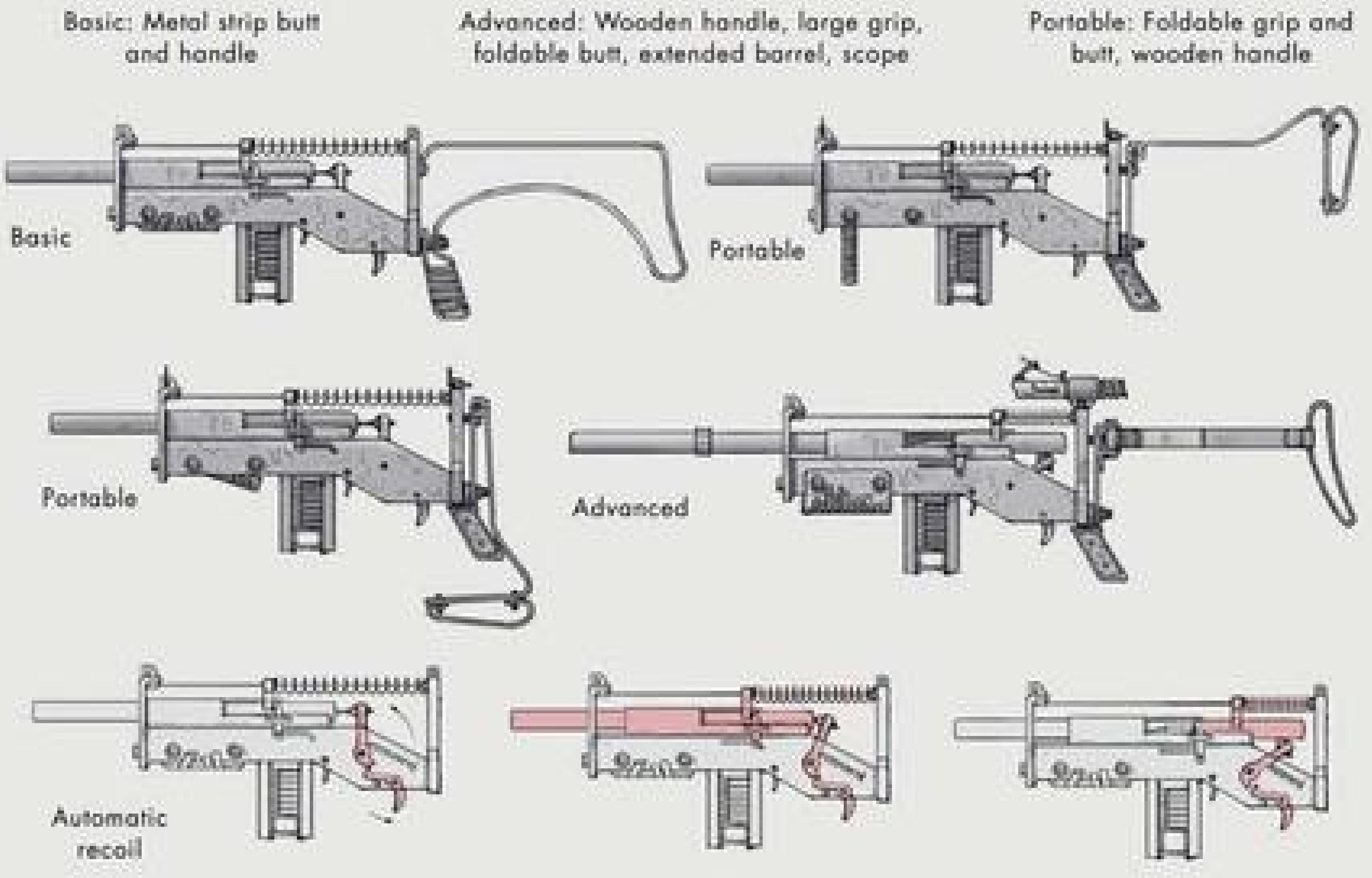
FOREGRIPS



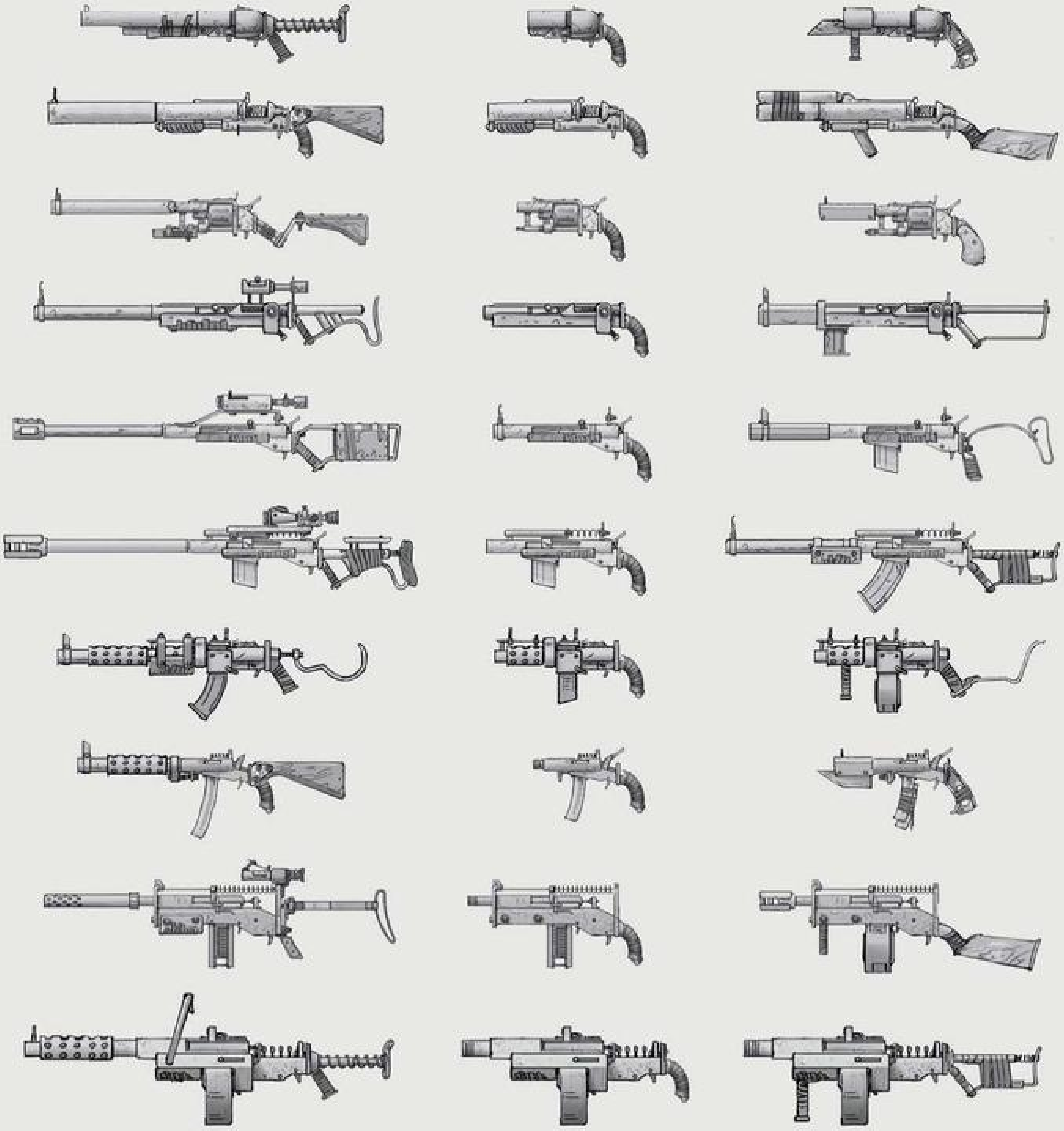
GRIPS AND STOCKS

HANDMADE MACHINE GUNS




Basic: Metal strip butt and handle
Advanced: Wooden handle, large grip, foldable butt, extended barrel, scope
Portable: Foldable grip and butt, wooden handle
Basic
Portable
Portable
Advanced
Automatic recoil

OPTIMIZED FOR ACCURACY ◂ RECEIVER AND BASIC HANDLE ▸ OPTIMIZED FOR SPEED



MANUAL OPEN
Slowest, very powerful and reliable, 2 barrels.

PUMP
Slightly faster reload, less reliable, 2–3 barrels.

DRUM
Powerful, up to 6 rounds.

CRUDE BOLT
Worst receiver—powerful, slow, not reliable.

BOLT
Most accurate and reliable, but slow.

GAS
Fast and accurate.

CRUDE BLOWBACK
Very Fast, overheats, unreliable.

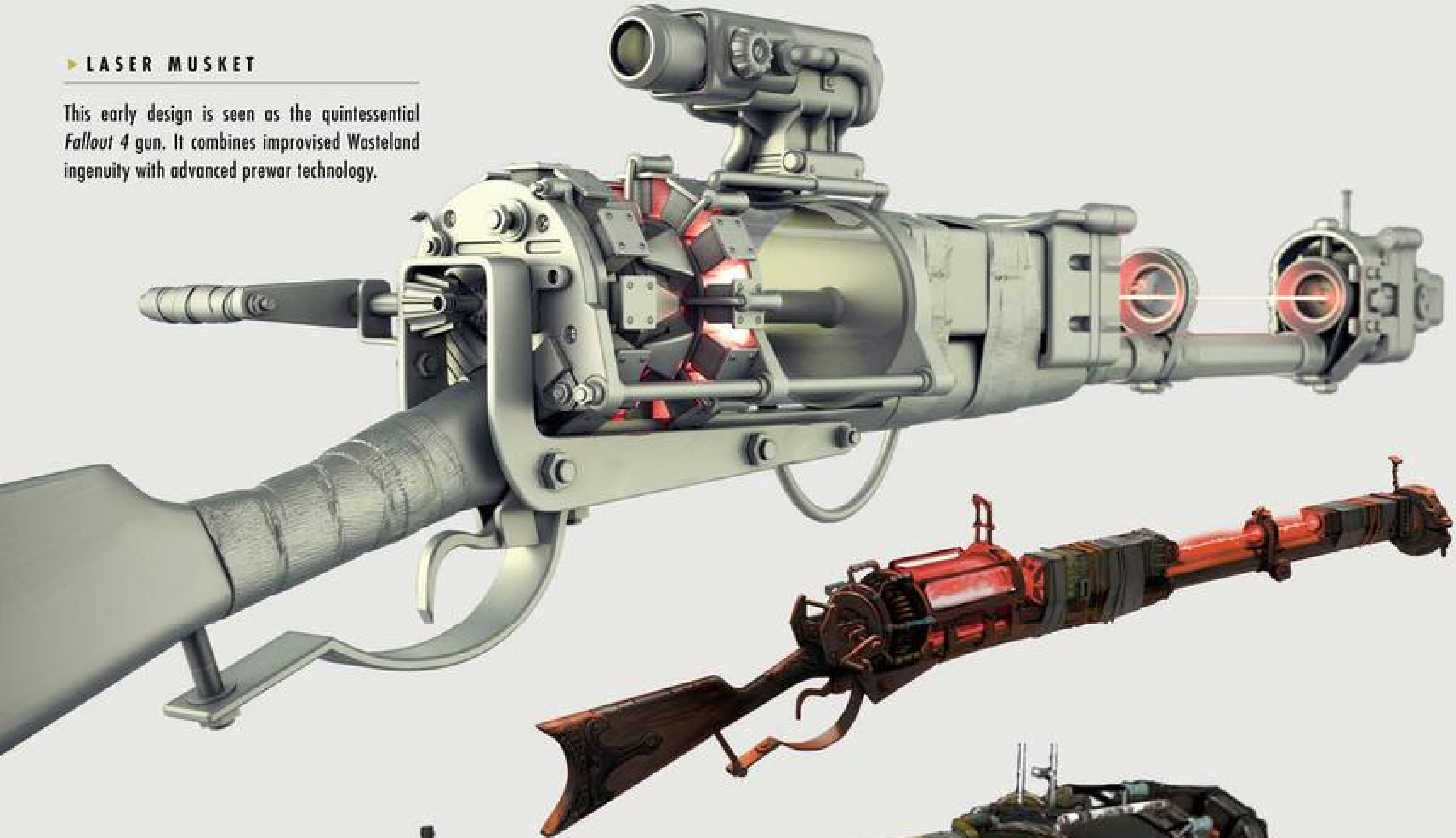
BLOWBACK
Fastest, overheats, small caliber, light.

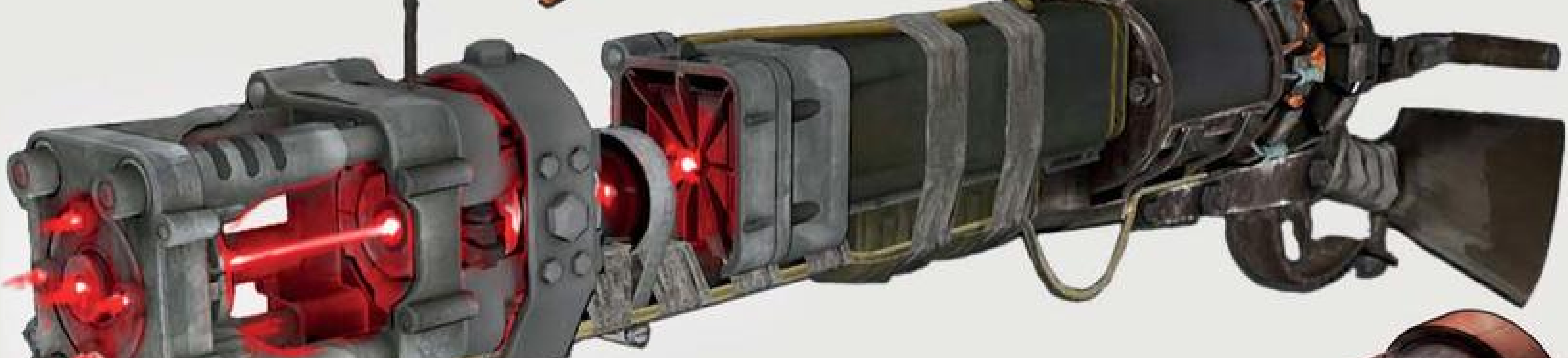
RECOIL
Fast and powerful, but less accurate.

2 BARREL RECOIL
Very powerful, inaccurate, heavy.

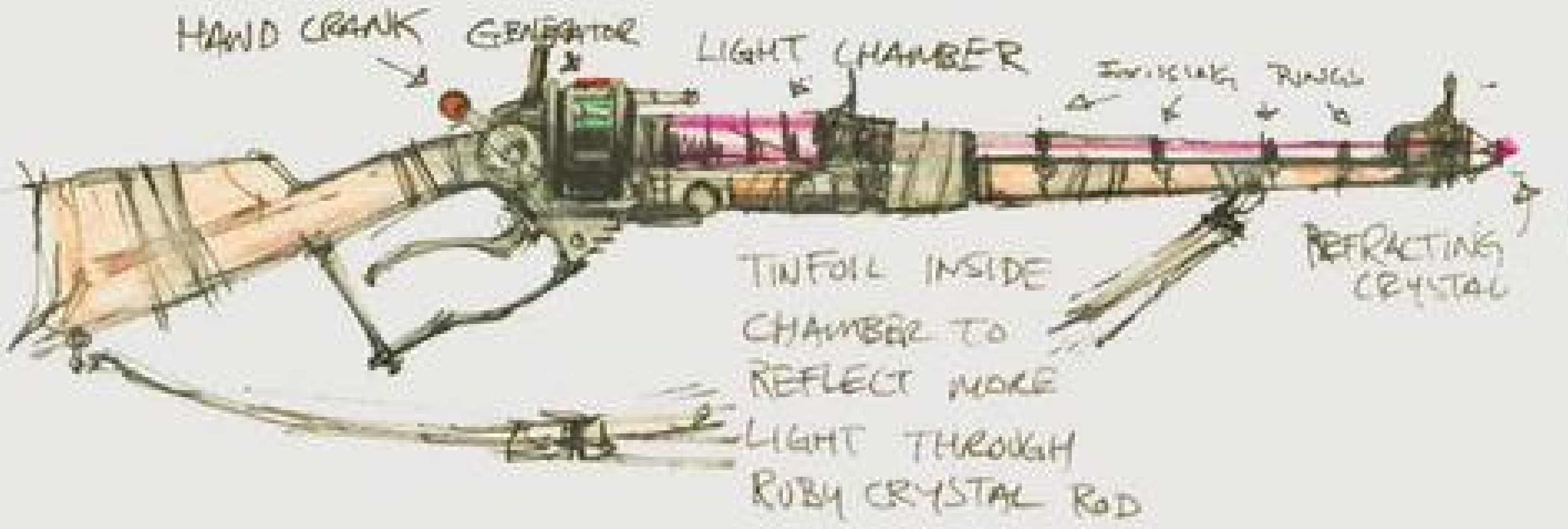
LASER MUSKET

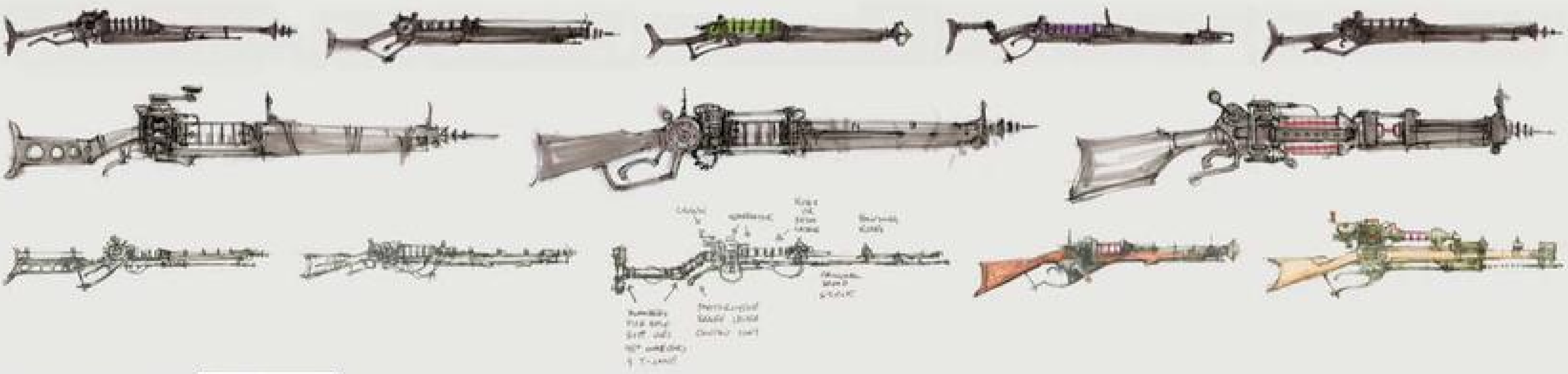
This early design is seen as the quintessential *Fallout 4* gun. It combines improvised Wasteland ingenuity with advanced prewar technology.





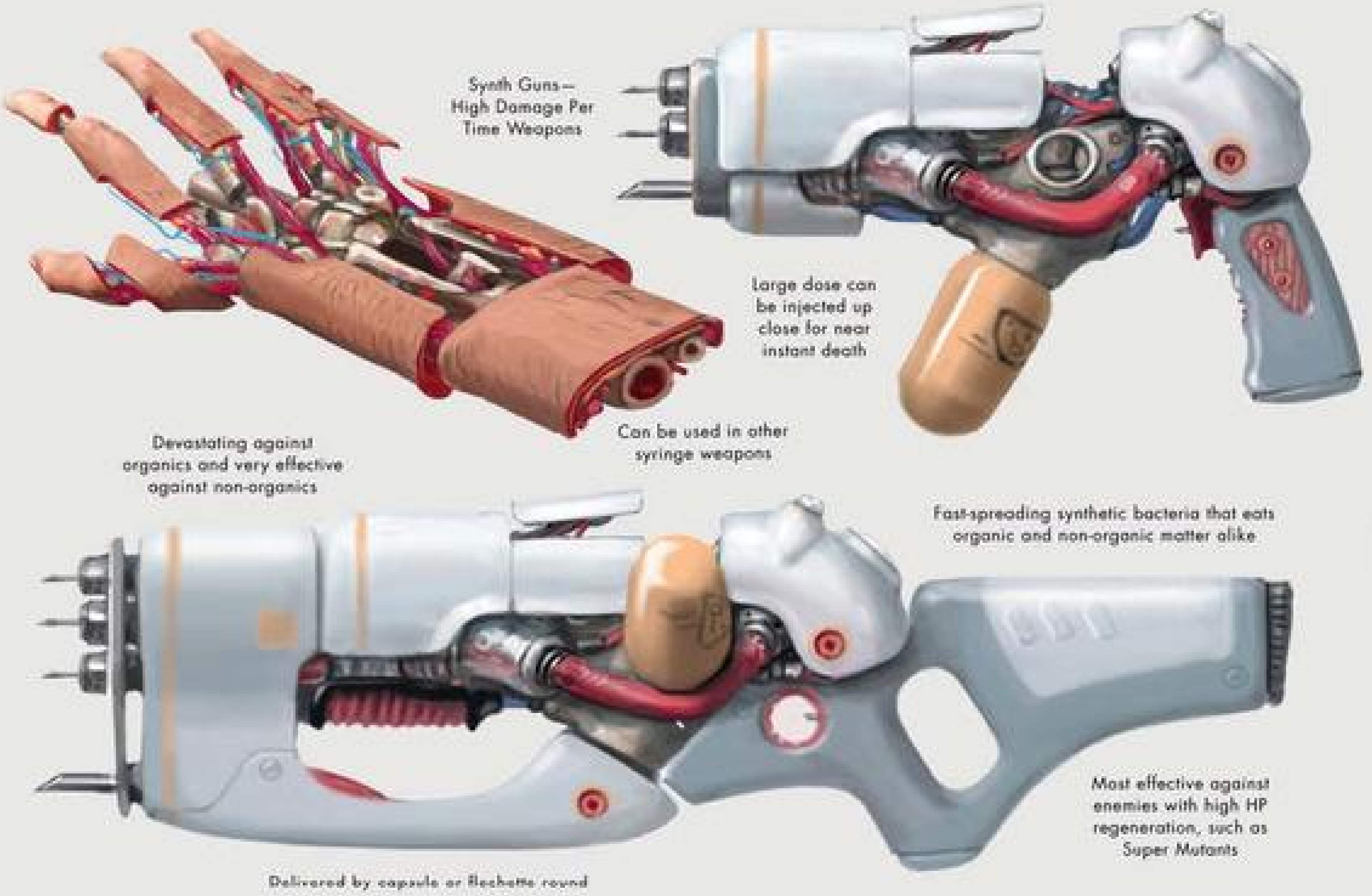
The player will see the laser in its idle state and it will dramatically alter the look of the rifle for each Mod.


HAND CRANK GENERATOR
LIGHT CHAMBER
FOCUSING RINGS
REFRACTING CRYSTAL
TINFOIL INSIDE CHAMBER TO REFLECT MORE LIGHT THROUGH RUBY CRYSTAL ROD



INSTITUTE BIOWEAPONS

An early synth weapon concept that didn't gain traction.



Synth Guns—High Damage Per Time Weapons

Large dose can be injected up close for near instant death

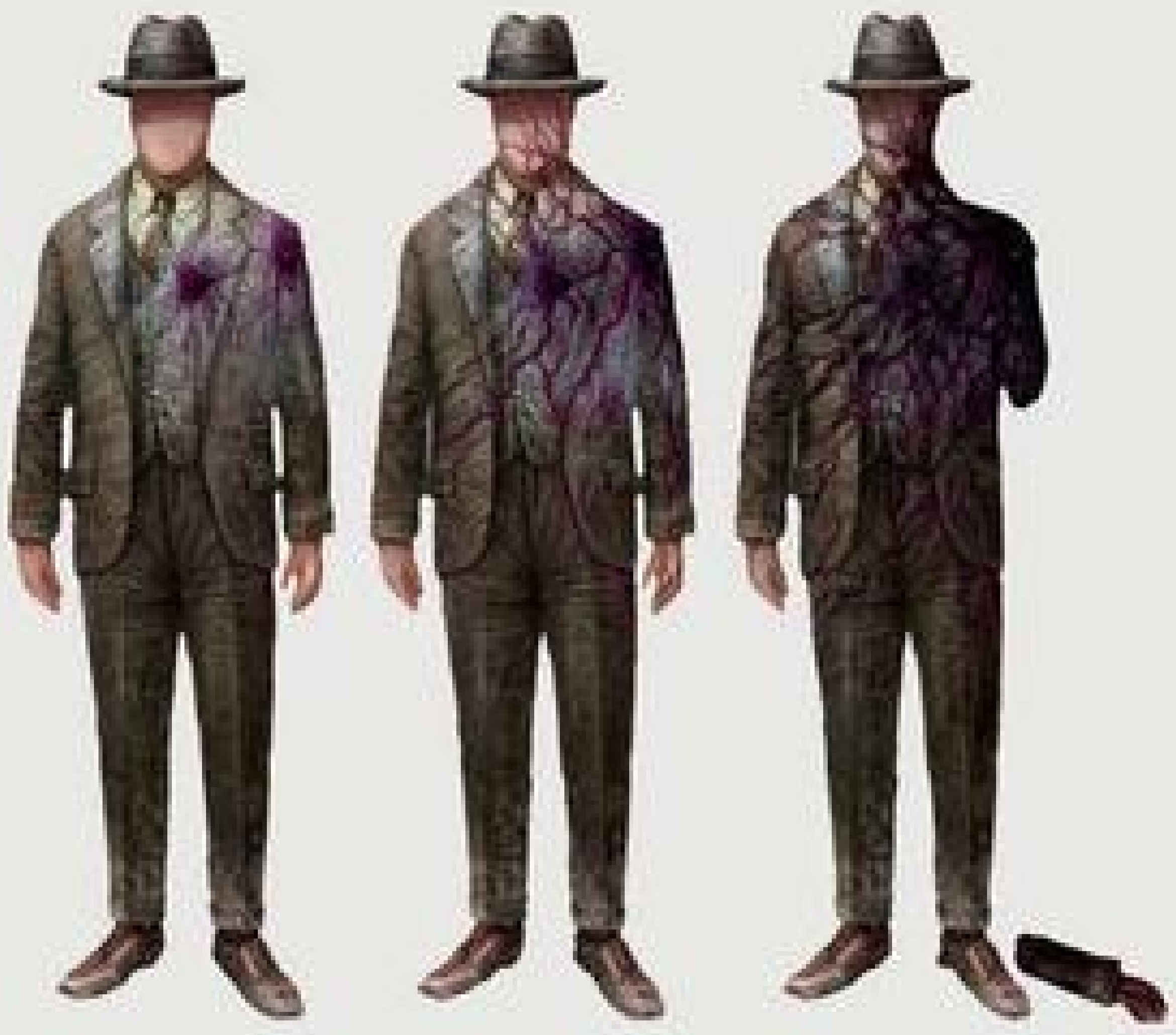
Devastating against organics and very effective against non-organics

Can be used in other syringe weapons

Fast-spreading synthetic bacteria that eats organic and non-organic matter alike

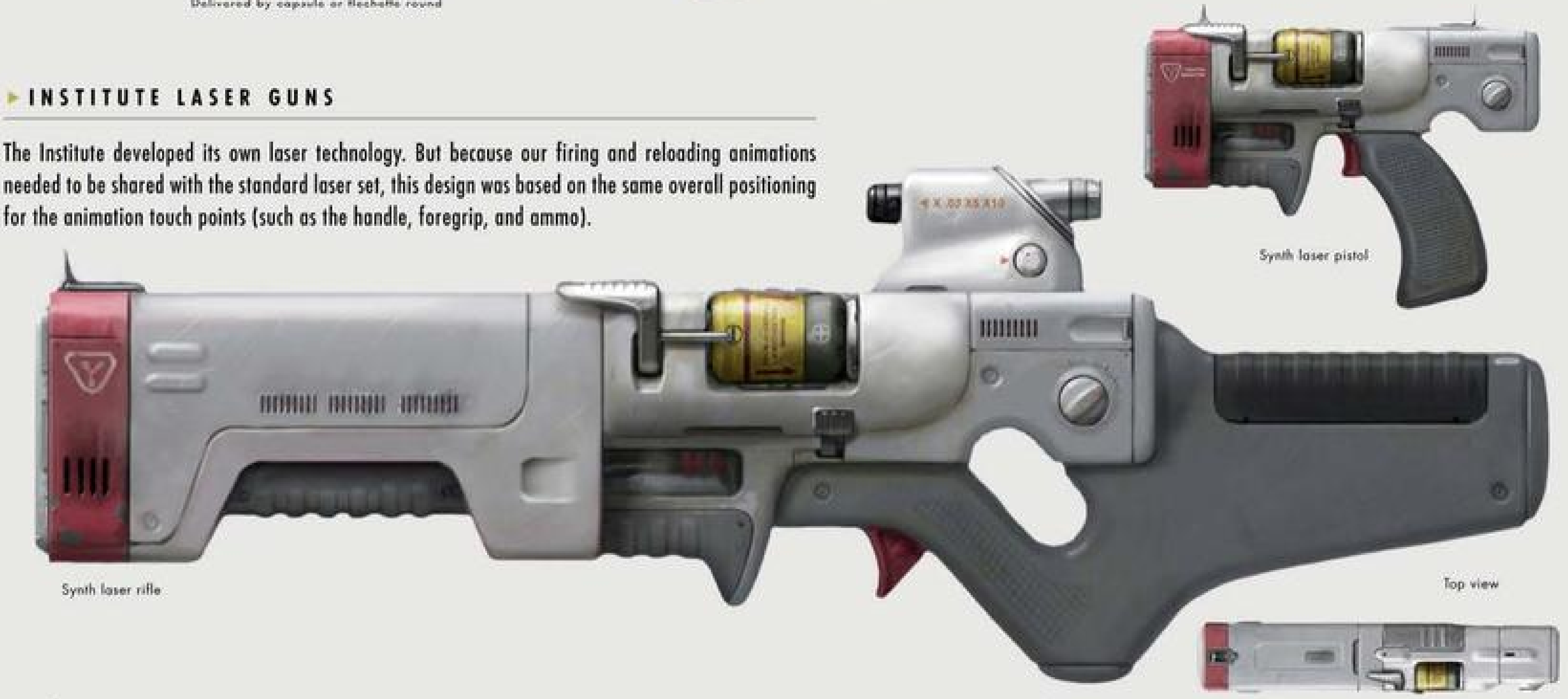
Most effective against enemies with high HP regeneration, such as Super Mutants

Delivered by capsule or flechette round



INSTITUTE LASER GUNS

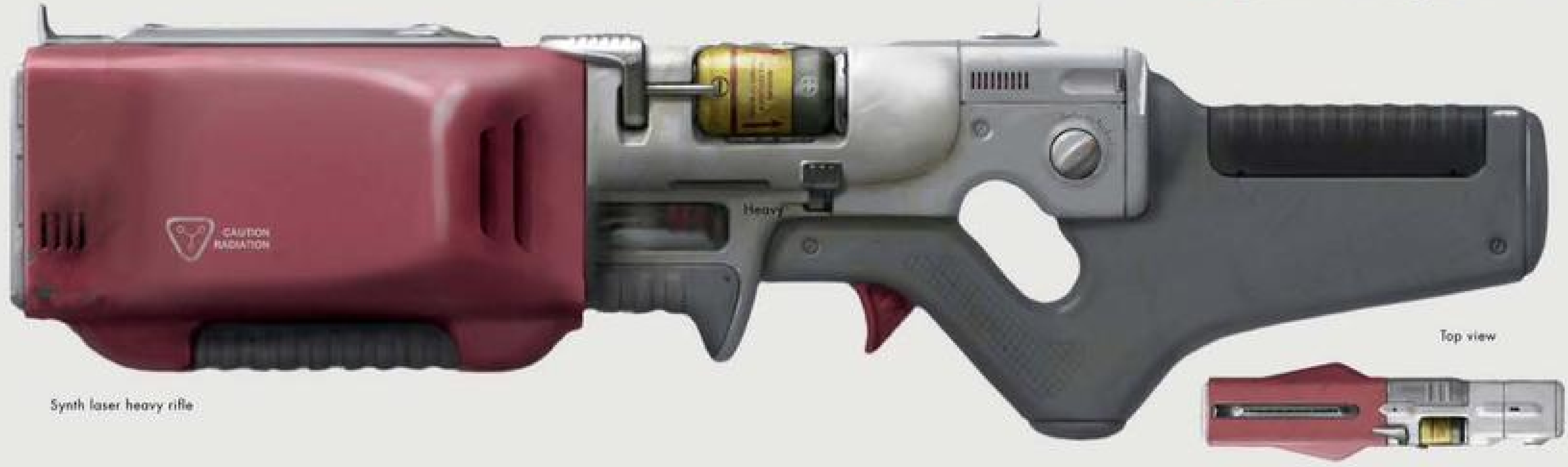
The Institute developed its own laser technology. But because our firing and reloading animations needed to be shared with the standard laser set, this design was based on the same overall positioning for the animation touch points (such as the handle, foregrip, and ammo).



Synth laser pistol

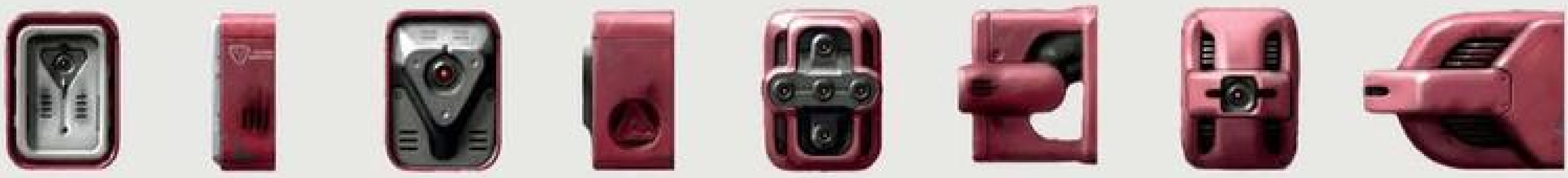
Synth laser rifle

Top view



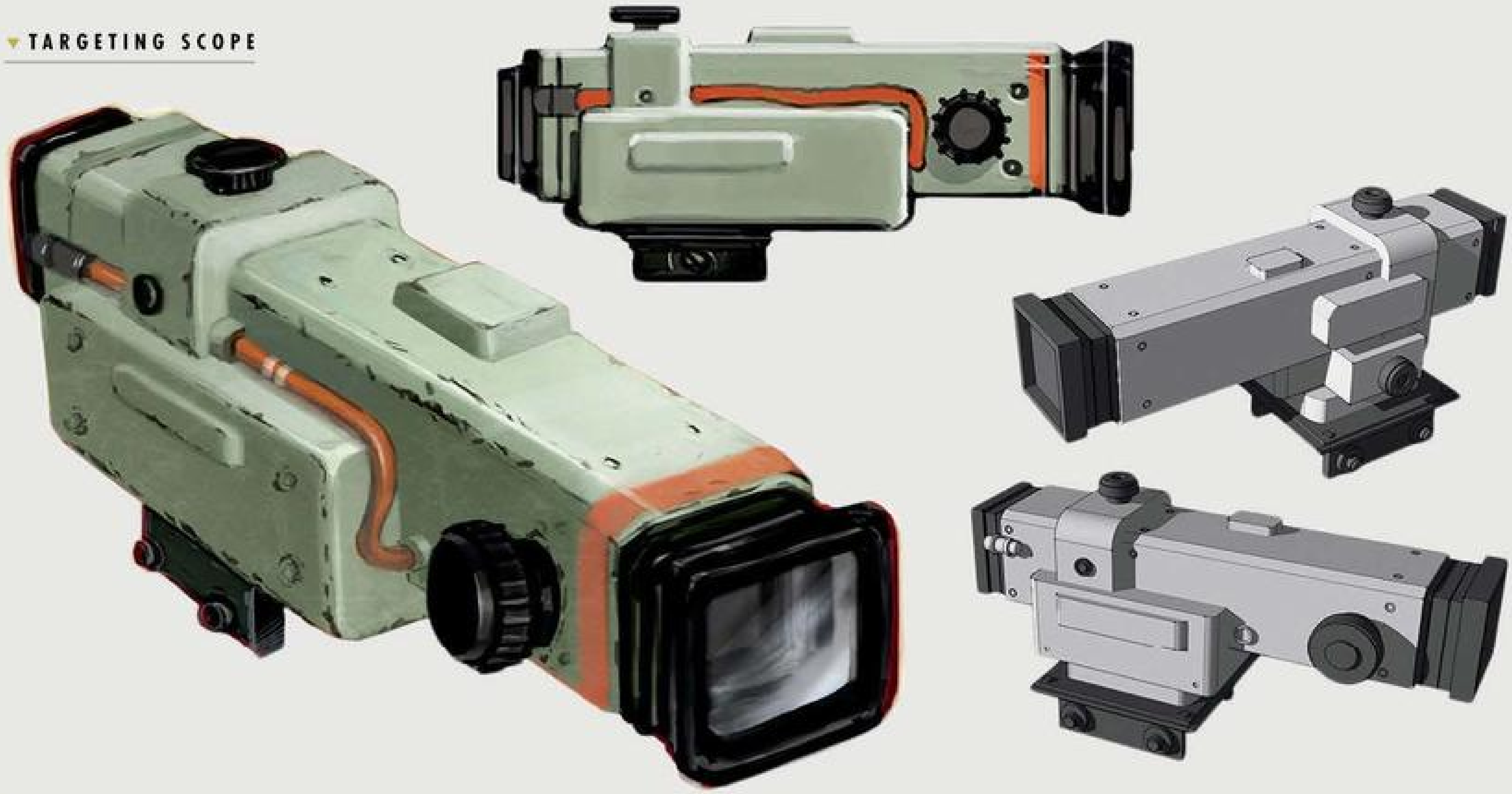
Synth laser heavy rifle

Top view

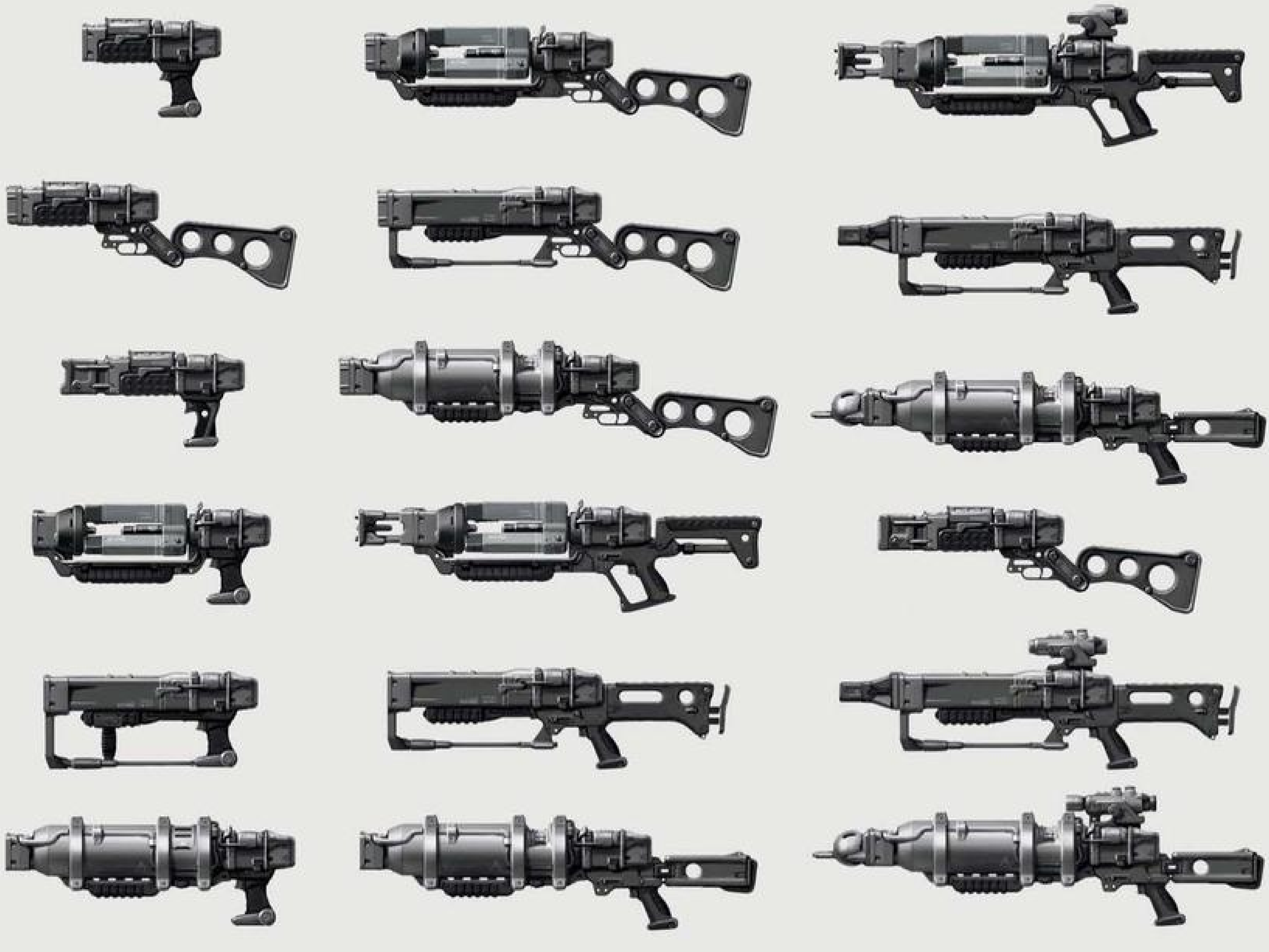


Synth Laser Barrel

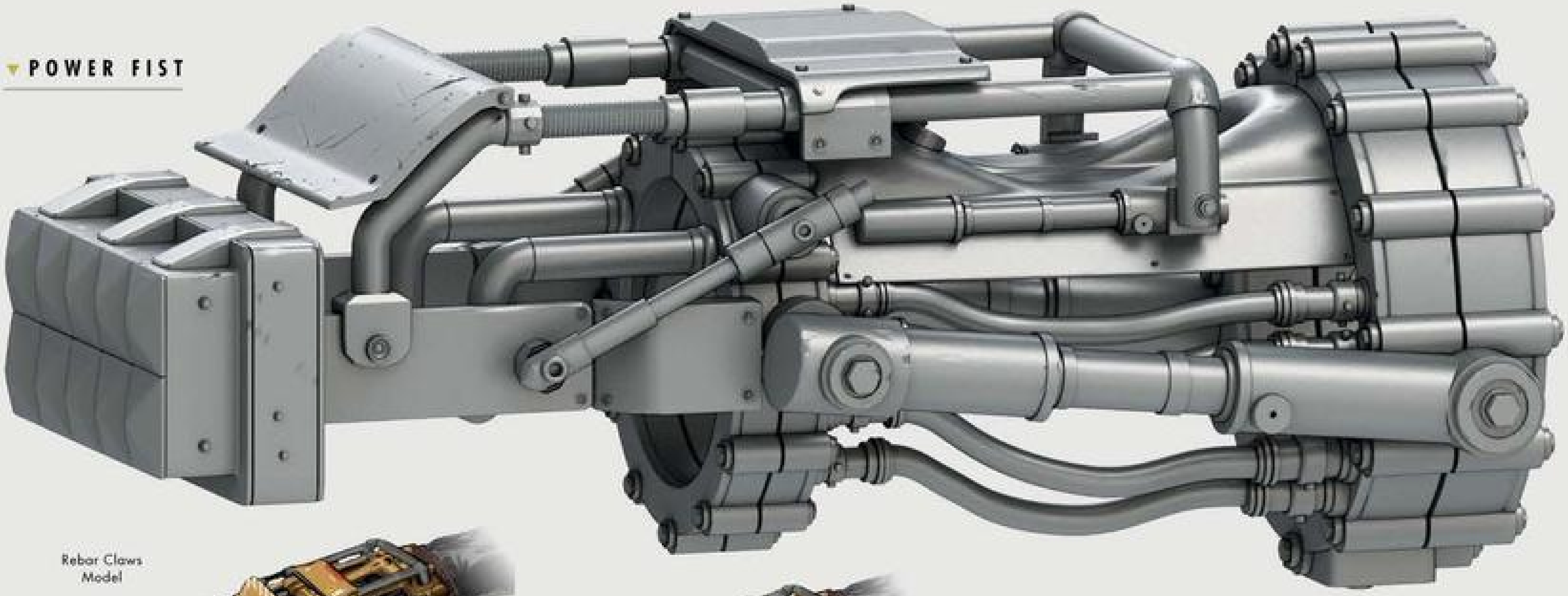
TARGETING SCOPE

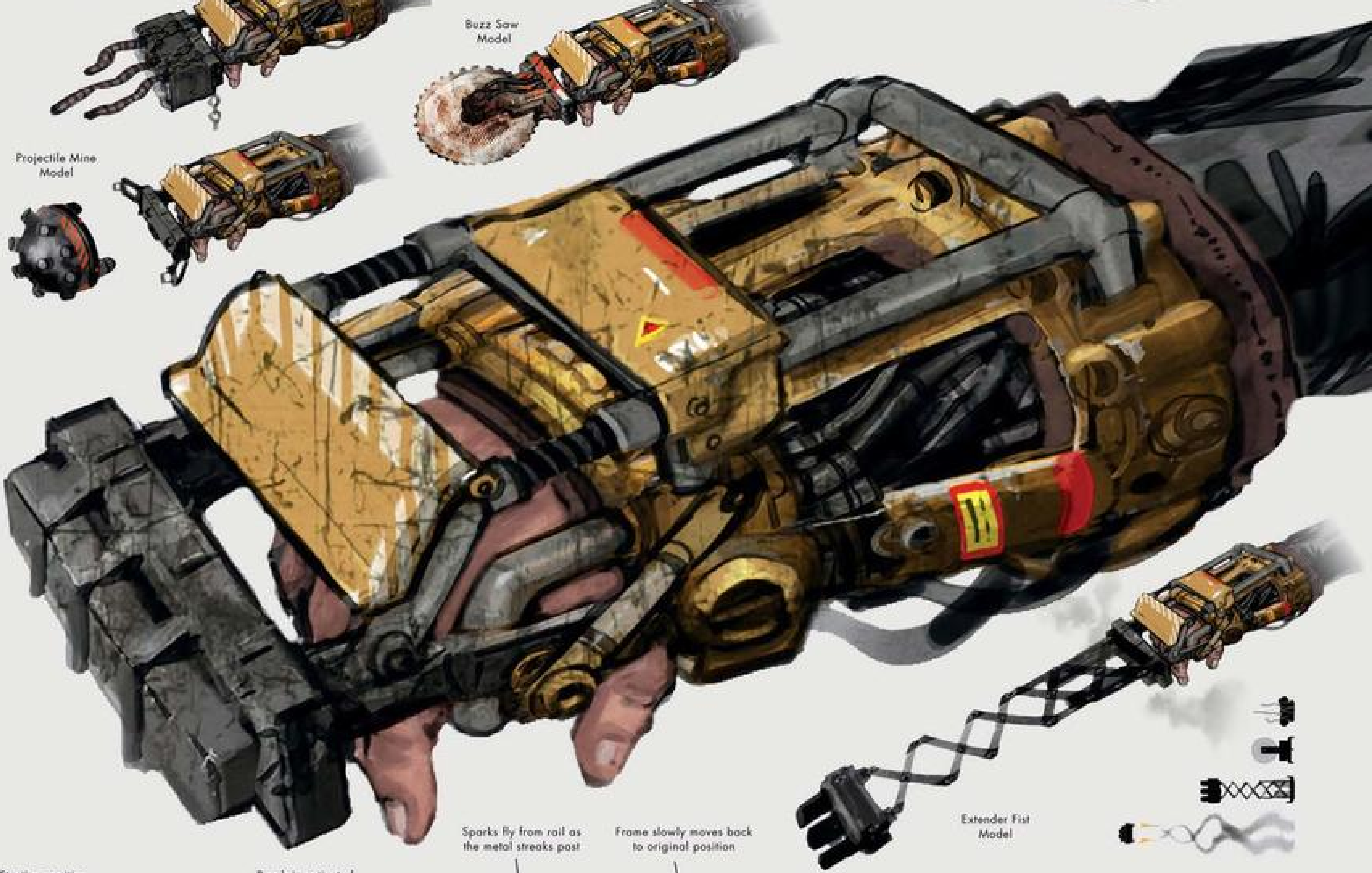


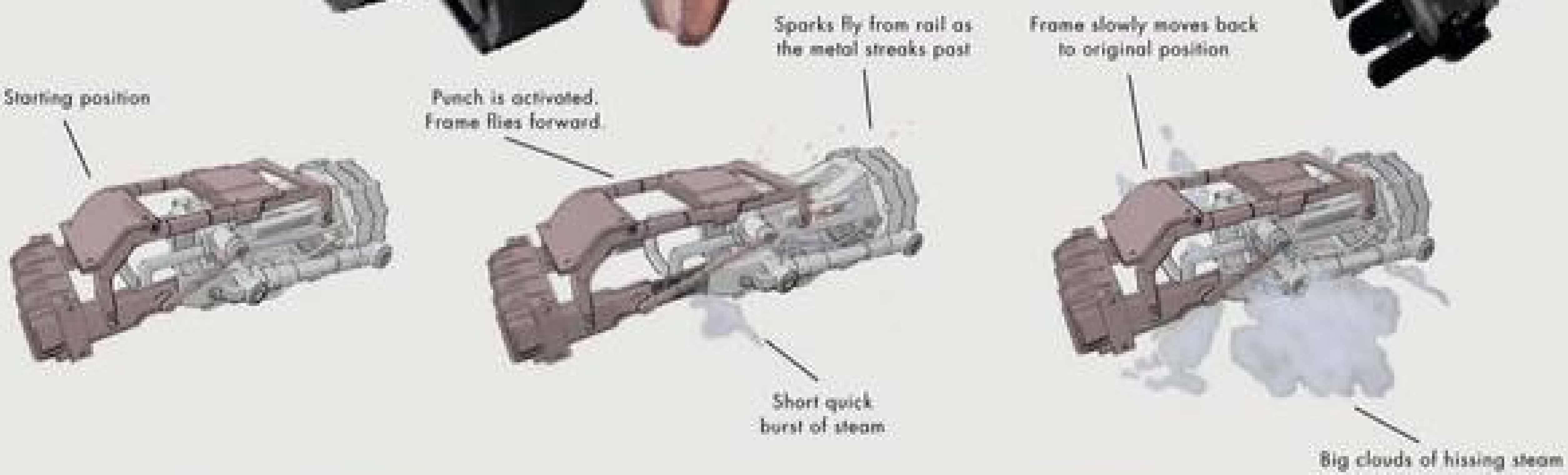
LASER GUNS

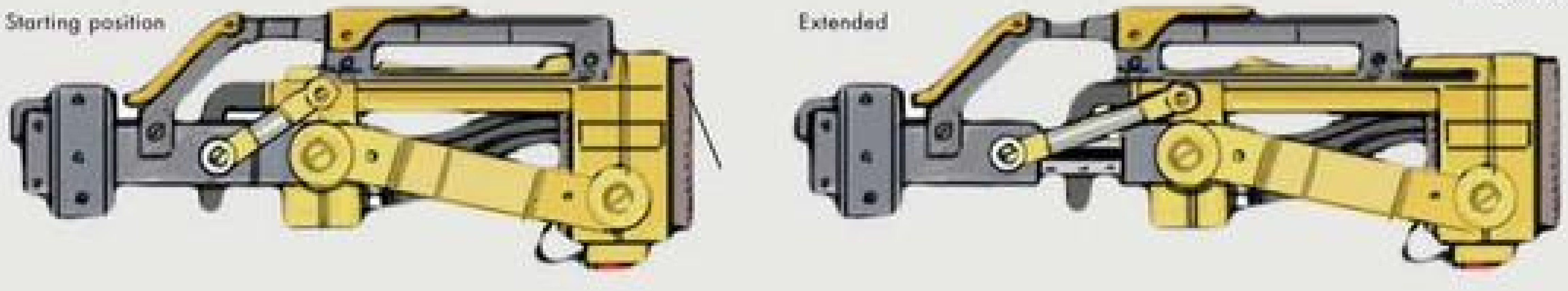


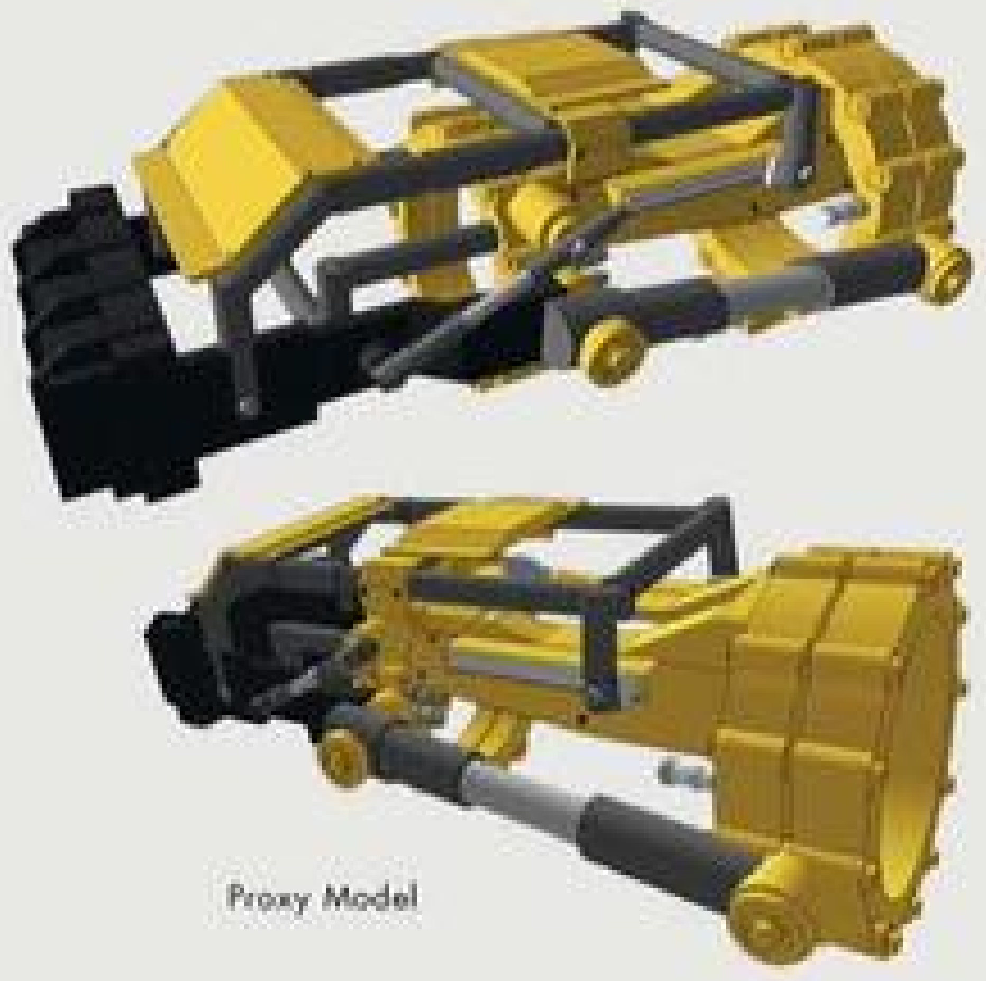
POWER FIST



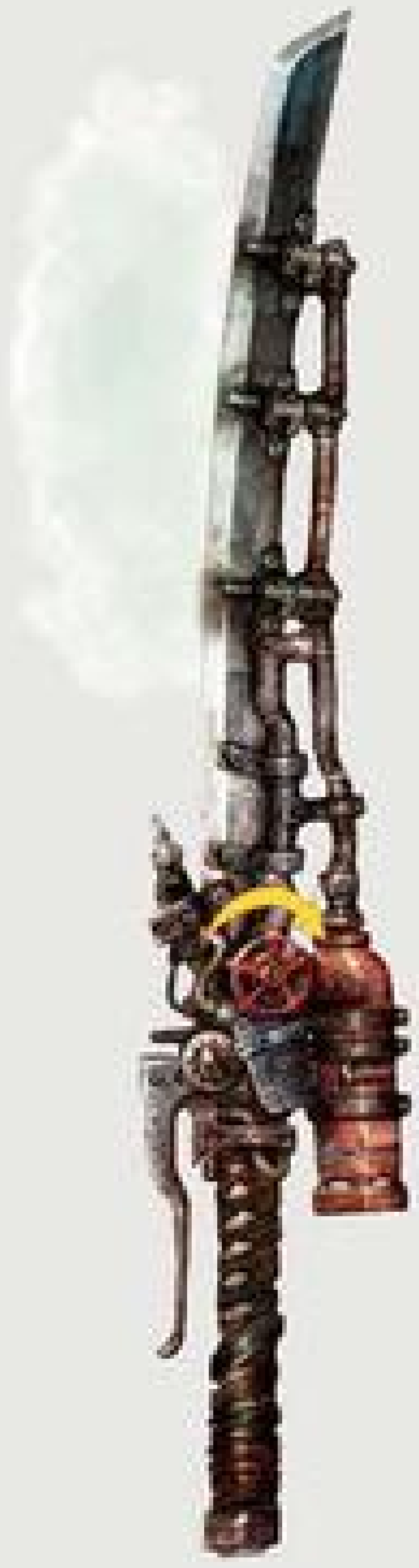

Rebar Claws Model
Buzz Saw Model
Projectile Mine Model
Extender Fist Model


Starting position
Punch is activated. Frame flies forward.
Sparks fly from rail as the metal streaks past
Frame slowly moves back to original position
Short quick burst of steam
Big clouds of hissing steam as pressure is released

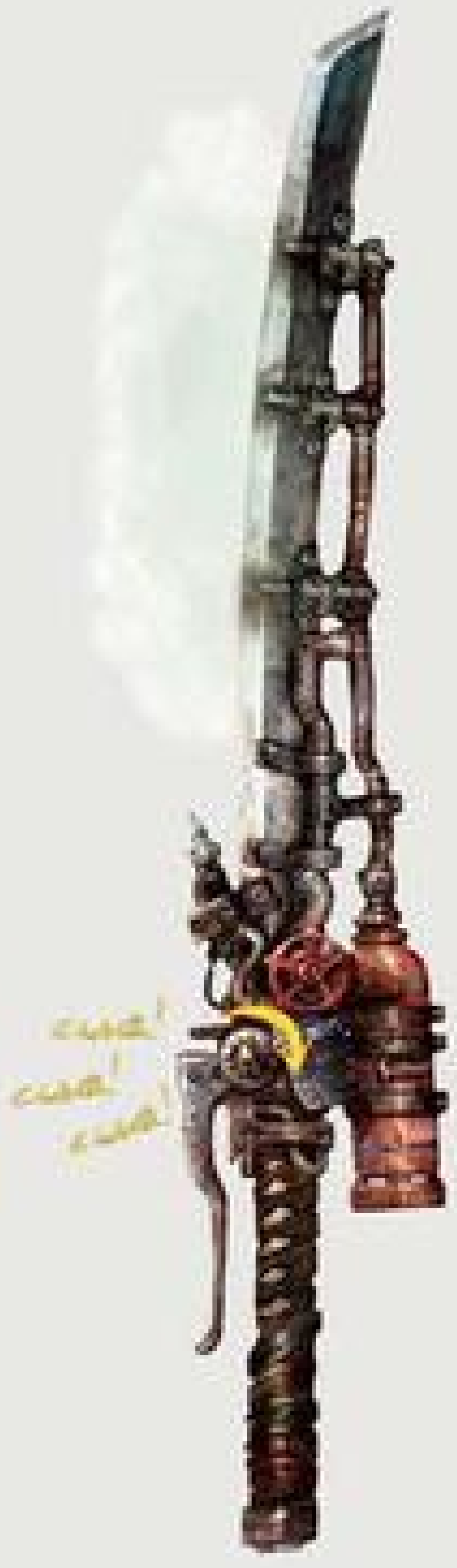

Starting position
Extended



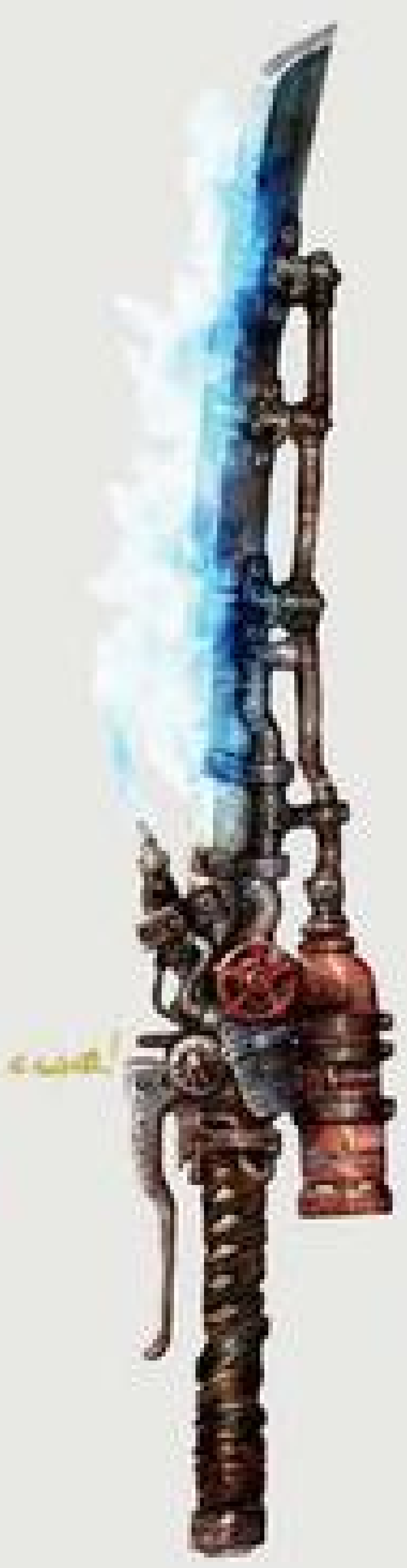
Proxy Model



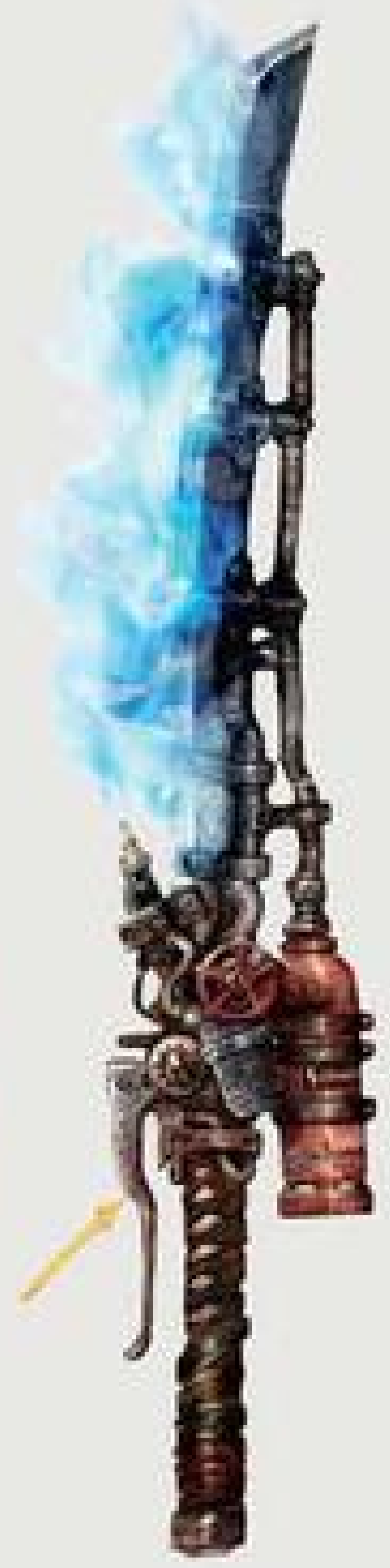
1. Turn valve
to release gas



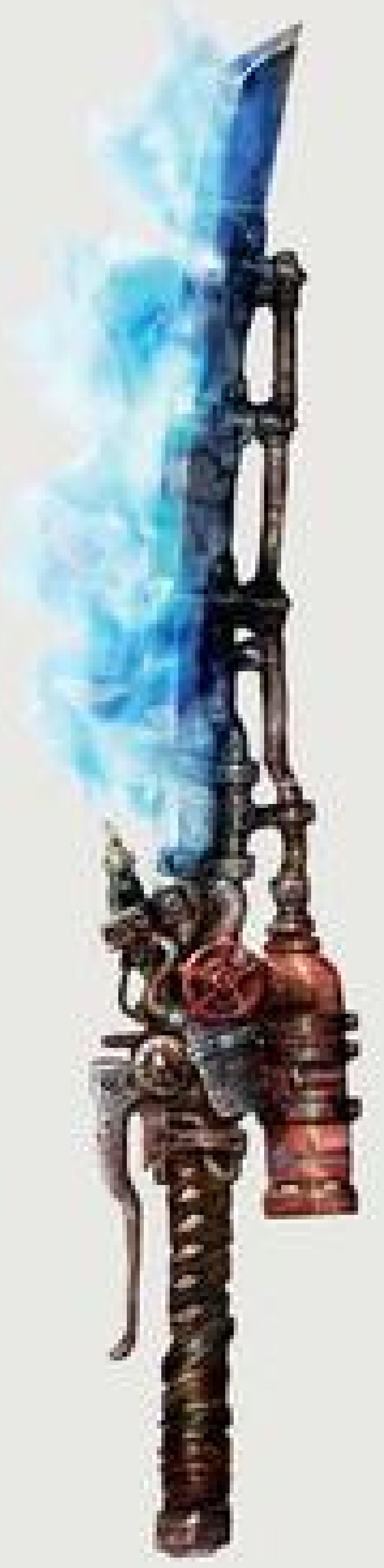
2. Turn knob to
activate pilot light
(keep face and hair
clear of apparatus)



3. Keep knob turned
until flame ignites



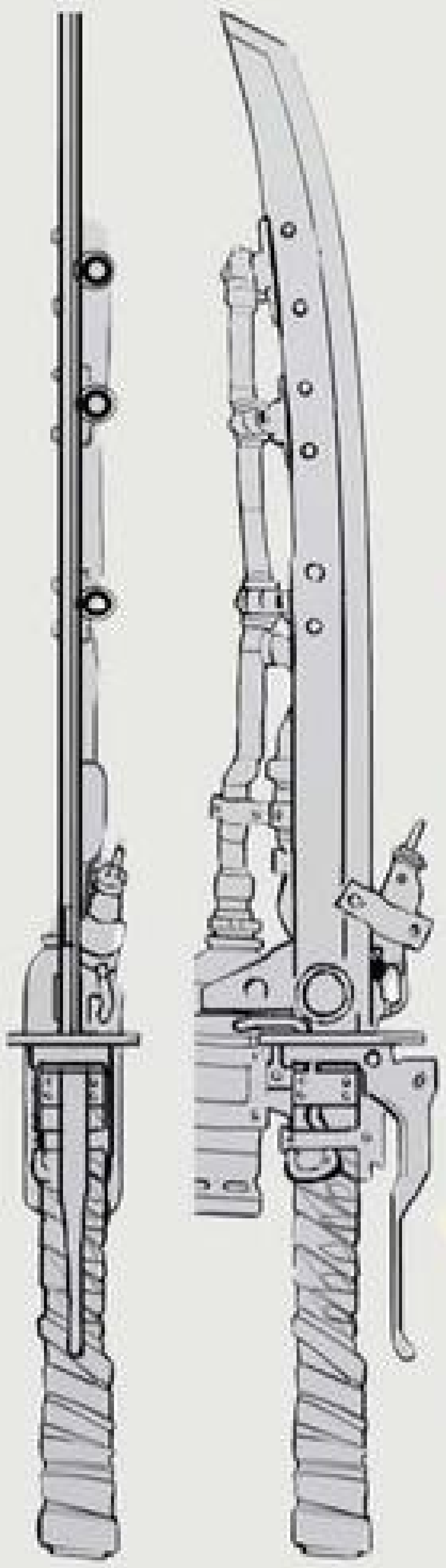
4. Use accelerator
handle to increase
flame intensity

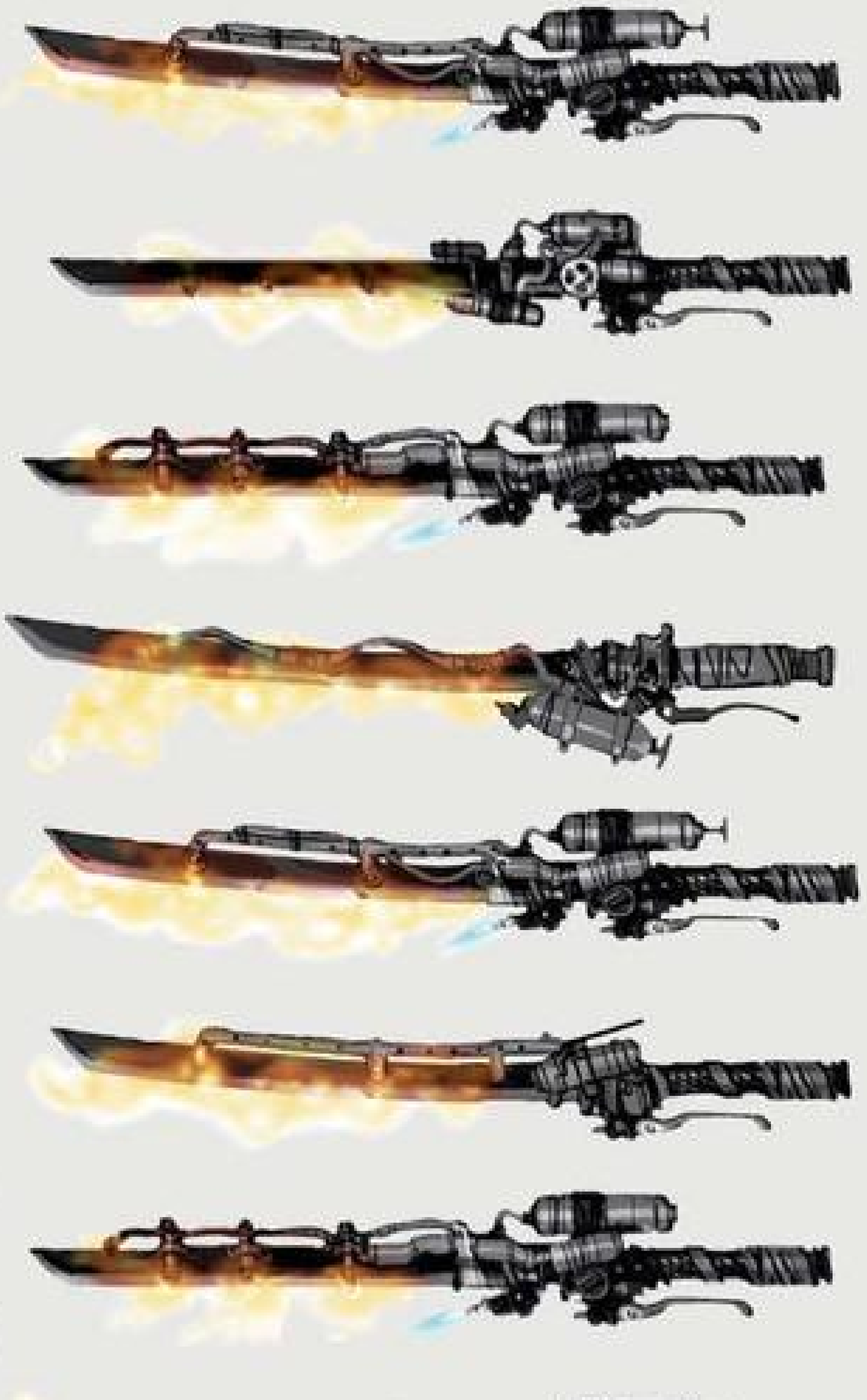


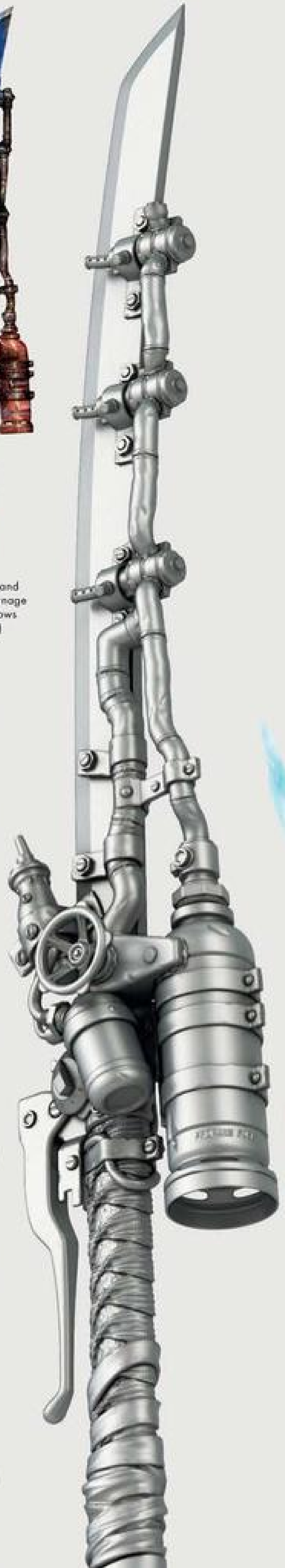
5. Sit back and
watch the carnage
(marshmallows
optional)

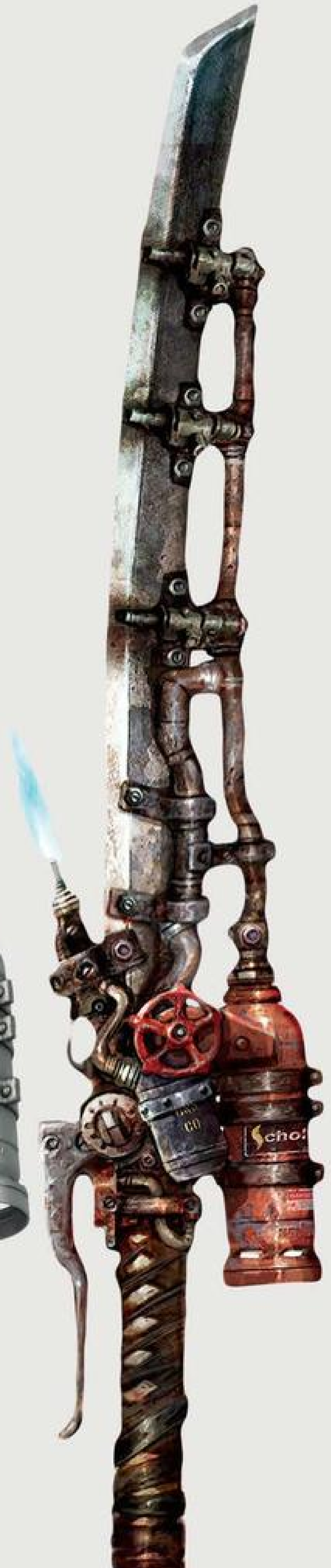
SHISHKEBAB

A more compact version of the original, this uses a potent fuel so you don't have to carry a motorcycle tank around.

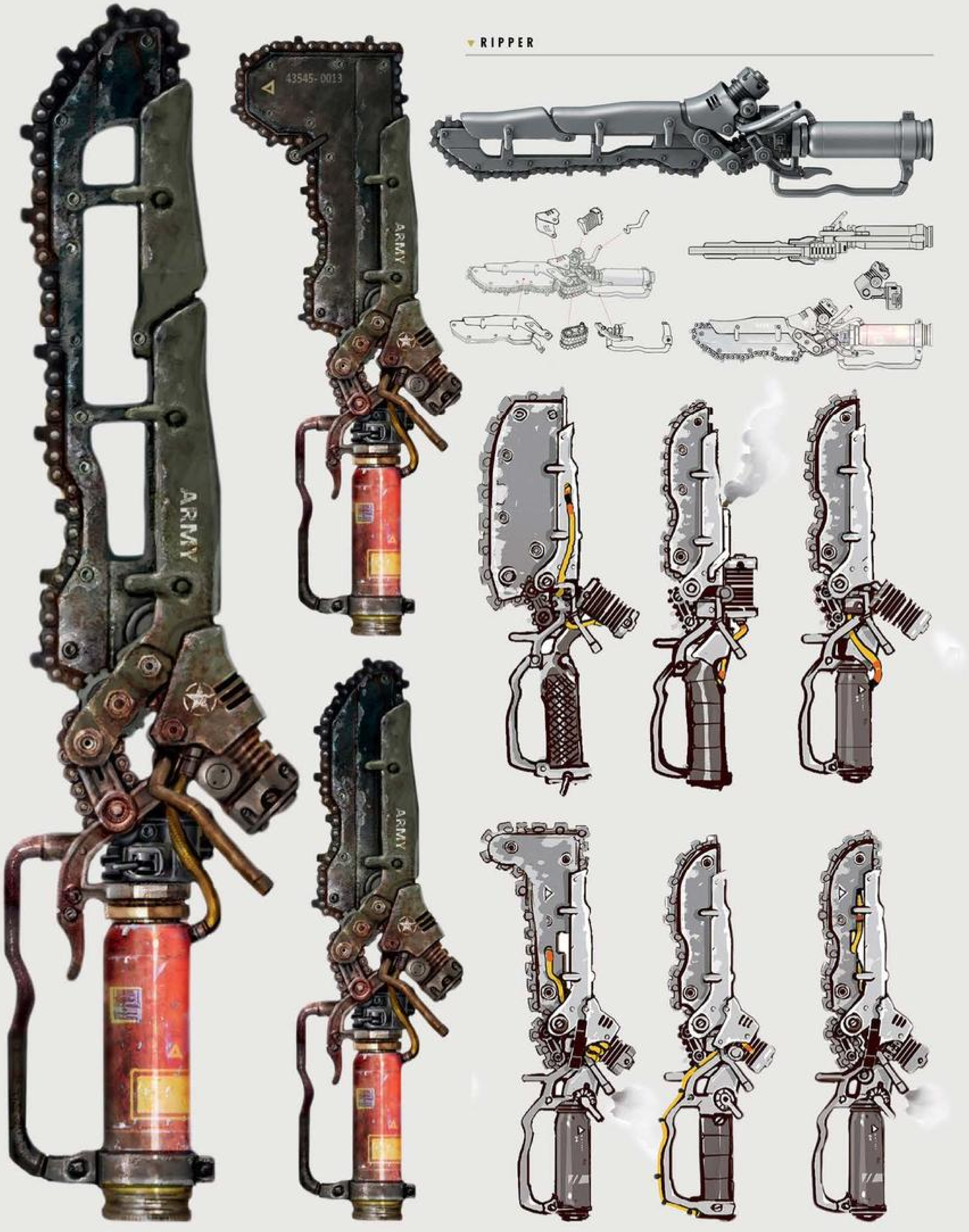




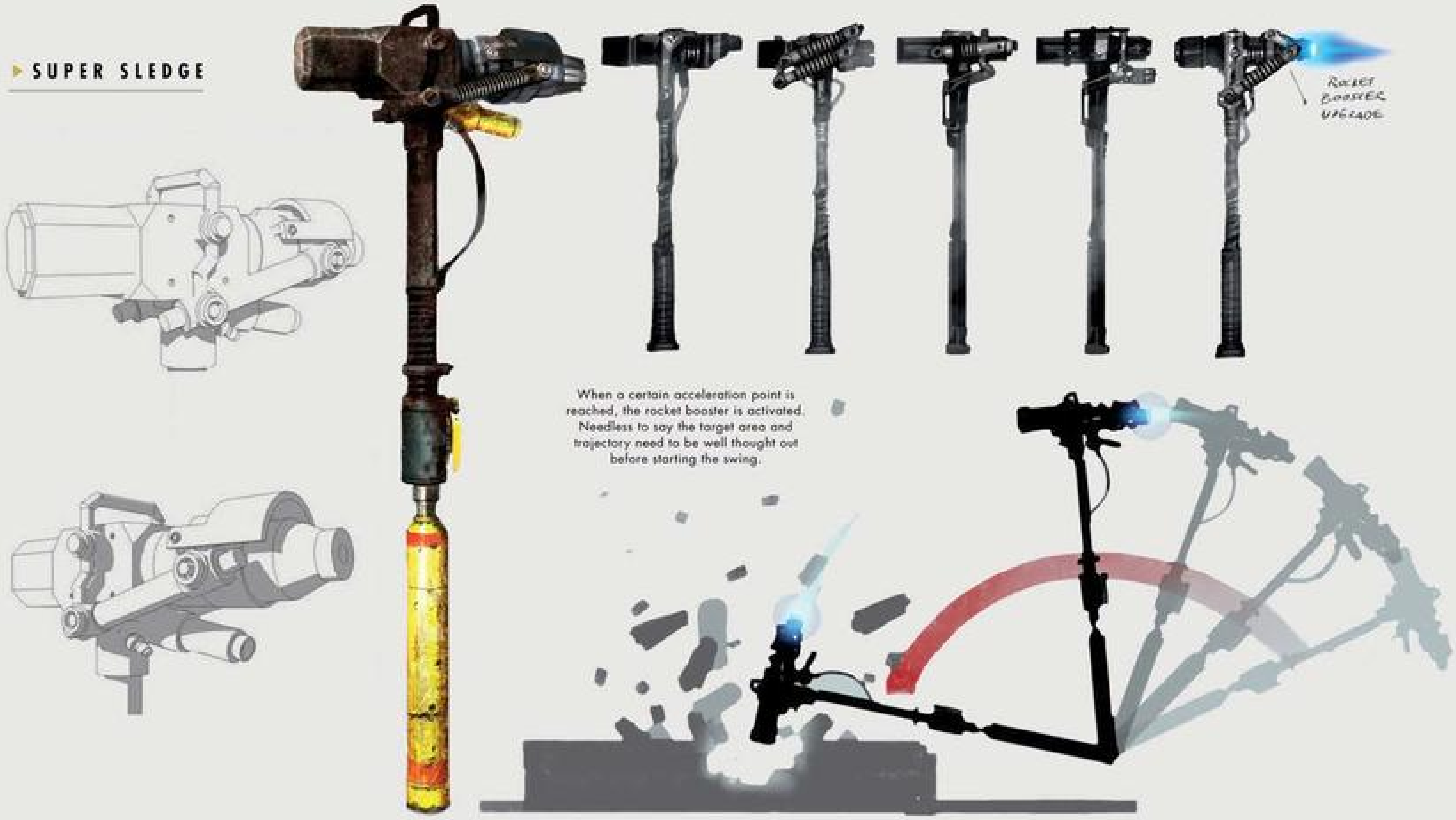




RIPPER

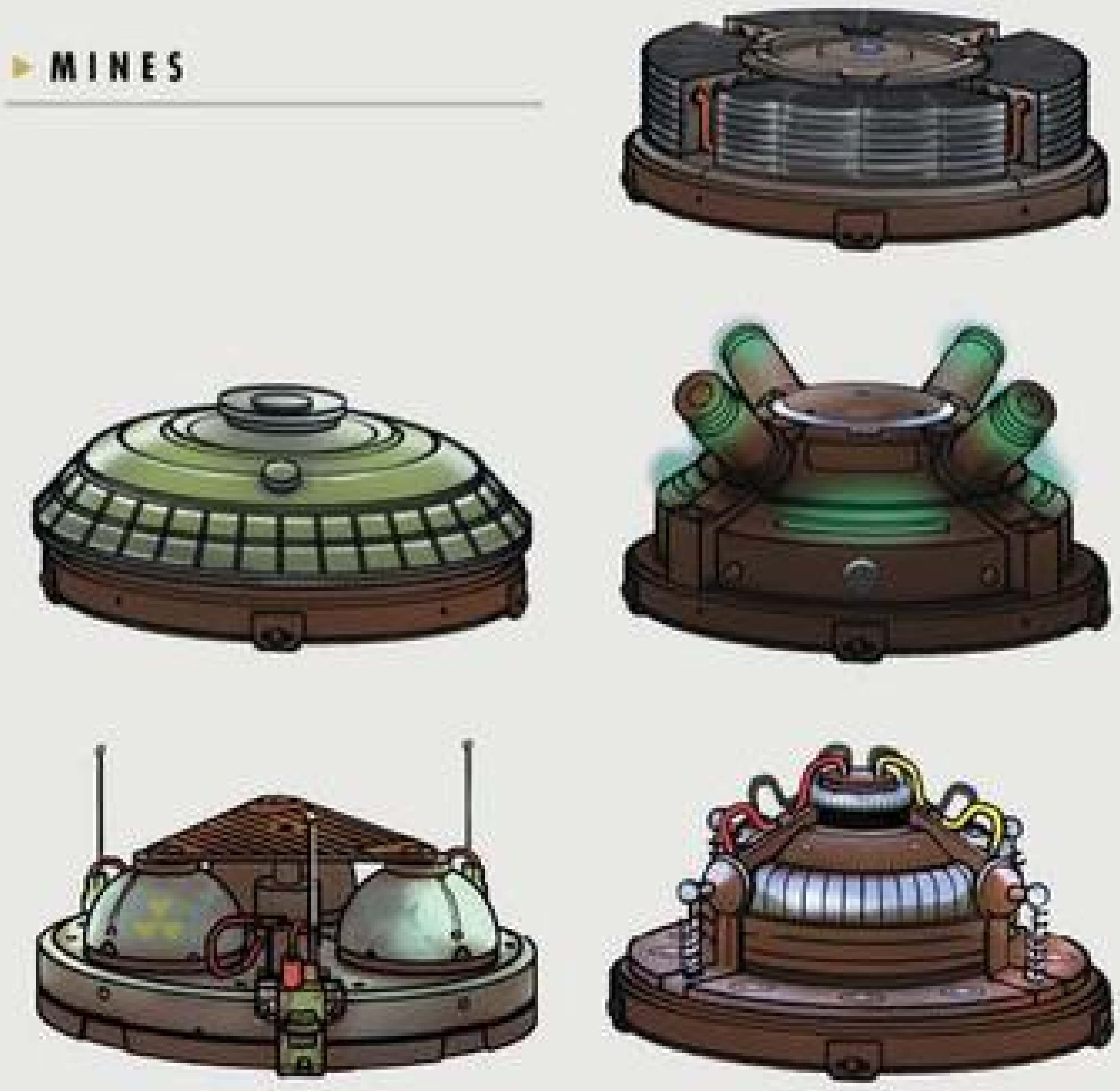

ARMY
43545-0013
ARMY
ARMY

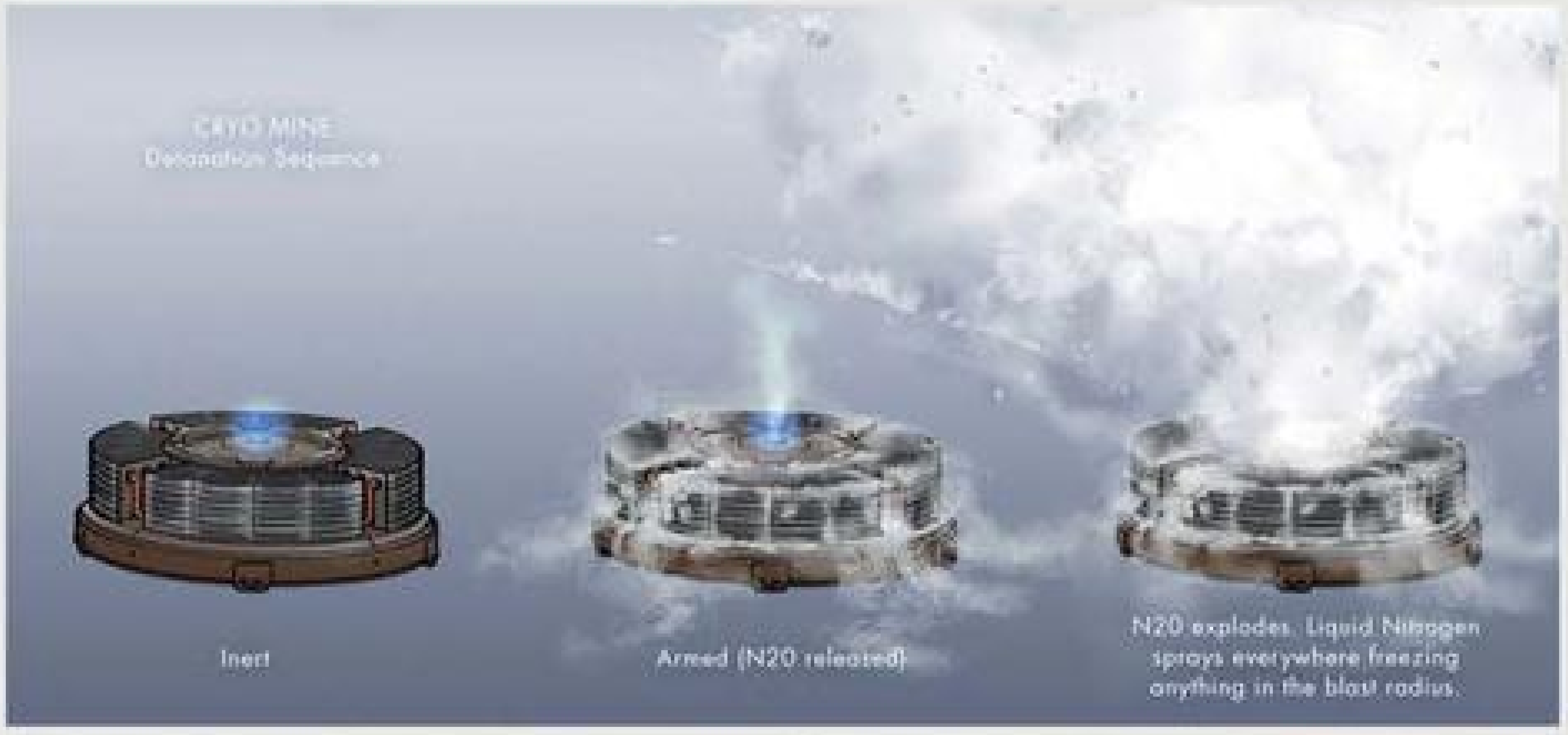
SUPER SLEDGE


ROCKET BOOSTER UPGRADE

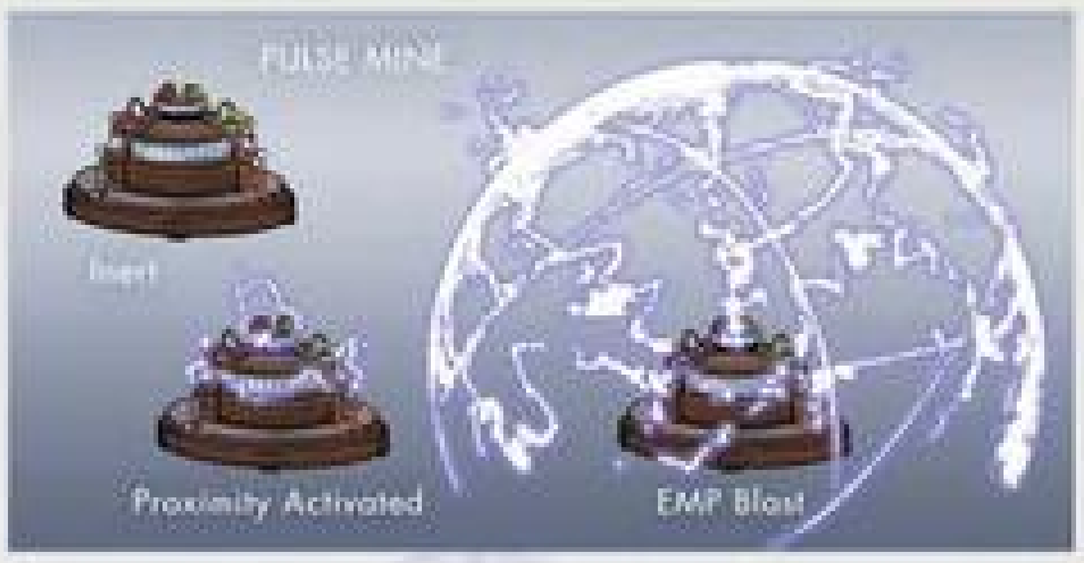
When a certain acceleration point is reached, the rocket booster is activated. Needless to say the target area and trajectory need to be well thought out before starting the swing.

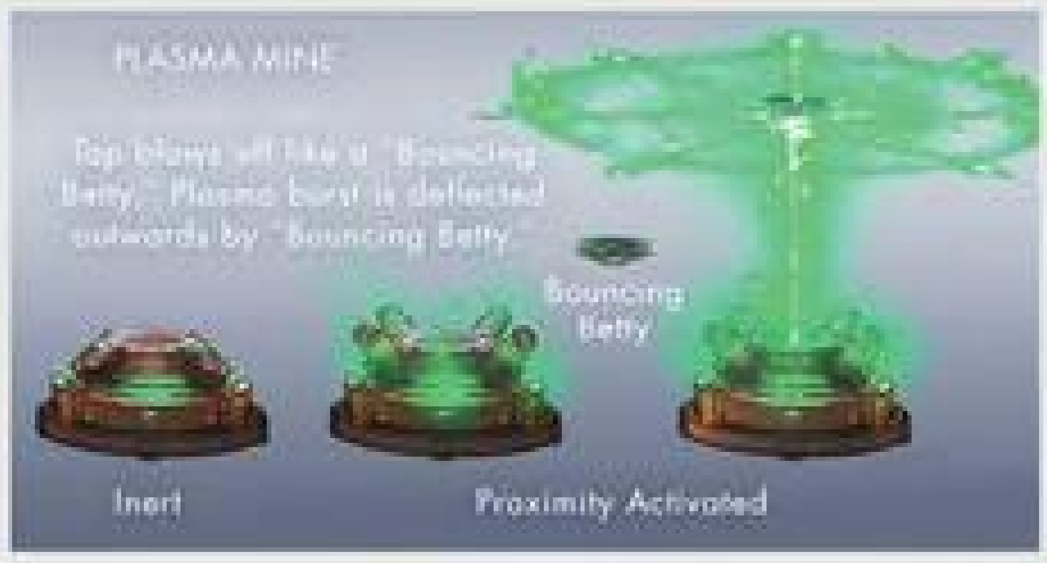
MINES




CRYO MINE
Detonation Sequence
Inert
Armed (N20 released)

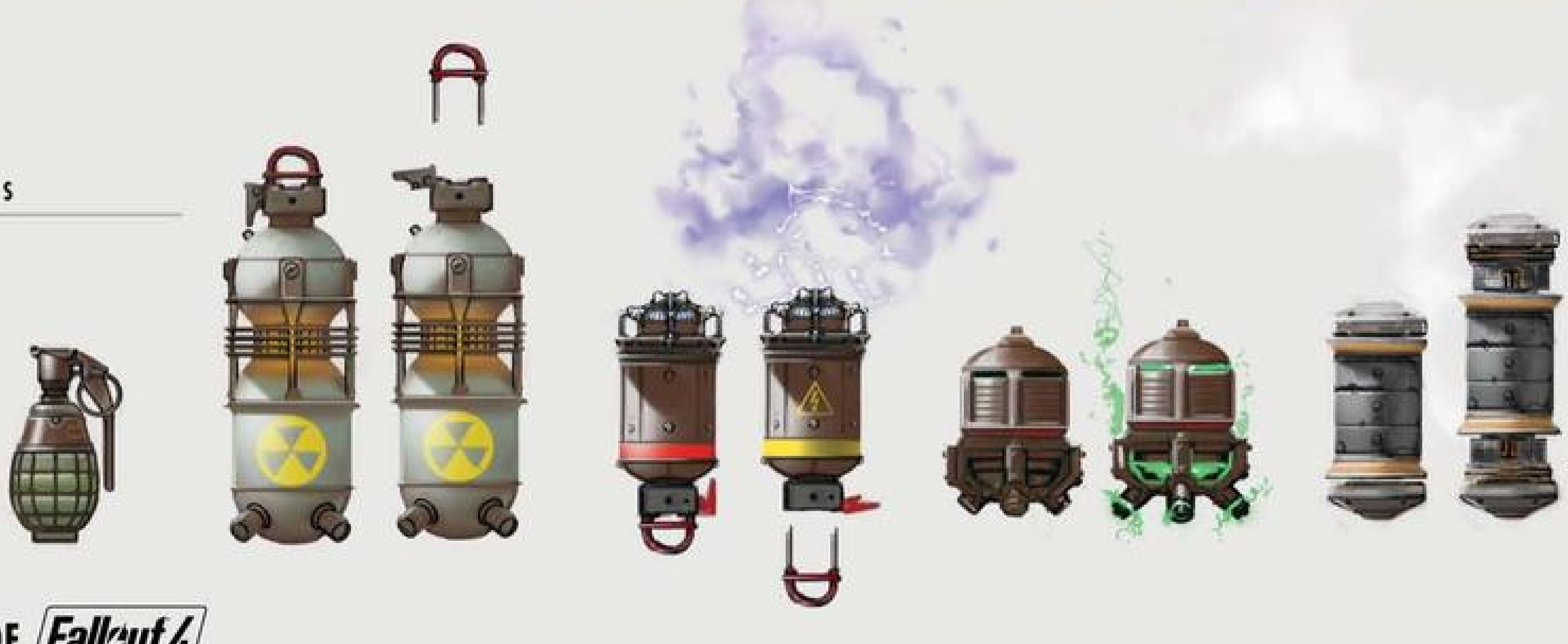
N20 explodes. Liquid Nitrogen sprays everywhere freezing anything in the blast radius.


PULSE MINE
Inert
Proximity Activated
EMP Blast

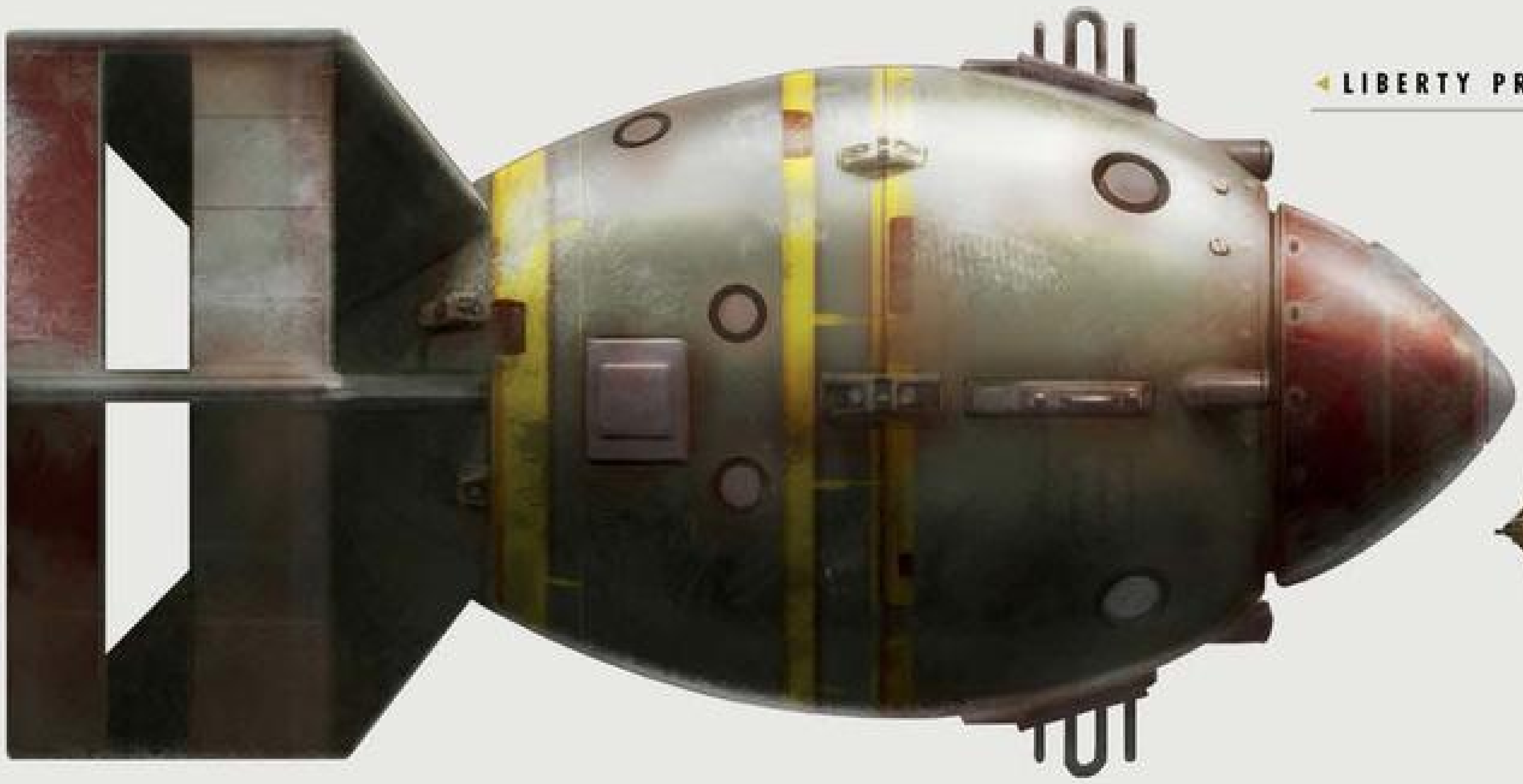

PLASMA MINE
Bouncing Betty
Inert
Proximity Activated

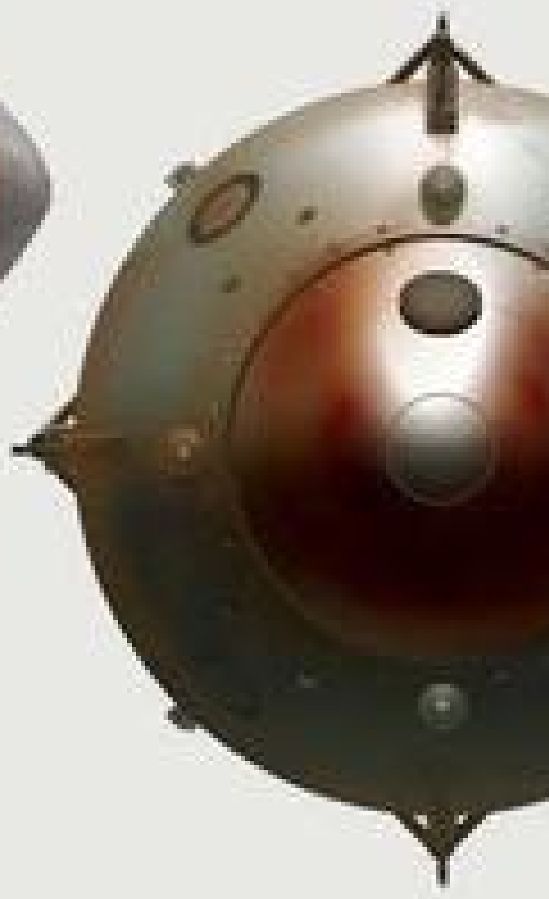
Top blows off like a "Bouncing Betty." Plasma burst is deflected outwards by "Bouncing Betty."

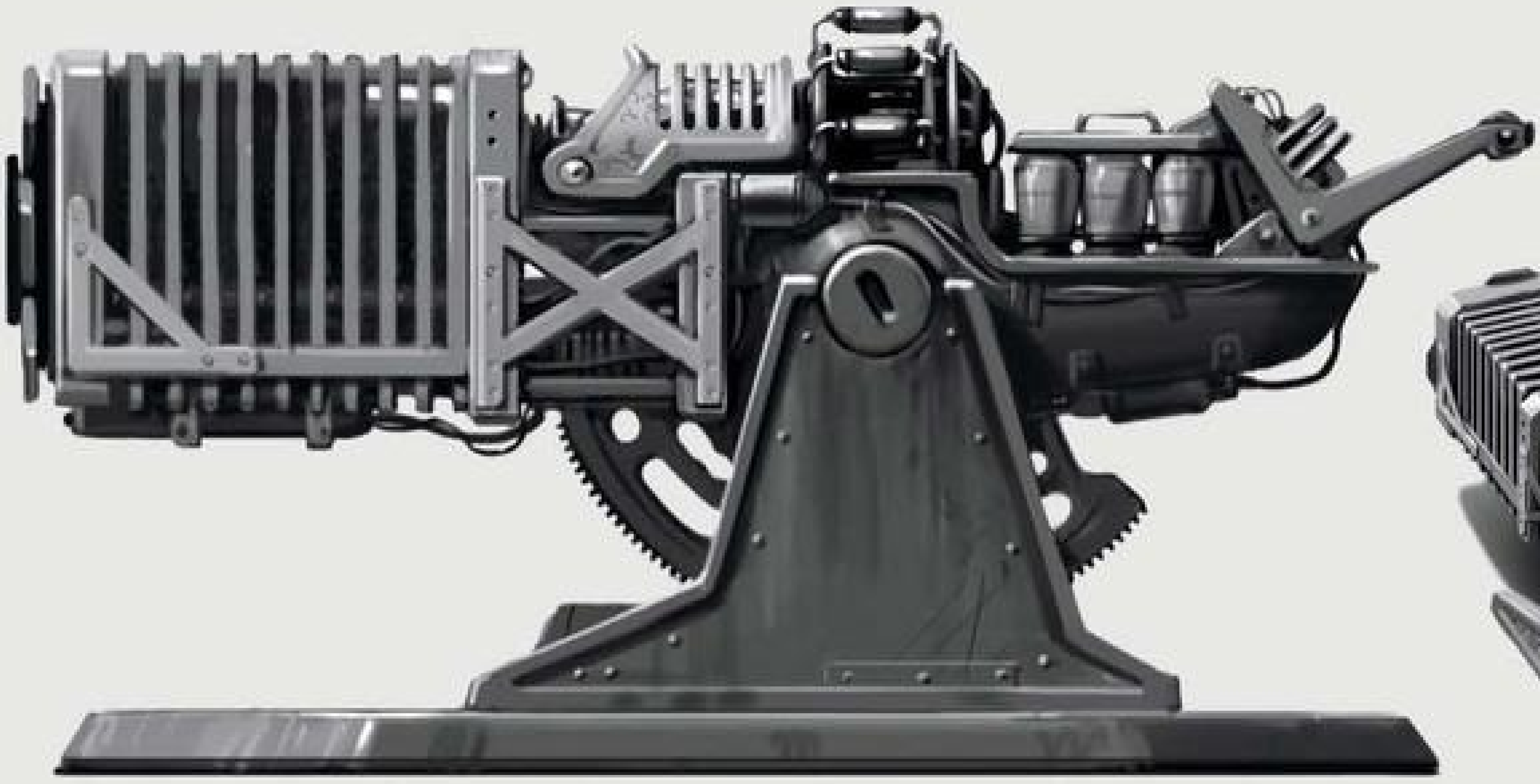
GRENADES



LIBERTY PRIME BOMB

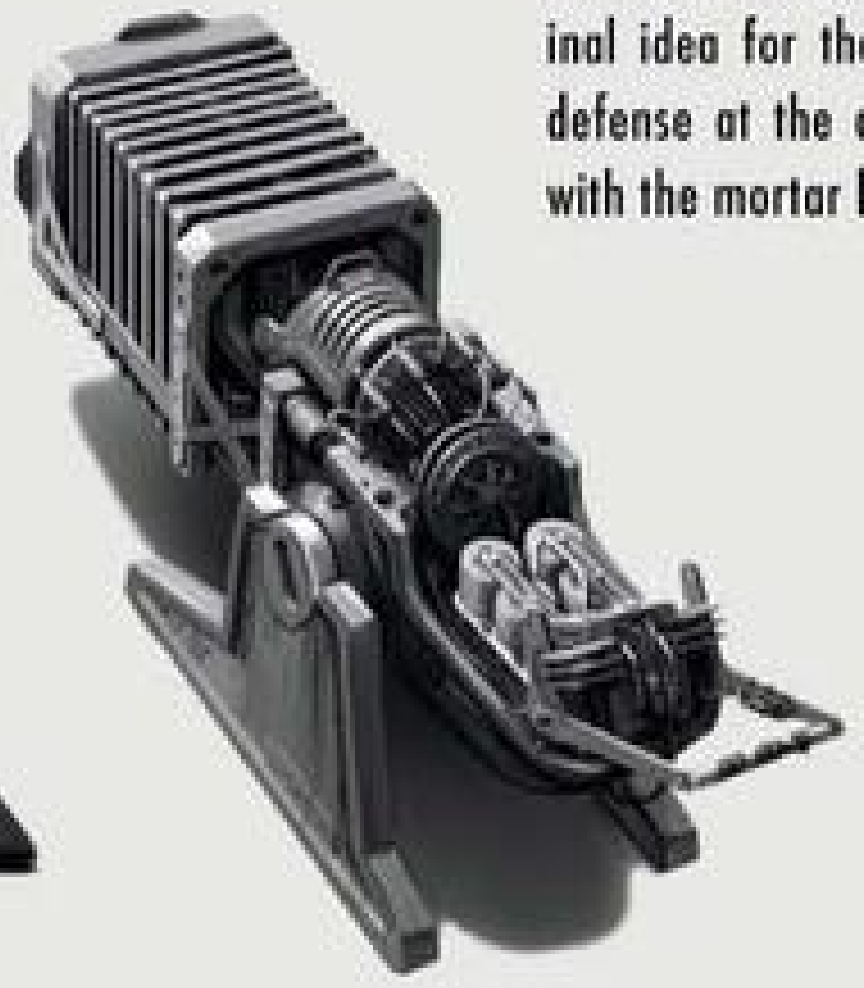




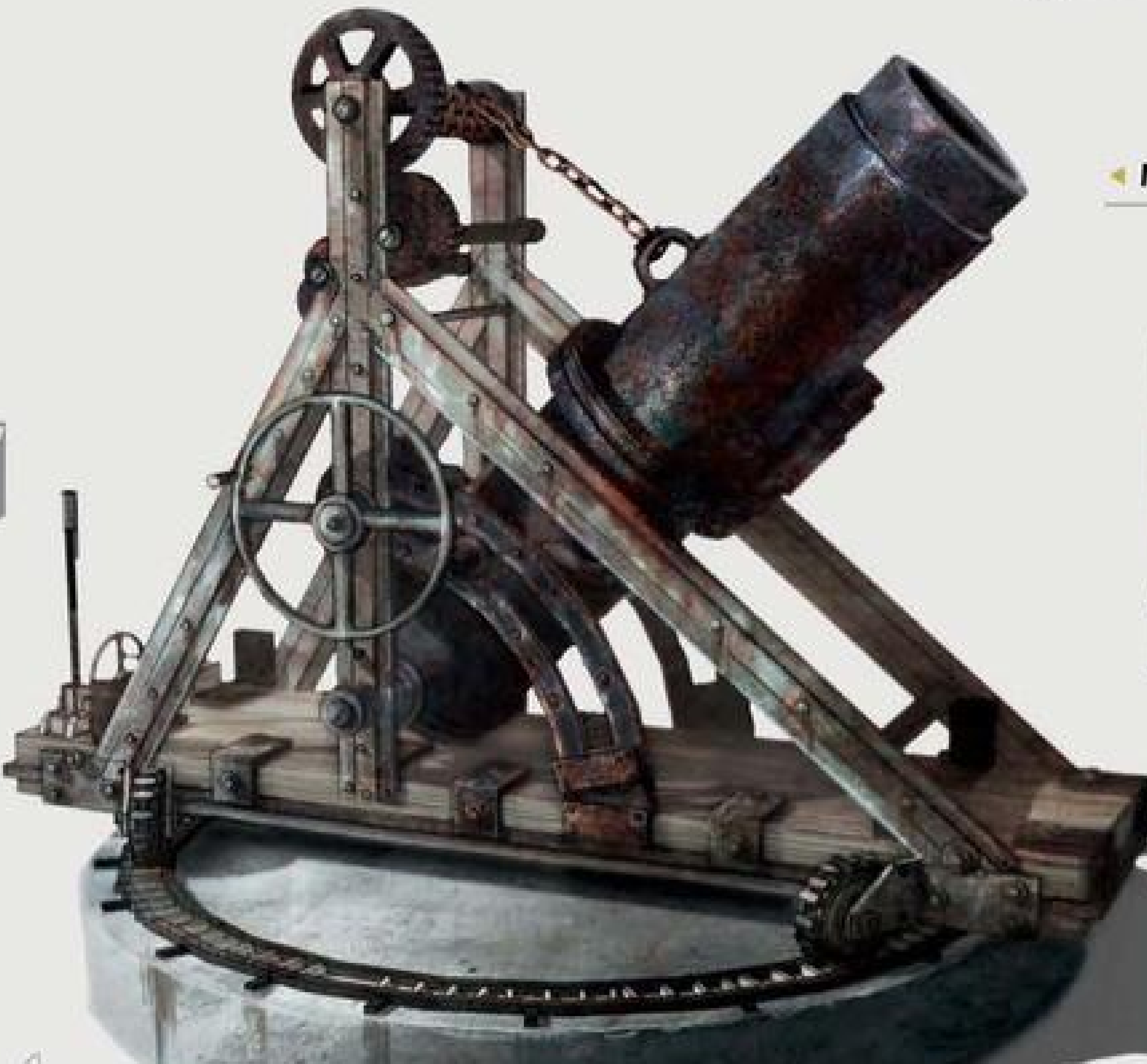


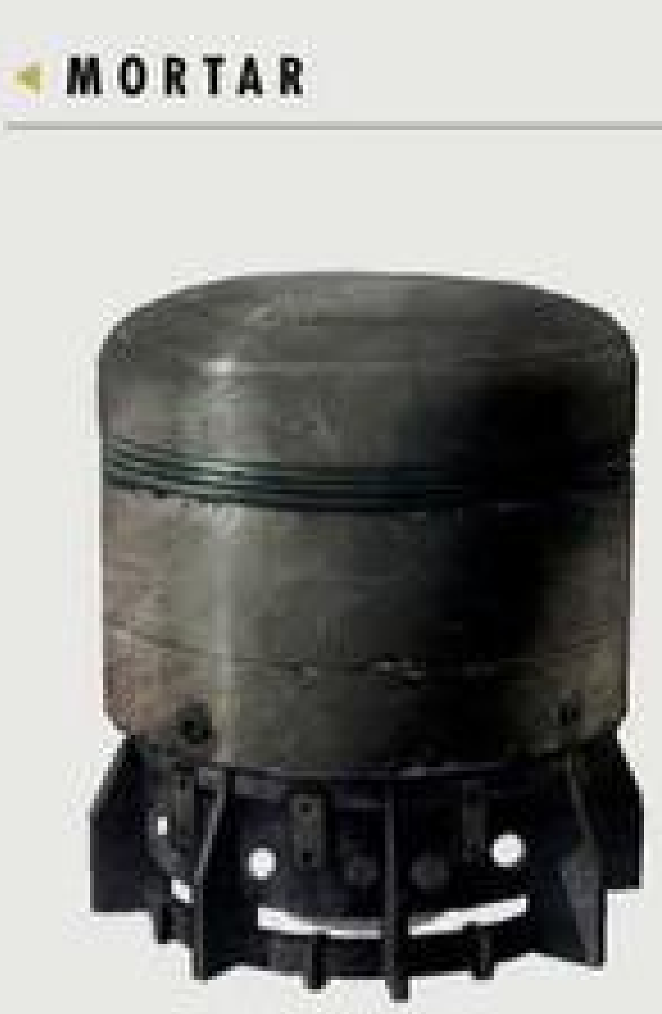
LASER ARTILLERY

This massive laser cannon was the original idea for the Minutemen artillery defense at the castle. They ended up with the mortar launcher instead.



MORTAR

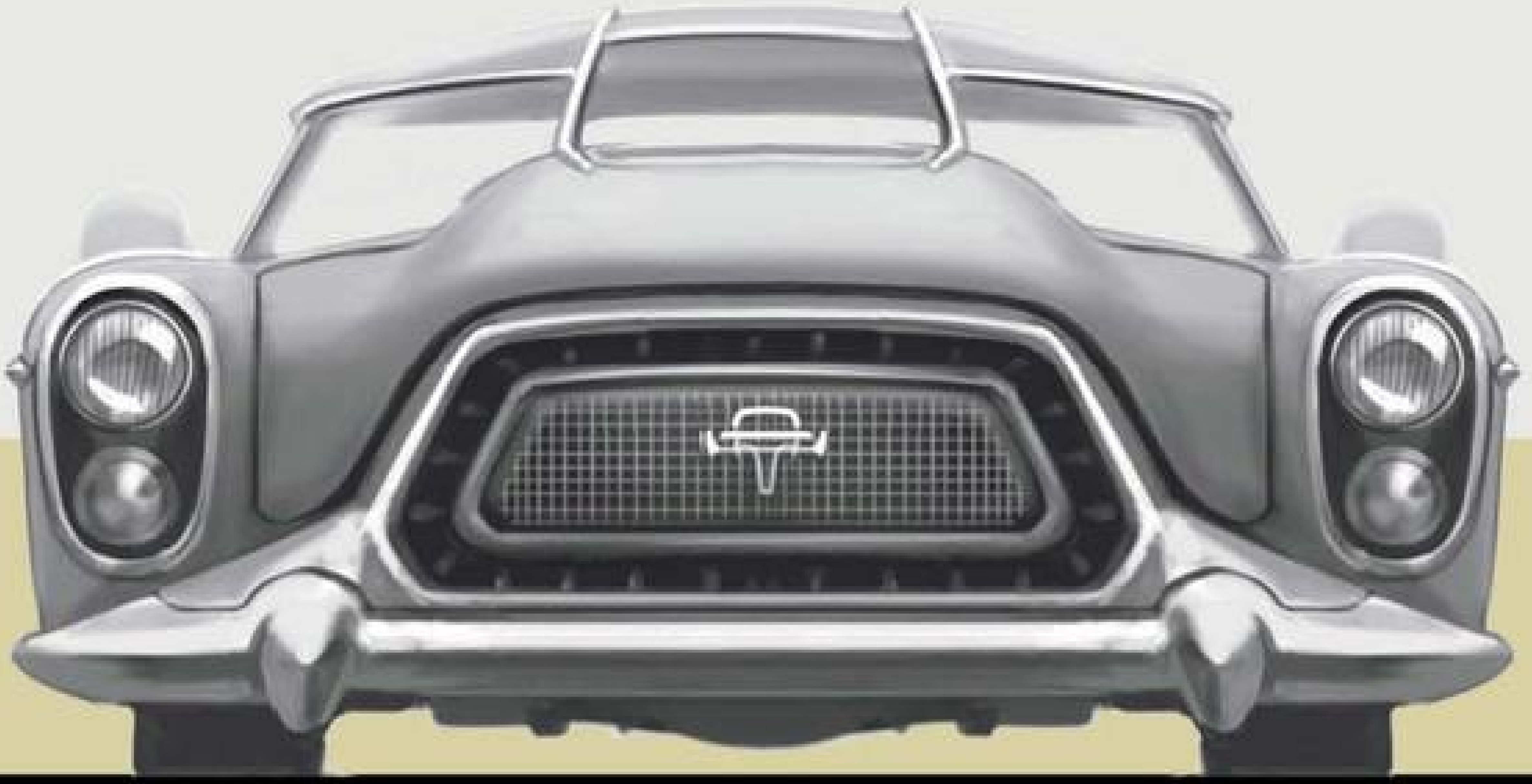




Chapter 6
VEHICLES

Chapter 6

VEHICLES



AUTOMOBILES REPRESENT one of our best opportunities to convey a sense of the design style of the world before the war. So much of American culture is expressed through the colorful cars and trucks people once drove, and although none of them actually work anymore (and also have a tendency to explode), they're one of the most common elements you'll see as you explore the Wasteland. We spent a fair amount of time designing and creating different vehicles. We needed plenty of variety and wanted to use them frequently as set dressing. Each model had a range of colors and conditions, from rusted-out hulks to fairly intact vehicles with the paint still in good condition. We really liked to add a little style with the use of bright accent colors on the cars and other background pieces. Luckily the space-age ceramic-based paint formulations used in the 2070s were extremely resistant to fading and rust.

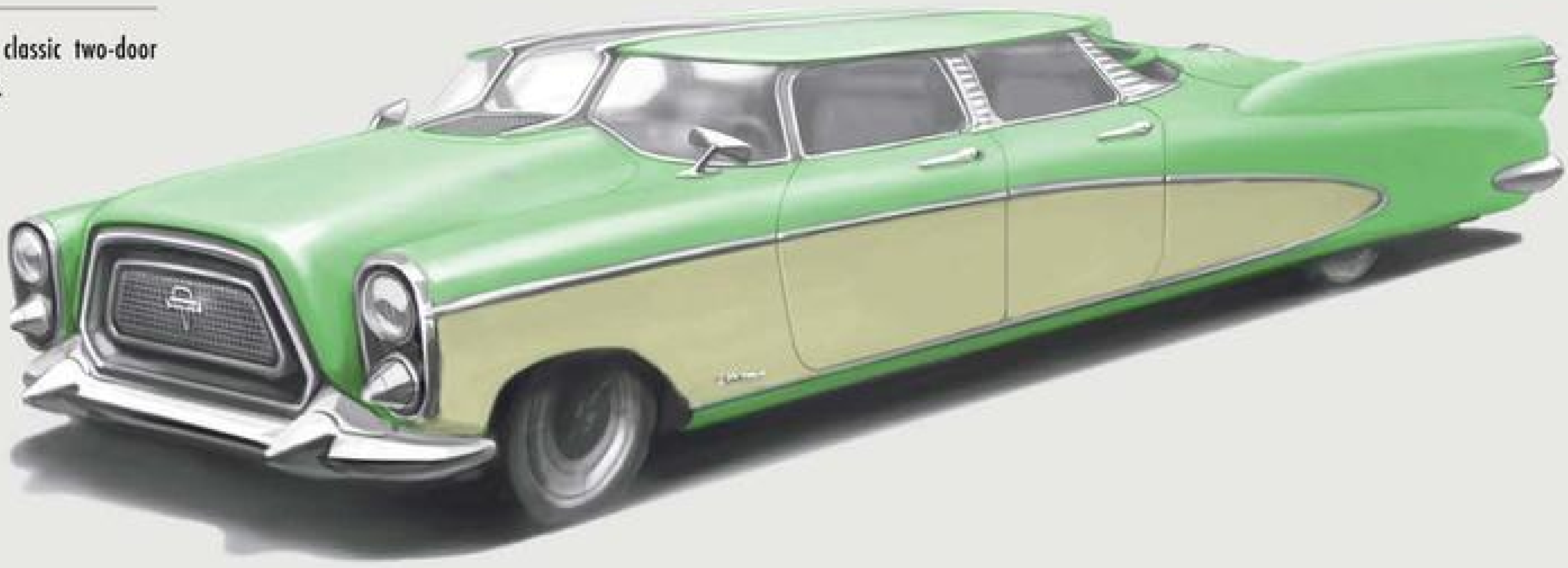
The large sedan seen here returns from *Fallout 3*, along with the classic Fusion Flea, but we also have a host of new vehicles that were late-model designs at the time of the war. The coupe and the sports car have sleek, streamlined styling with rounded cabins and bubble-shaped cockpits. But due to the engineering limitations of the bulky mini reactor engines, the packaging efficiency for most of the vehicles is poor.

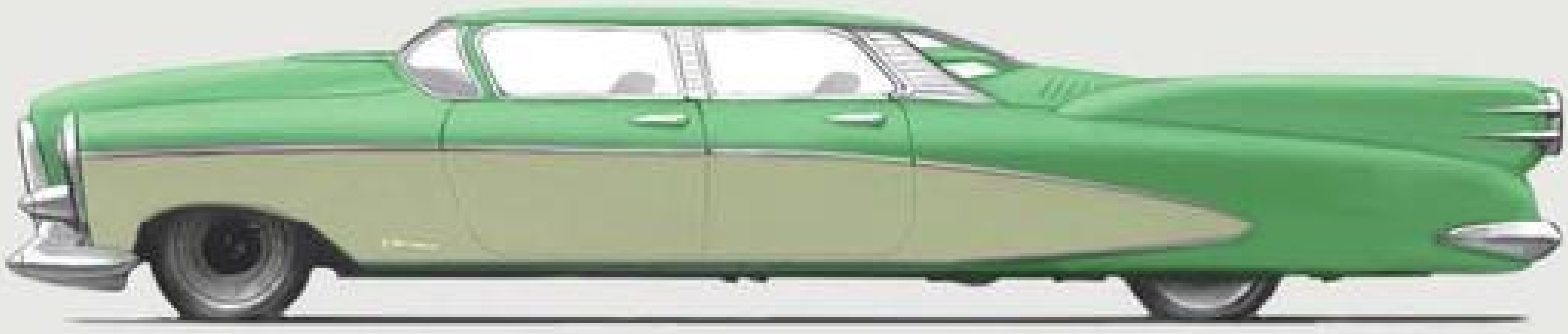
Our aircraft designs were revisited for this project as well. Not having a massive crashed airliner in *Fallout 3* always felt like a missed opportunity, given the precariousness of being in the air at the moment of nuclear devastation. This time, since an airport is a major location in our world, we envisioned majestic flying-wing jumbo jets as the preferred method of long-distance travel. These started out much, much bigger than what we ended up with in the game, and even still, the plane wreckage is a bit oversized in comparison to the footprint of our airport.

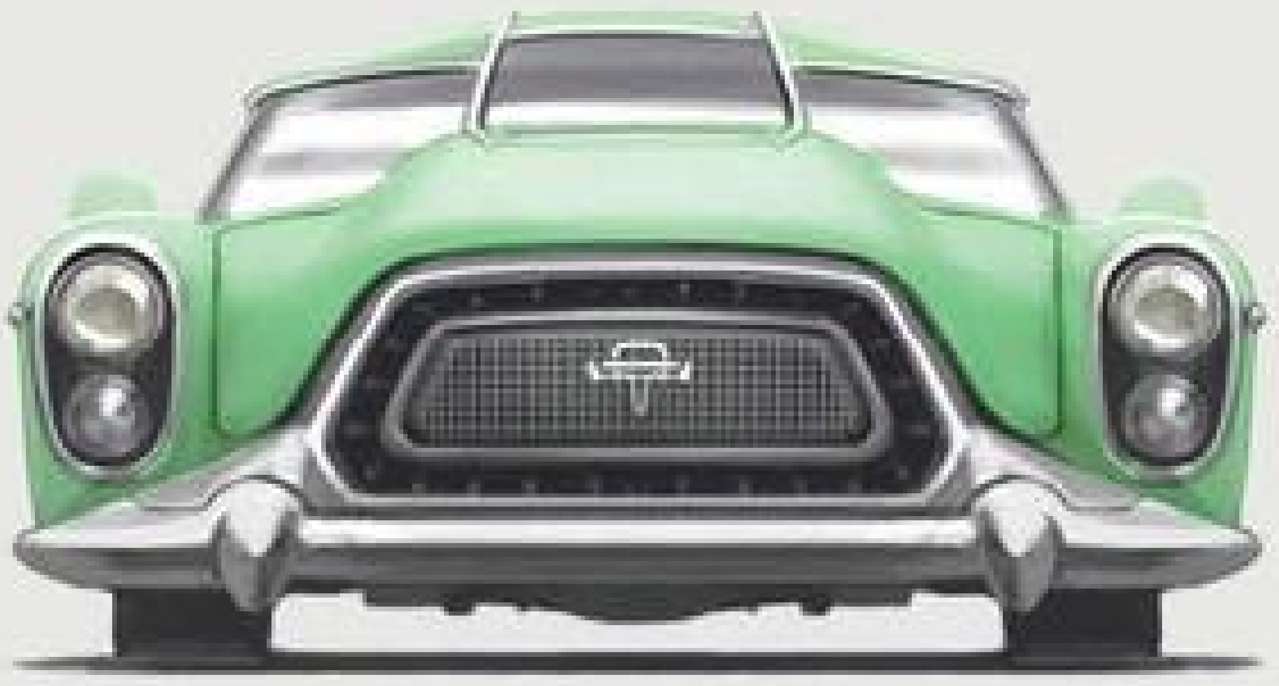
However, one vehicle whose size is both impressive and appropriate is the *Prydwen*, the only postwar-built airship. We went with a full-on diesel-punk design, combining elements of Zeppelins and naval vessels and using mysterious technologies (beyond simple hydrogen) to keep it afloat. Its complement of Vertibirds are of a different variety than the gunships used by the Enclave—better suited to troop transport but modified for deployment from the airship.

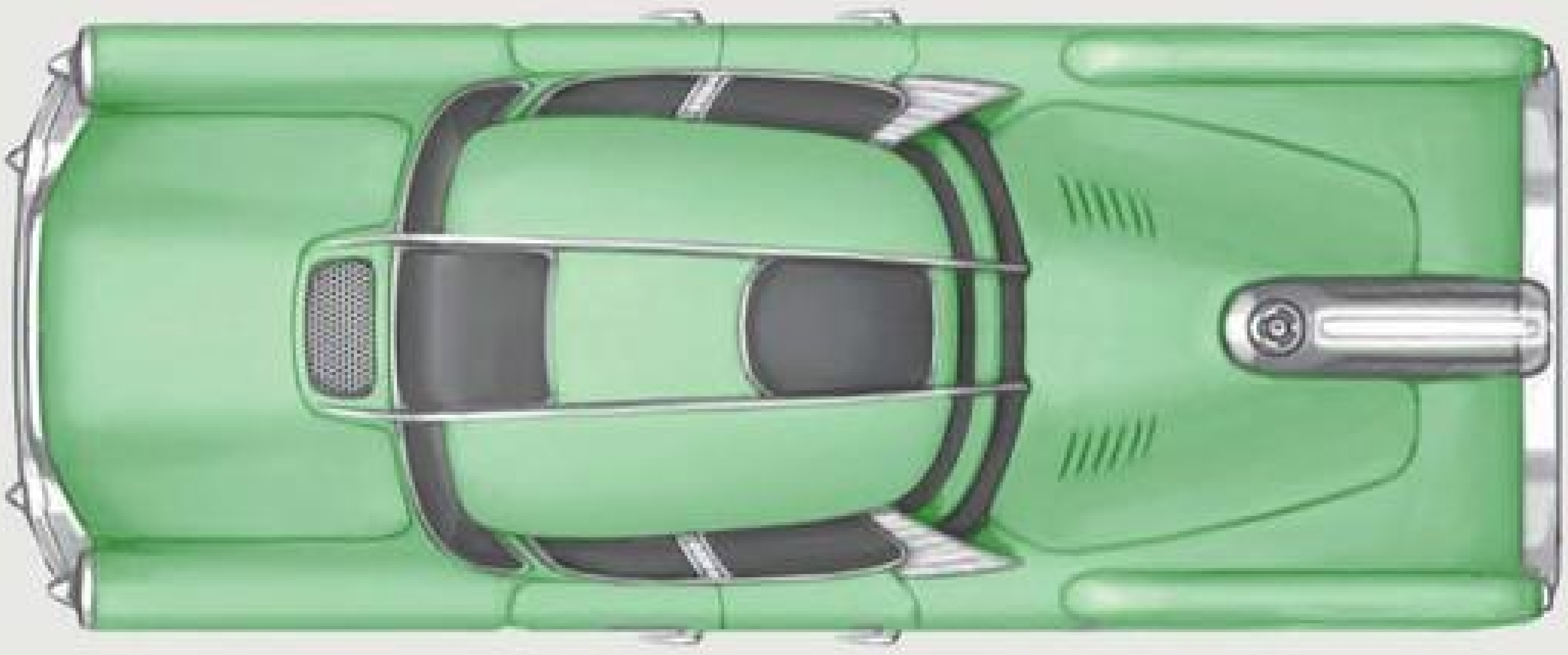
SEDAN

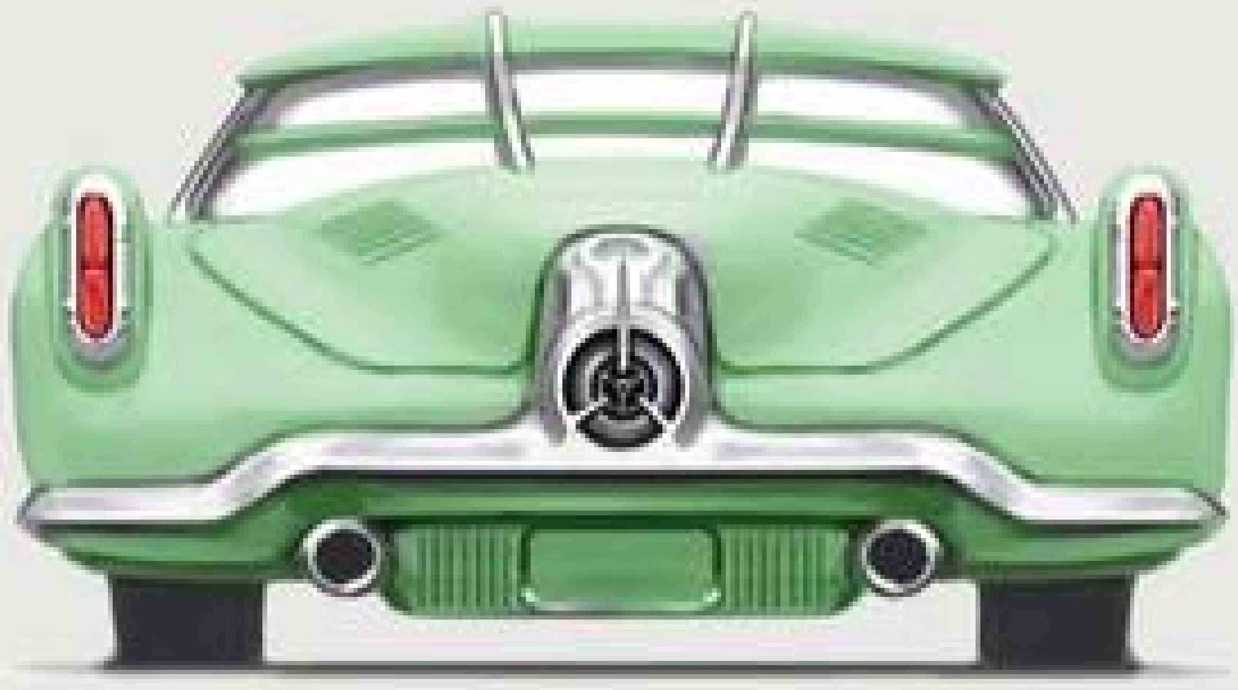
A reimagining of the classic two-door Corvega from *Fallout 3*.



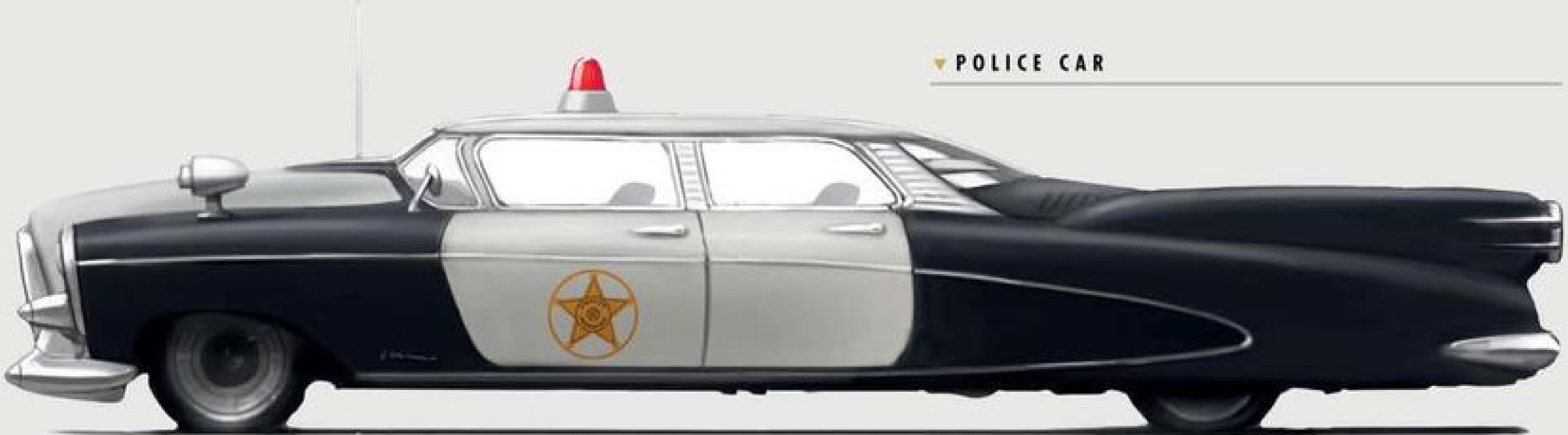


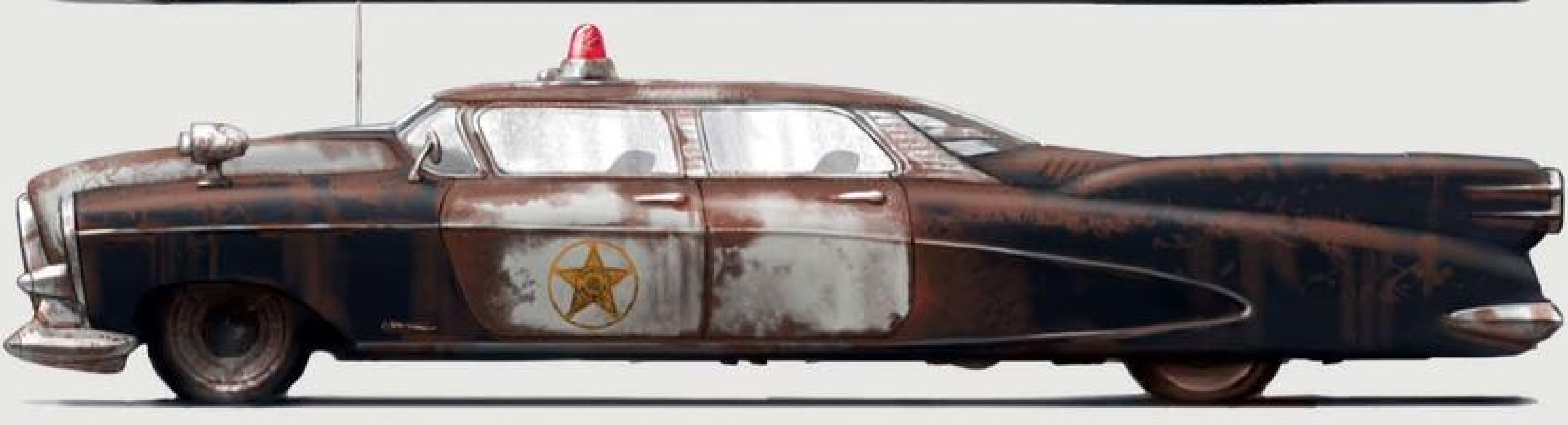


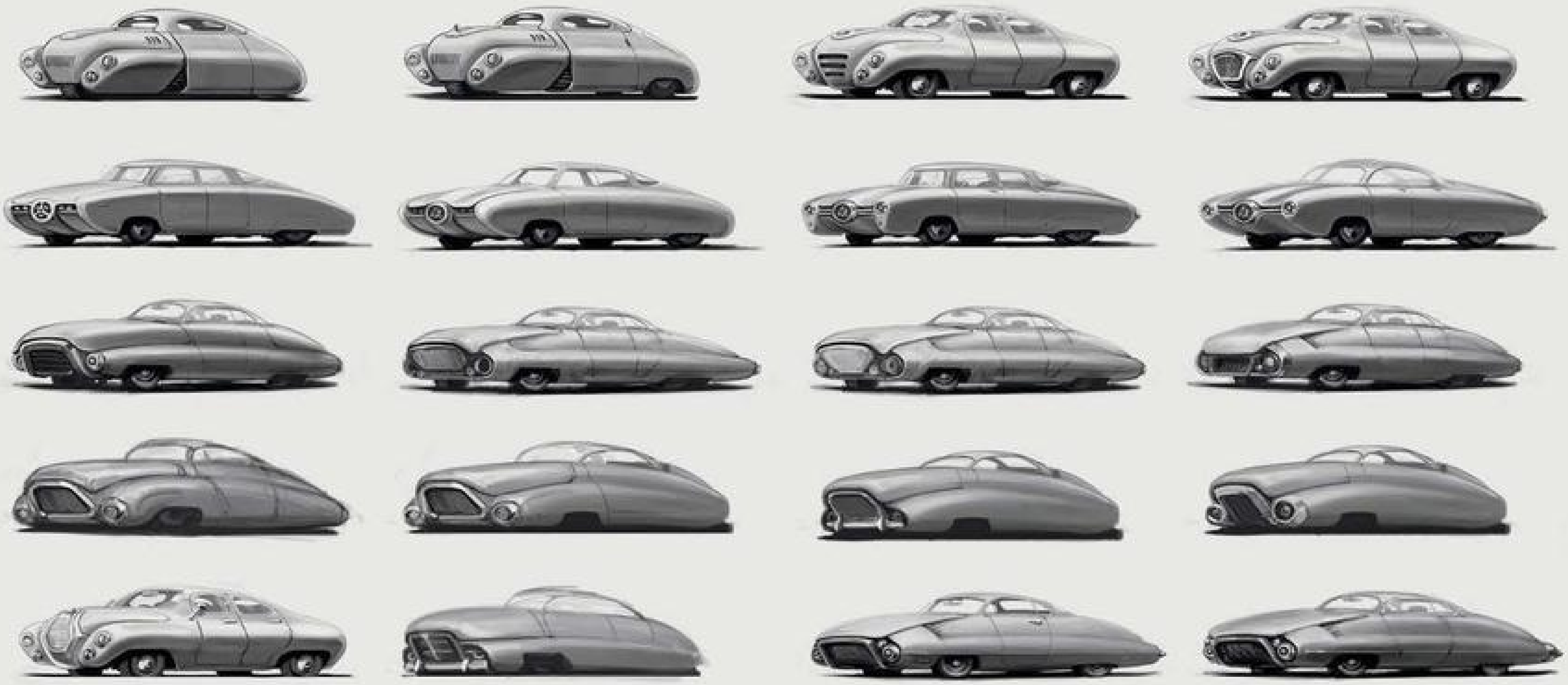




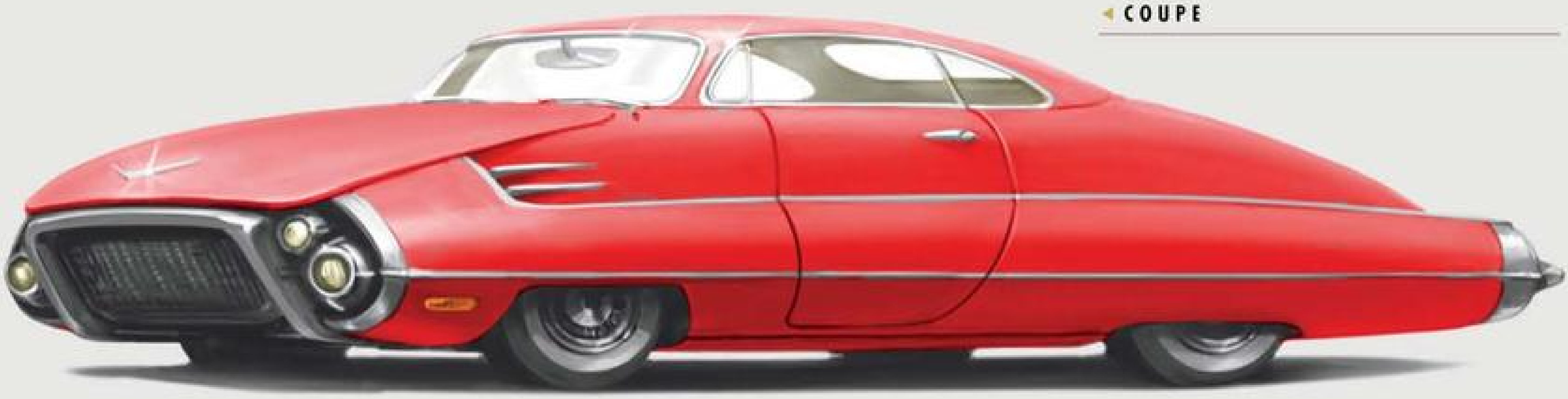
POLICE CAR

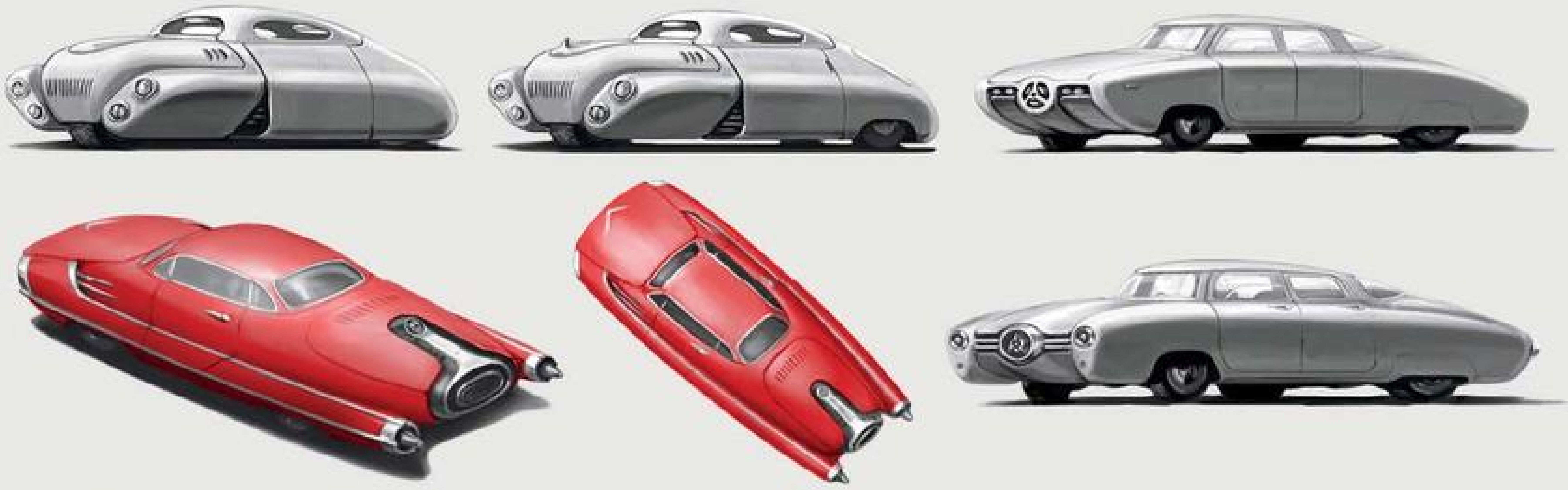


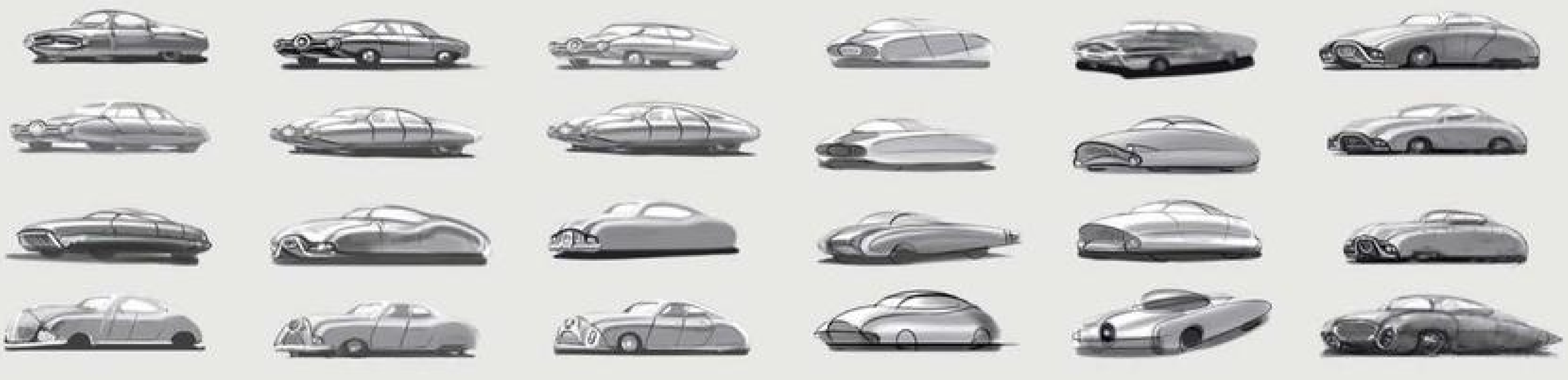




COUPE

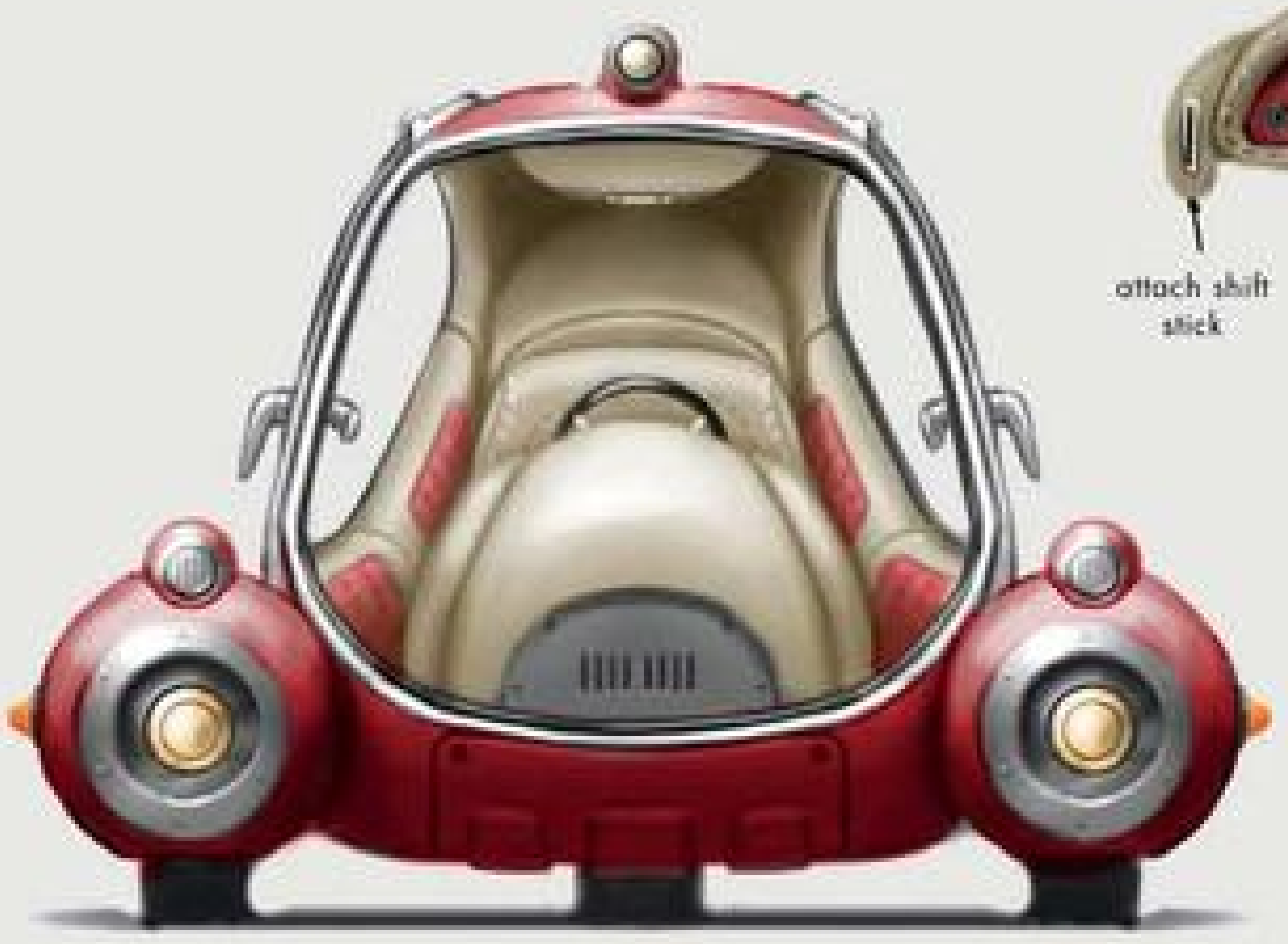




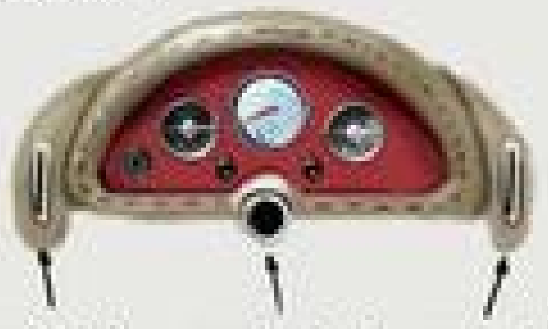


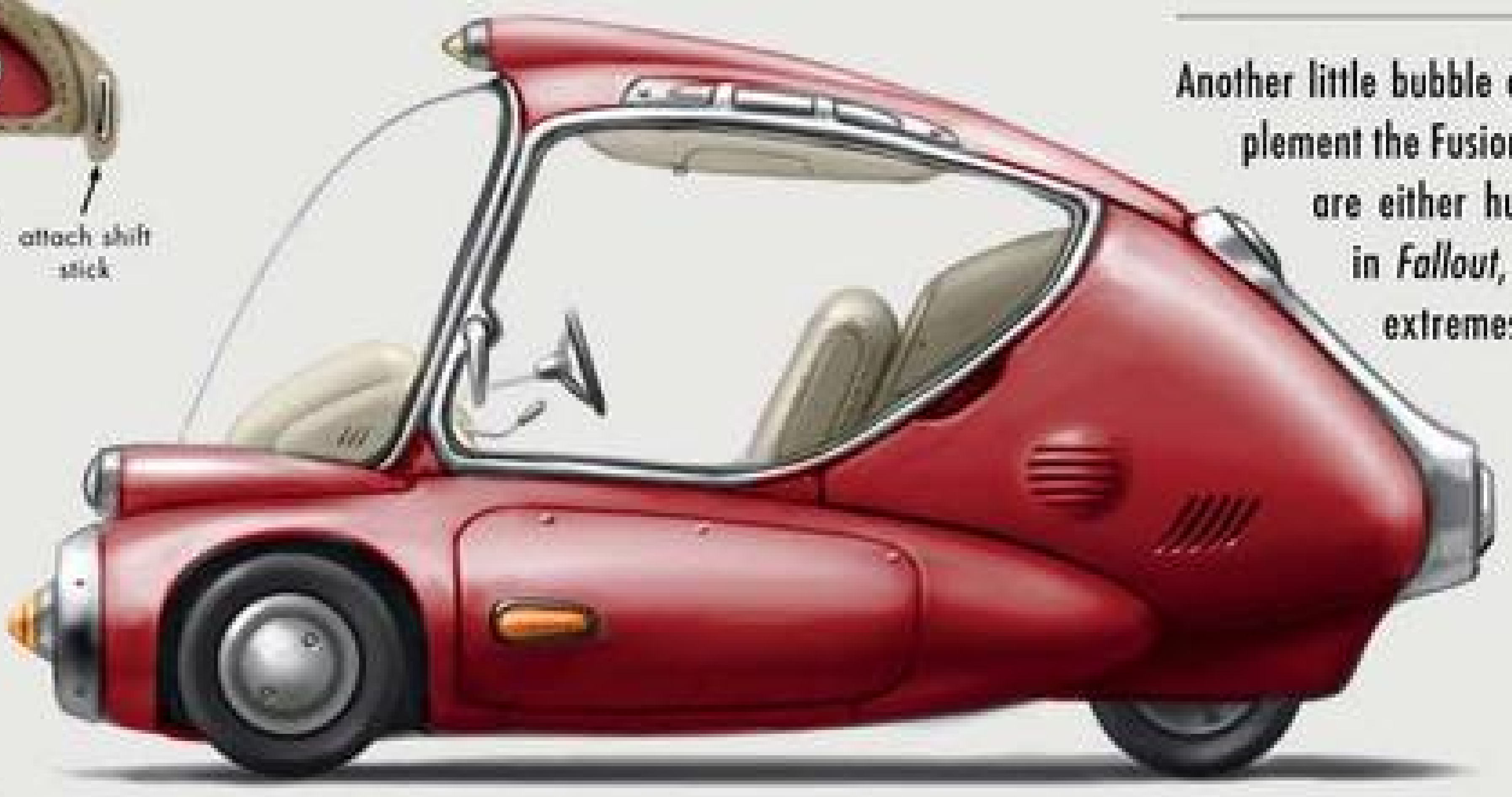
ZIP

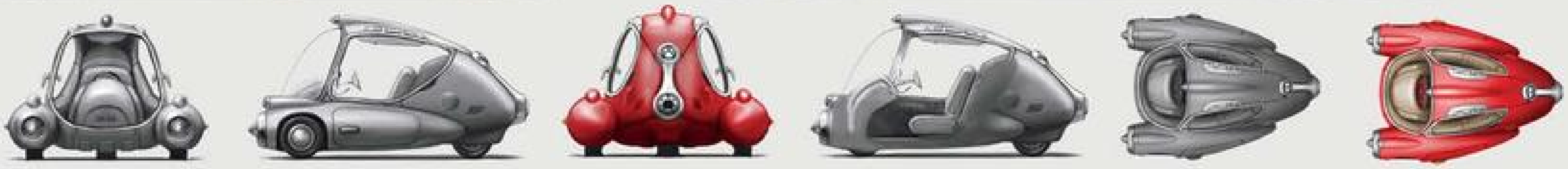
Another little bubble car to complement the Fusion Flea. Cars are either huge or tiny in *Fallout*, a world of extremes.



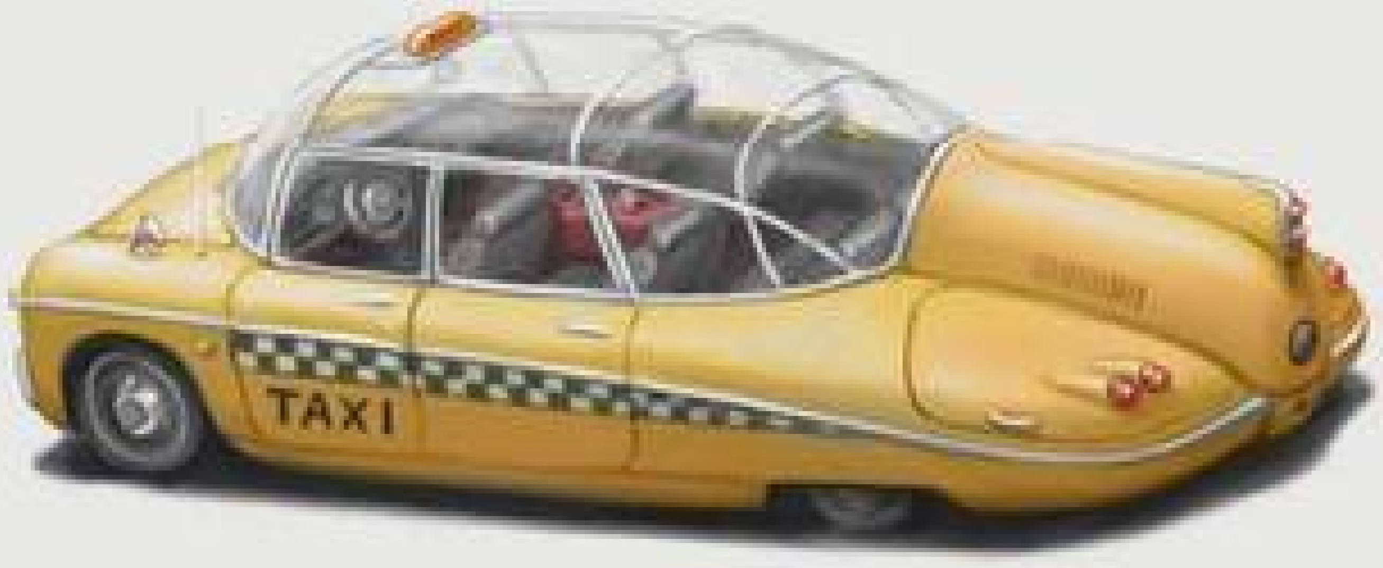
Dashboard

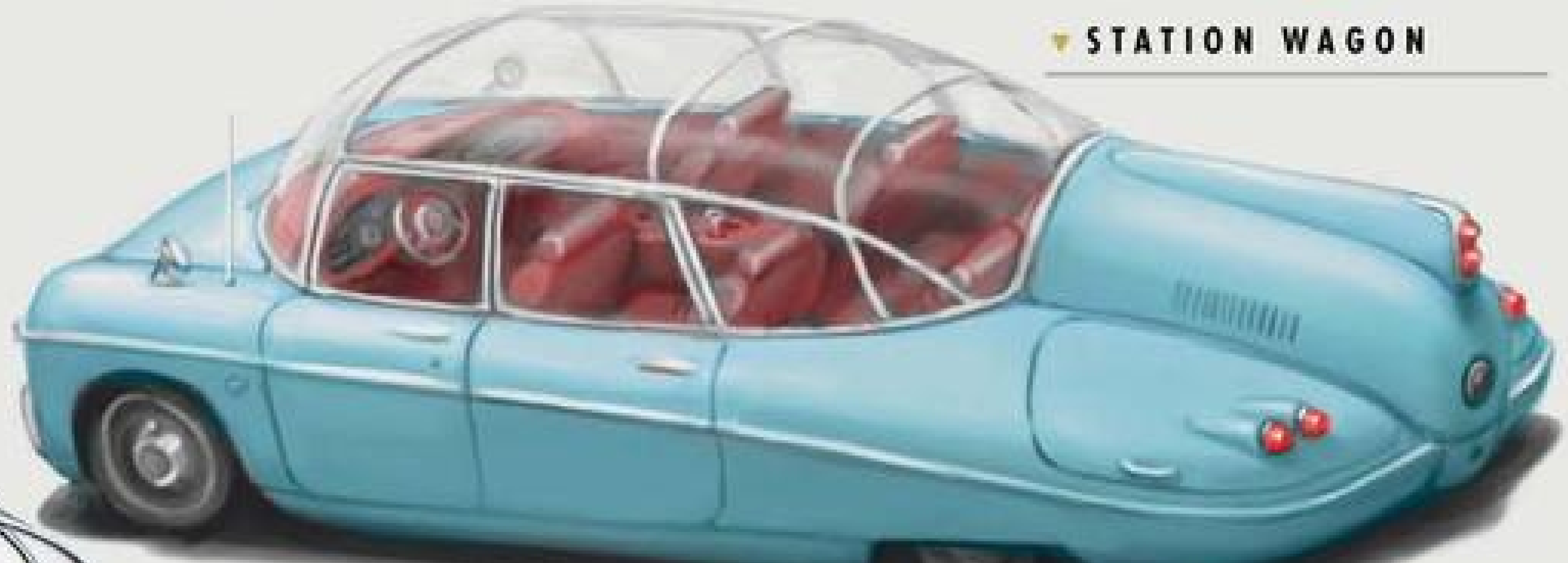

attach shift stick
attach wheel
attach shift stick

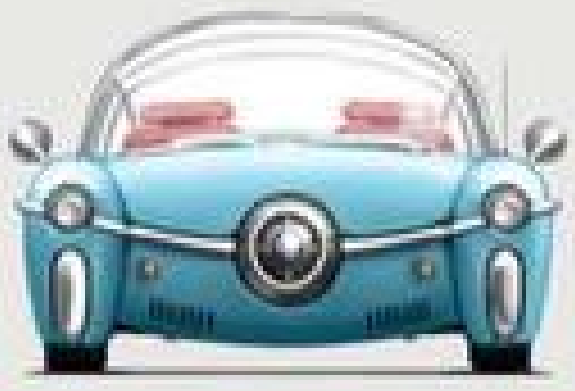


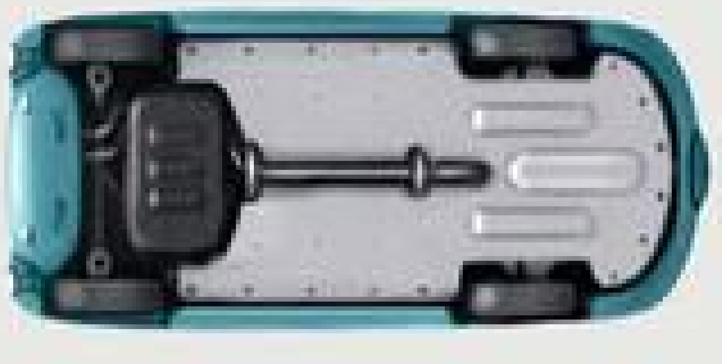


STATION WAGON

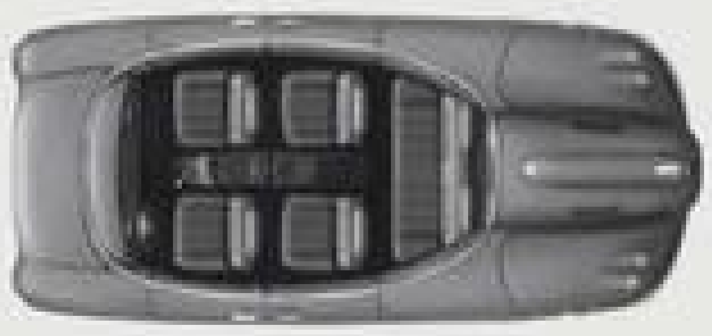


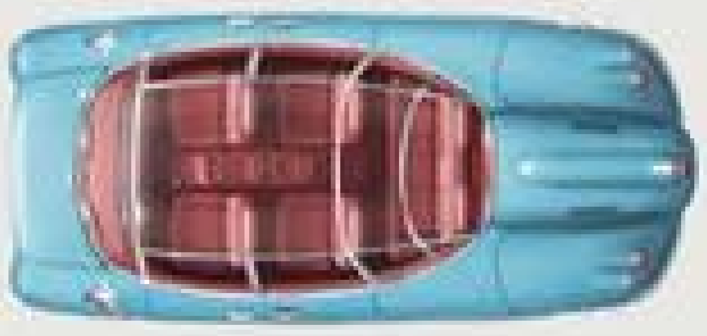




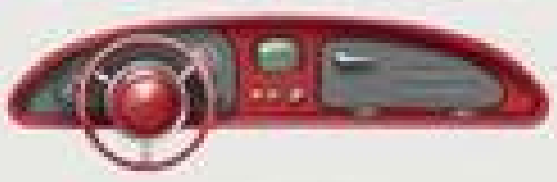


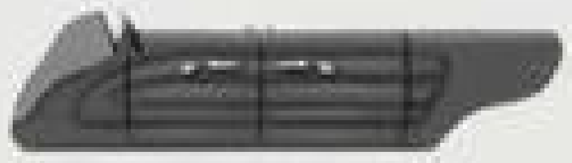
Top of the bar has 4 cup holders and 2 trays



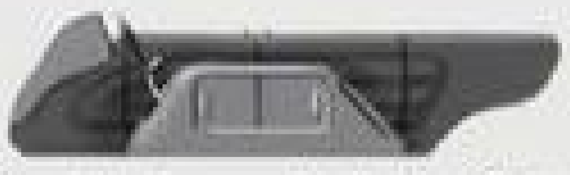


Car wheel is leather and chrome

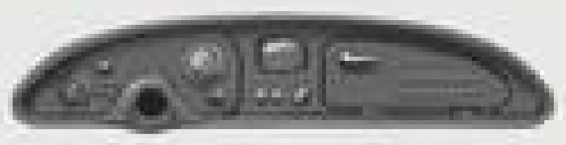




Cabin walls are lined with plush leather. Chrome accessories.

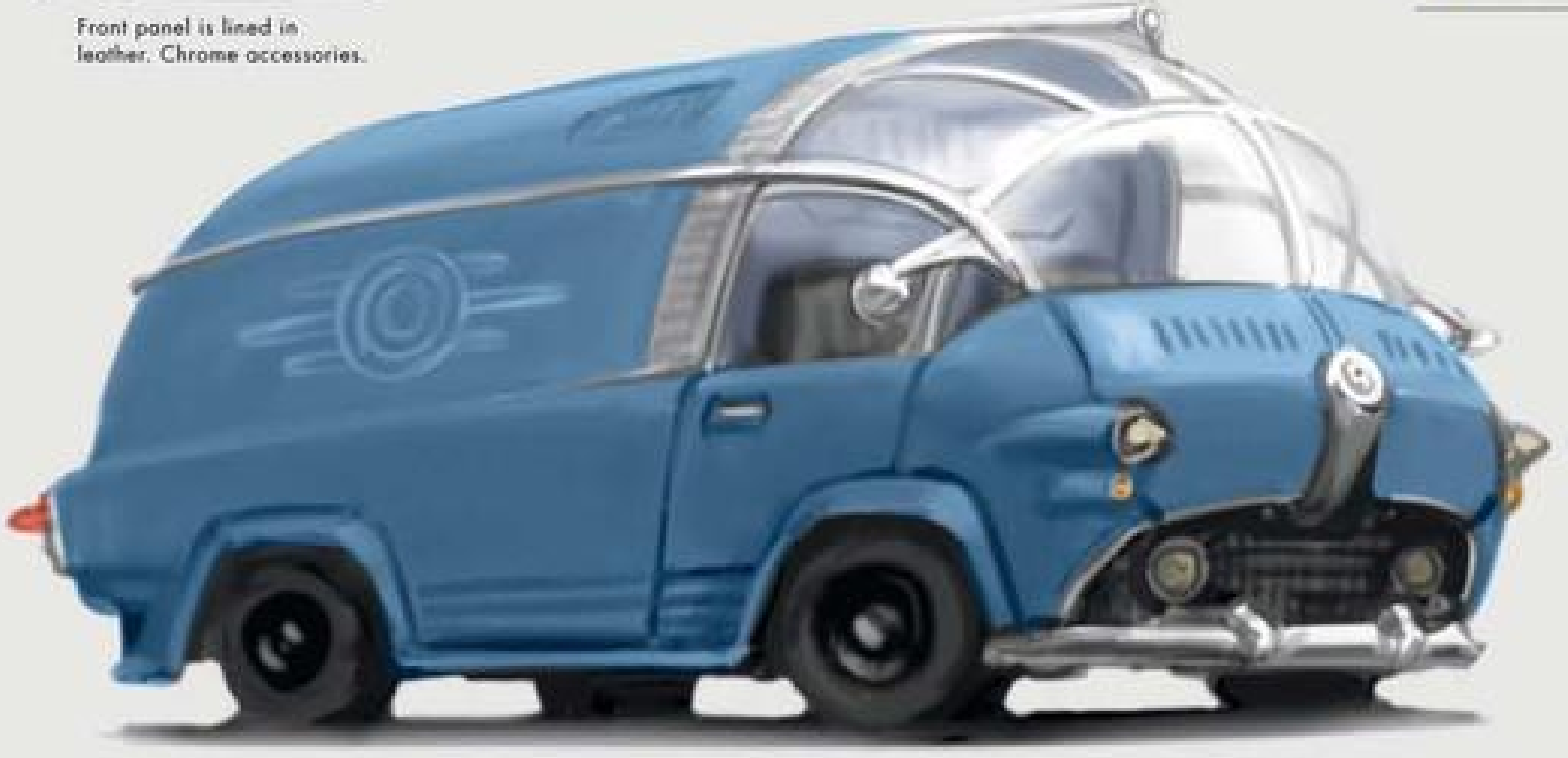


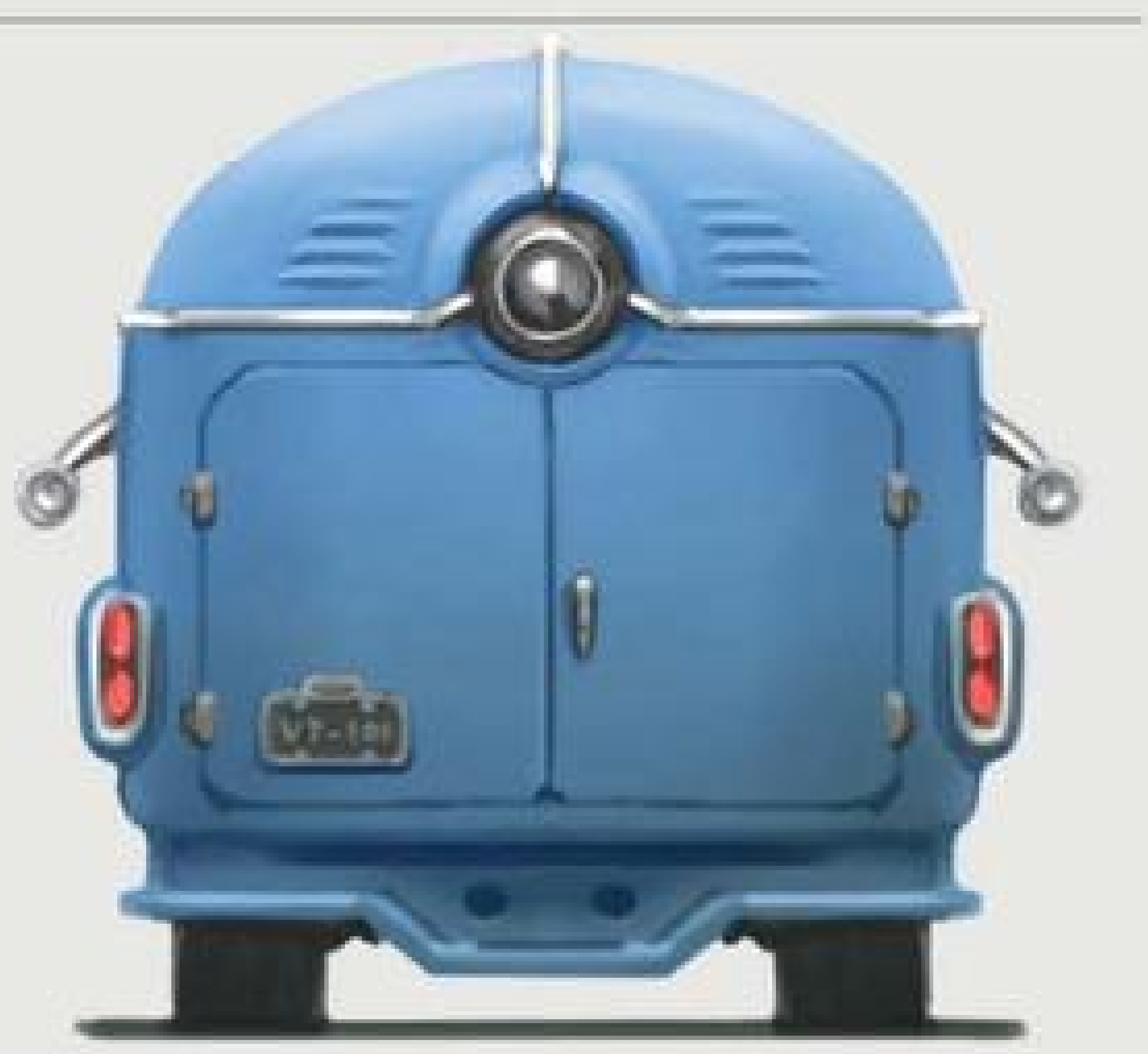
Bar is hard covered in leather. Sliding doors on sides. Transmission stick up front. Pull out bin in the back.

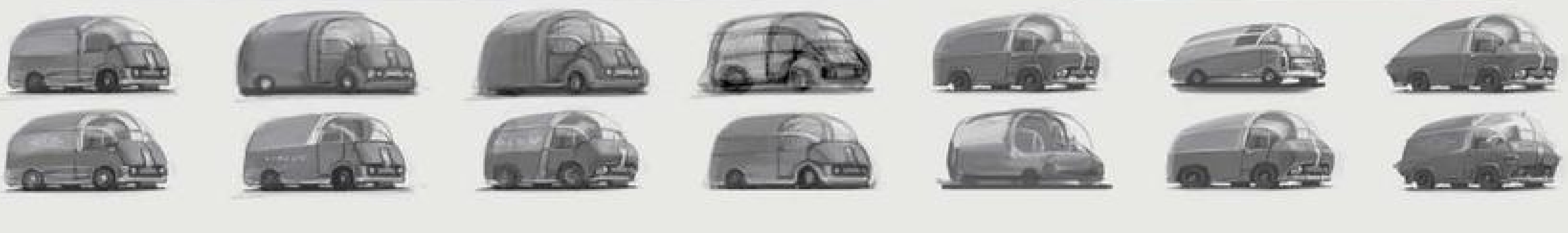


Front panel is lined in leather. Chrome accessories.

VAN

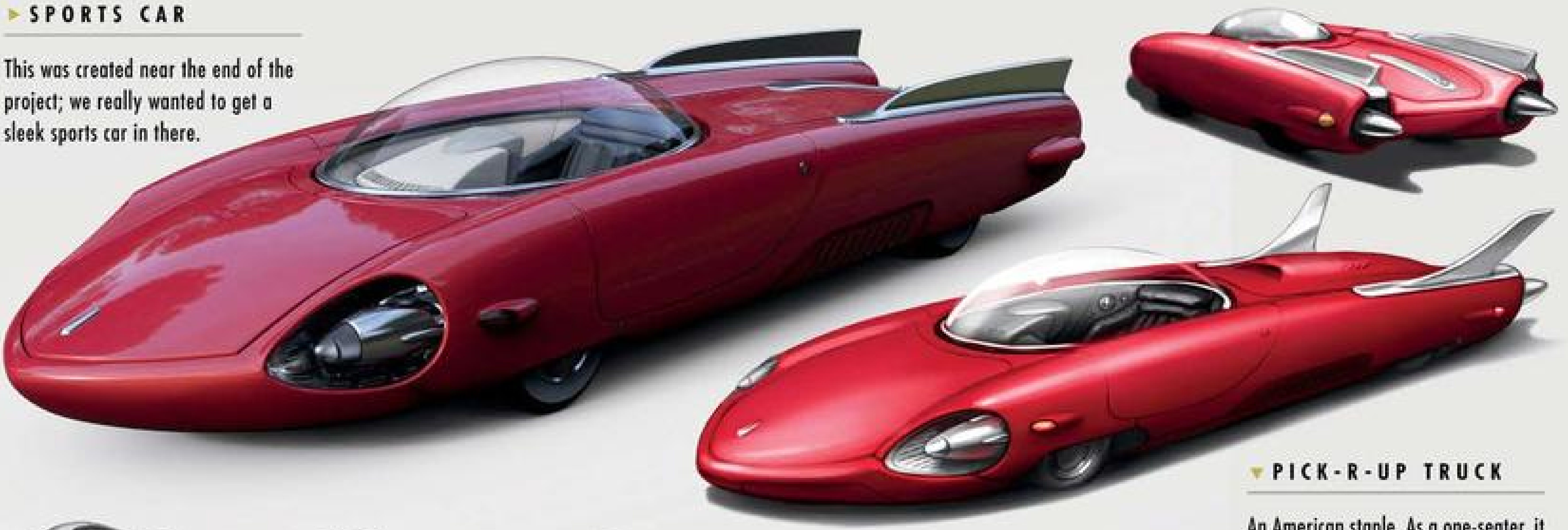






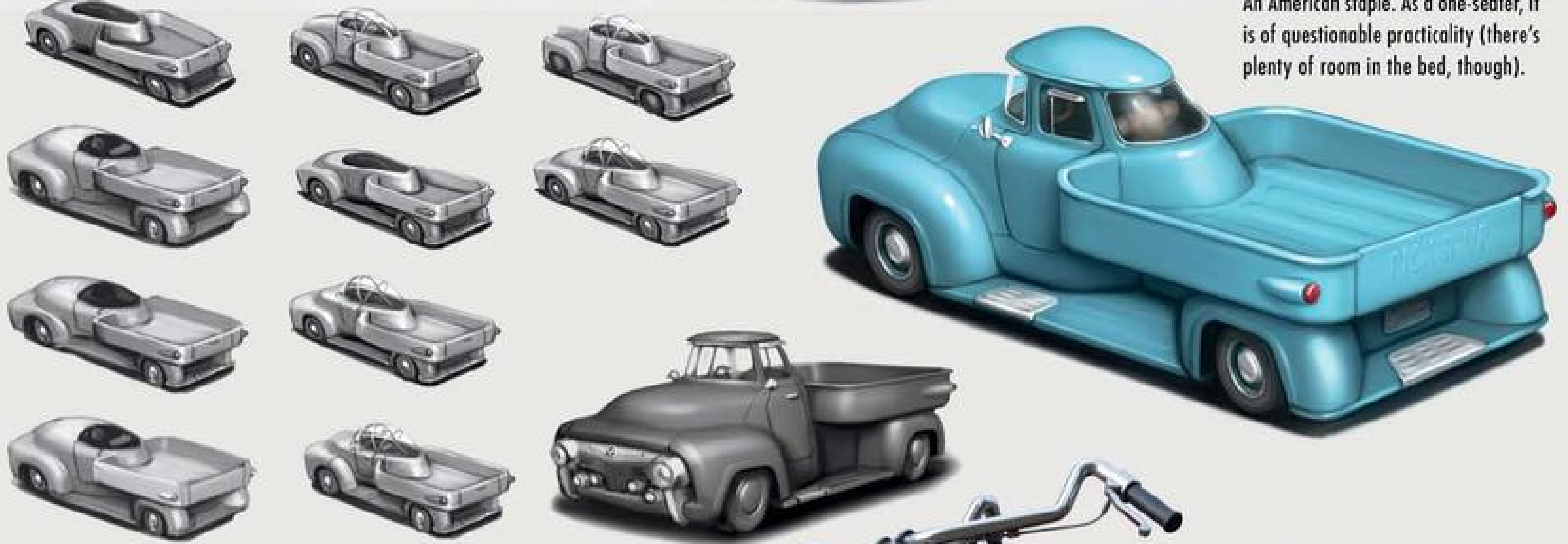
SPORTS CAR

This was created near the end of the project; we really wanted to get a sleek sports car in there.

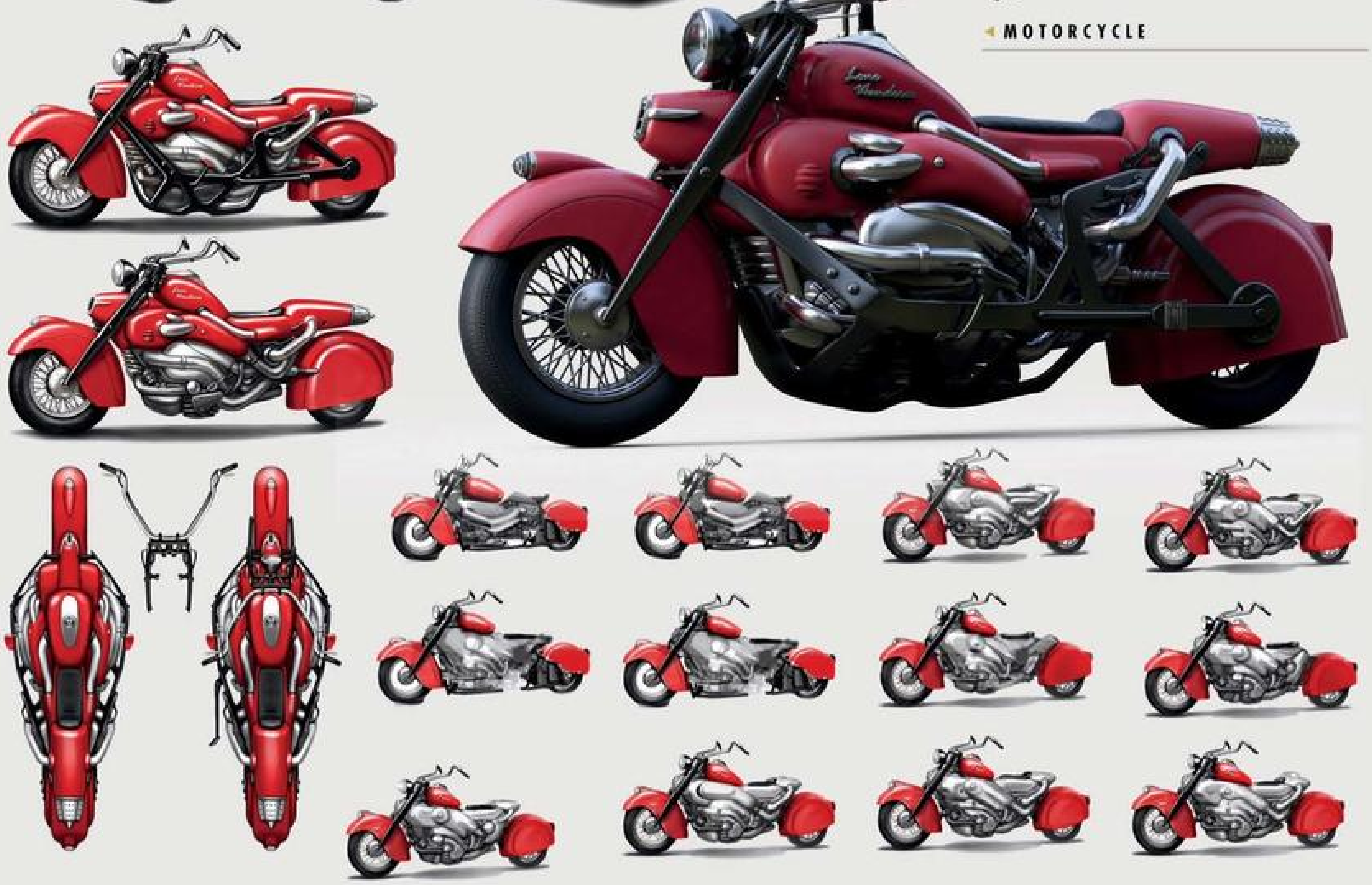


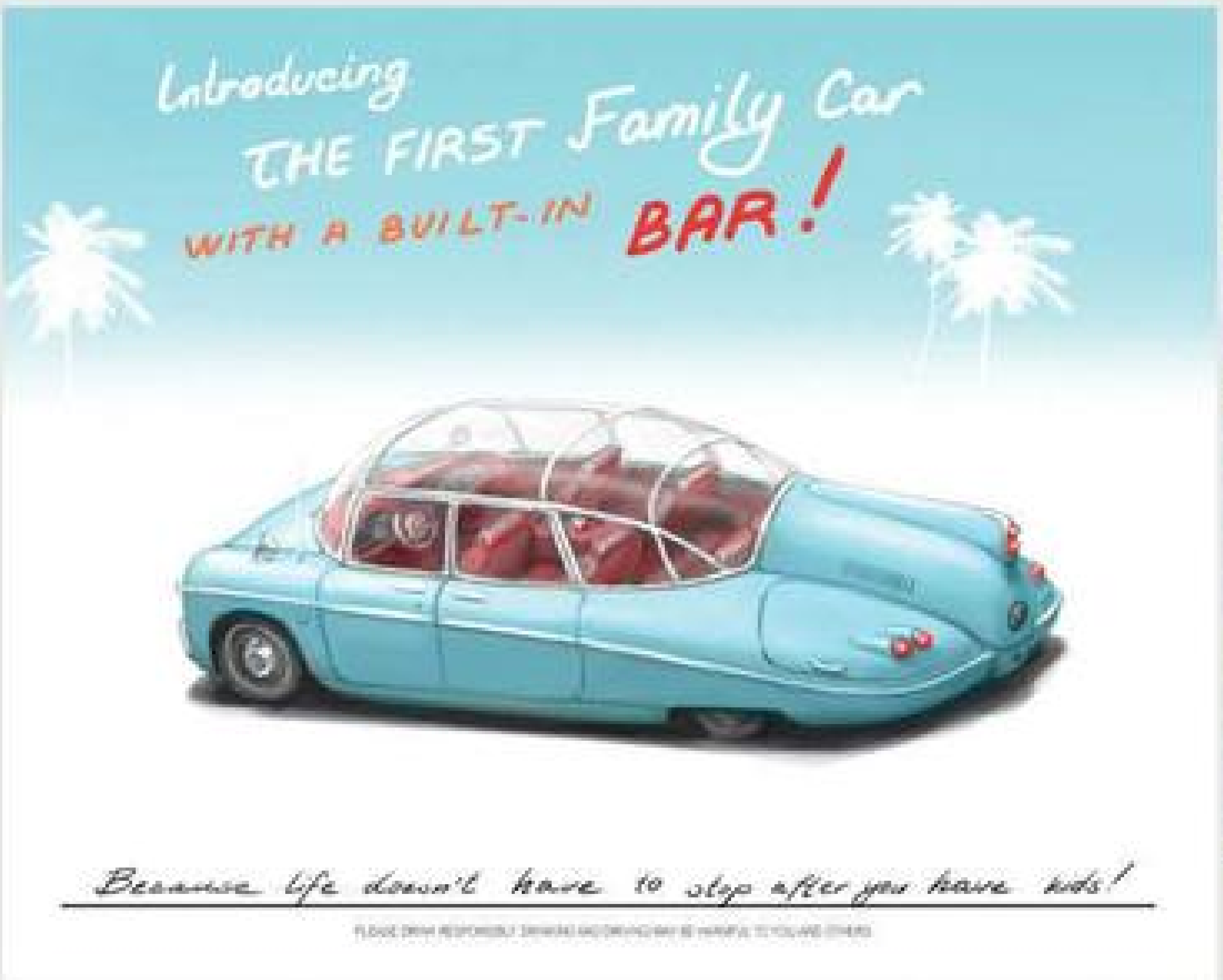
PICK-R-UP TRUCK

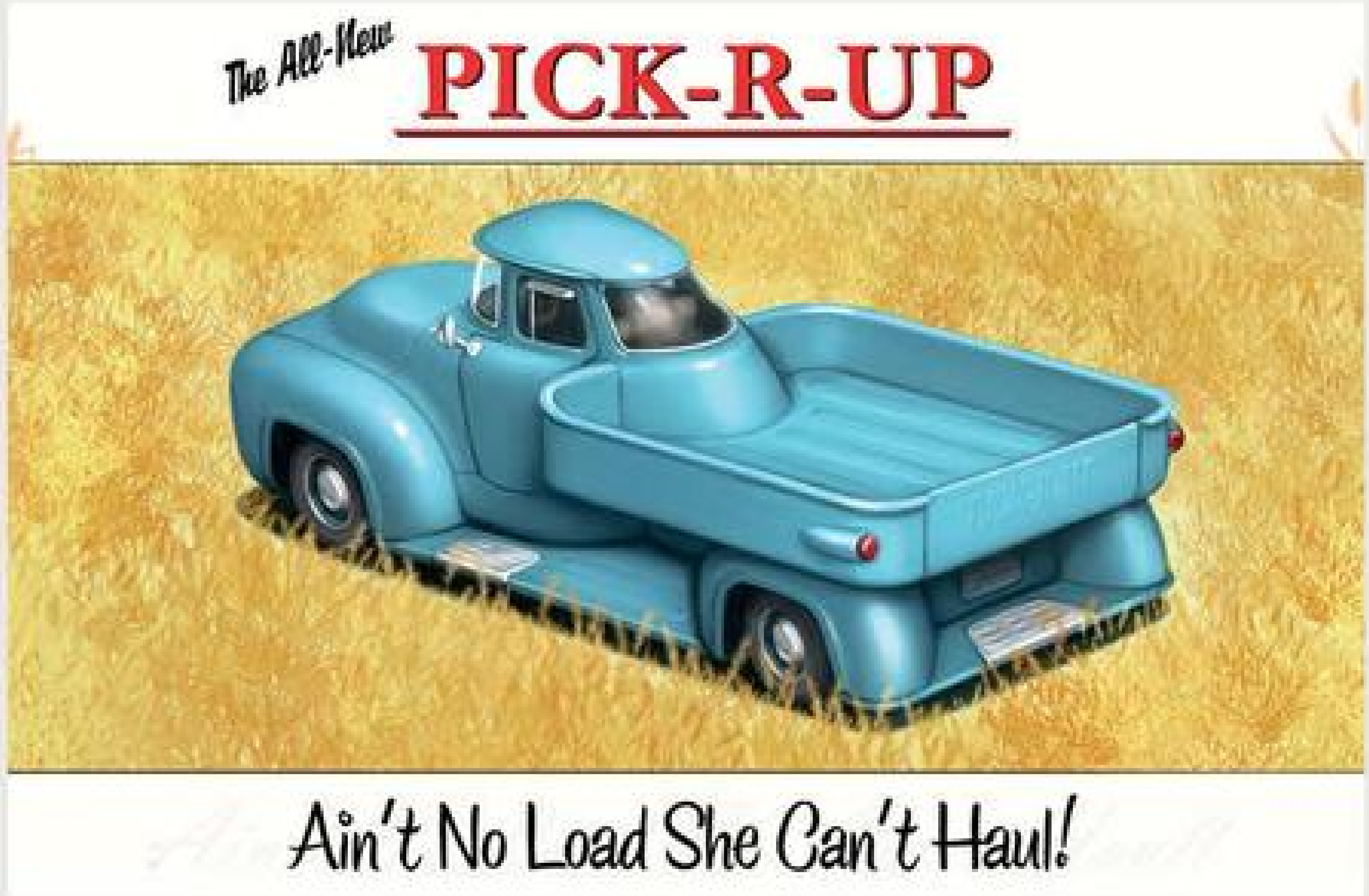
An American staple. As a one-seater, it is of questionable practicality (there's plenty of room in the bed, though).

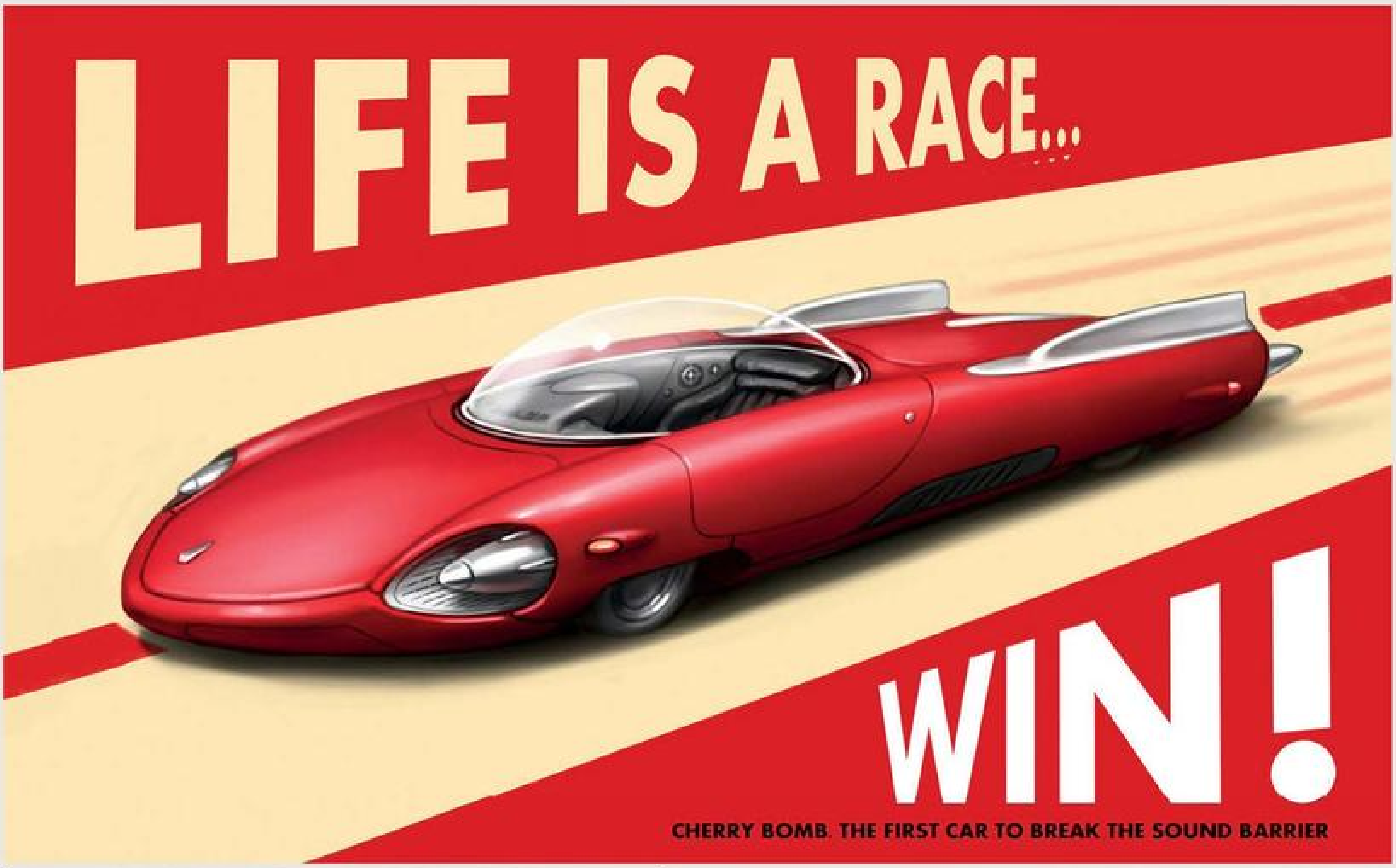


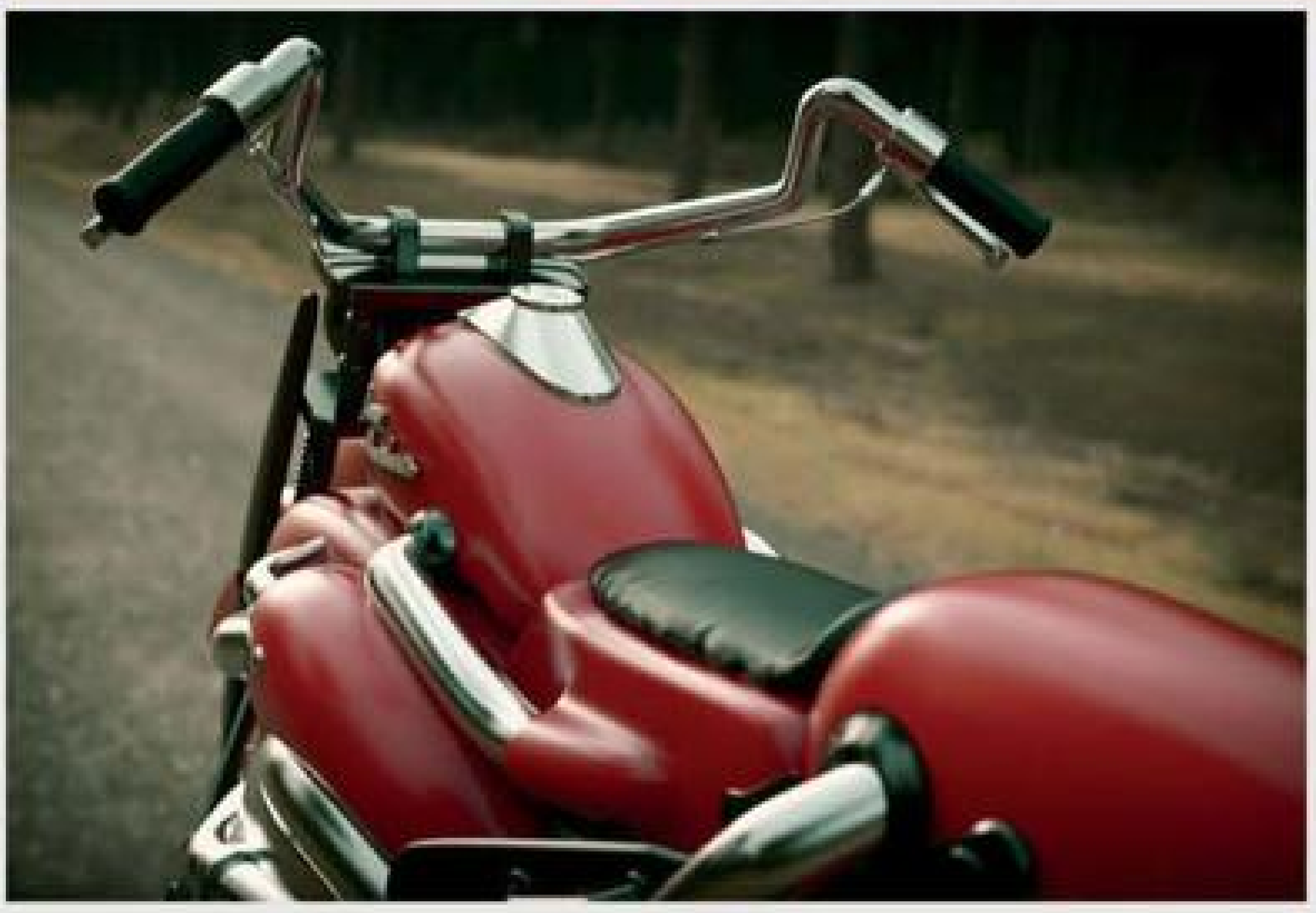
MOTORCYCLE

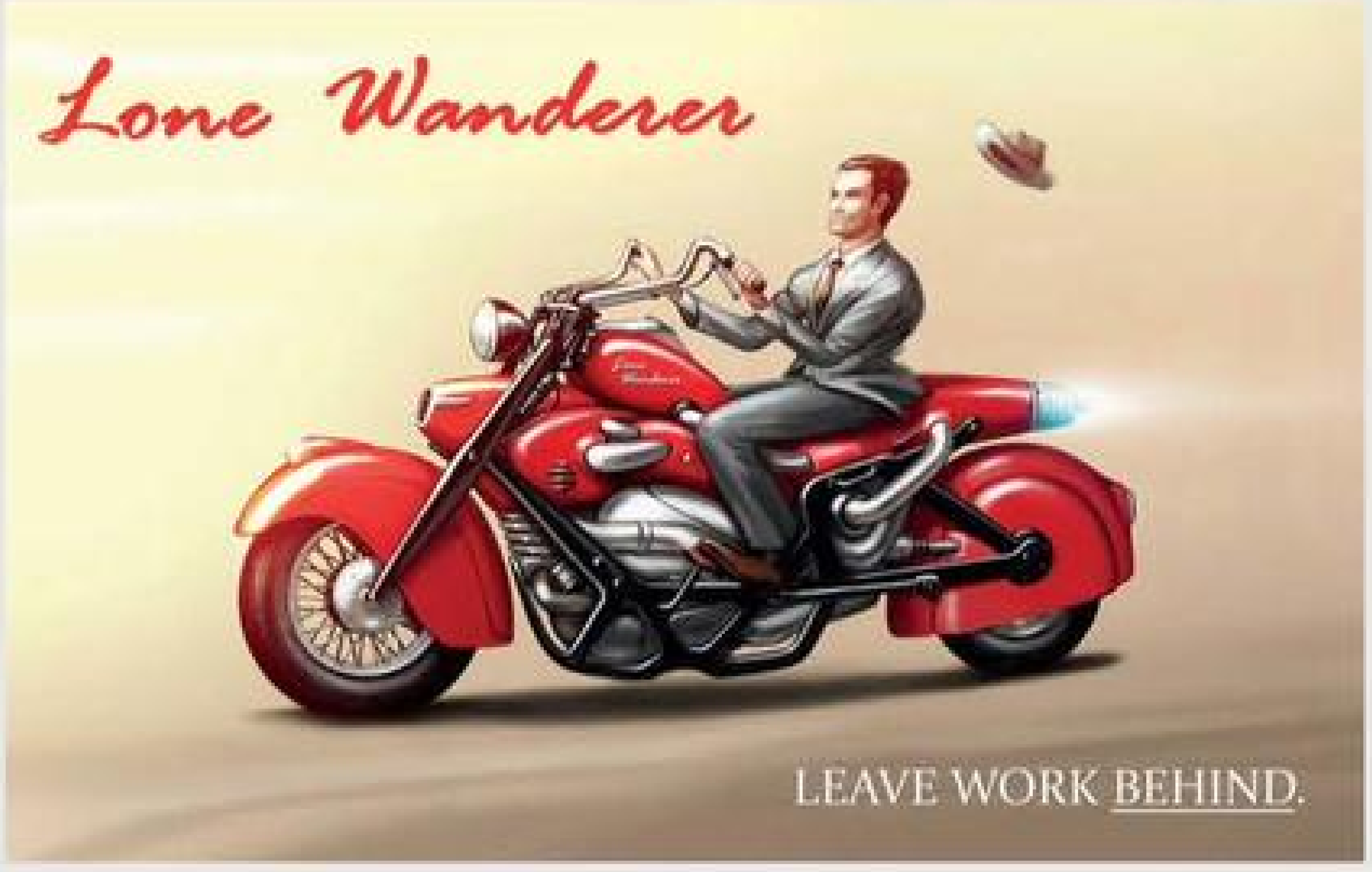



Introducing
THE FIRST Family Car
WITH A BUILT-IN BAR!
Because life doesn't have to stop after you have kids!
PLEASE DRINK RESPONSIBLY. DRINKING AND DRIVING MAY BE HARMFUL TO YOU AND OTHERS


The All-New
PICK-R-UP
Ain't No Load She Can't Haul!

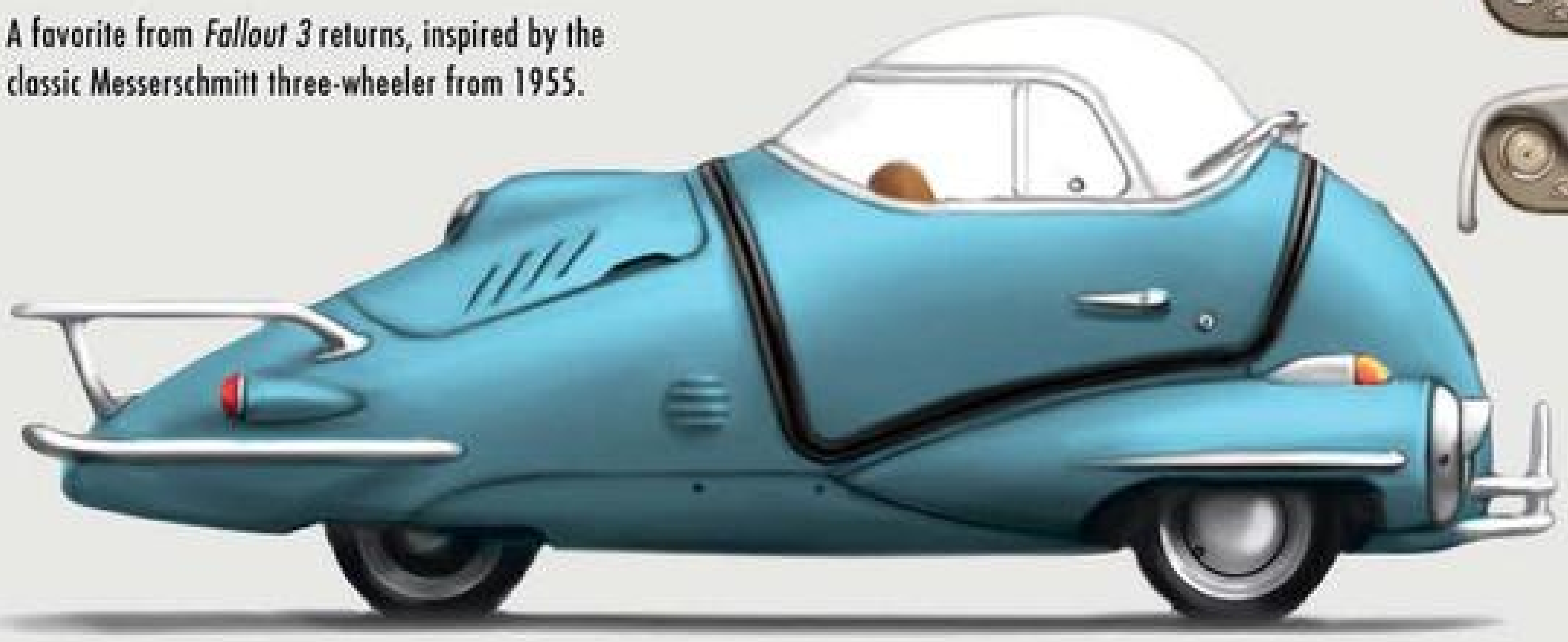

LIFE IS A RACE...
WIN!
CHERRY BOMB. THE FIRST CAR TO BREAK THE SOUND BARRIER

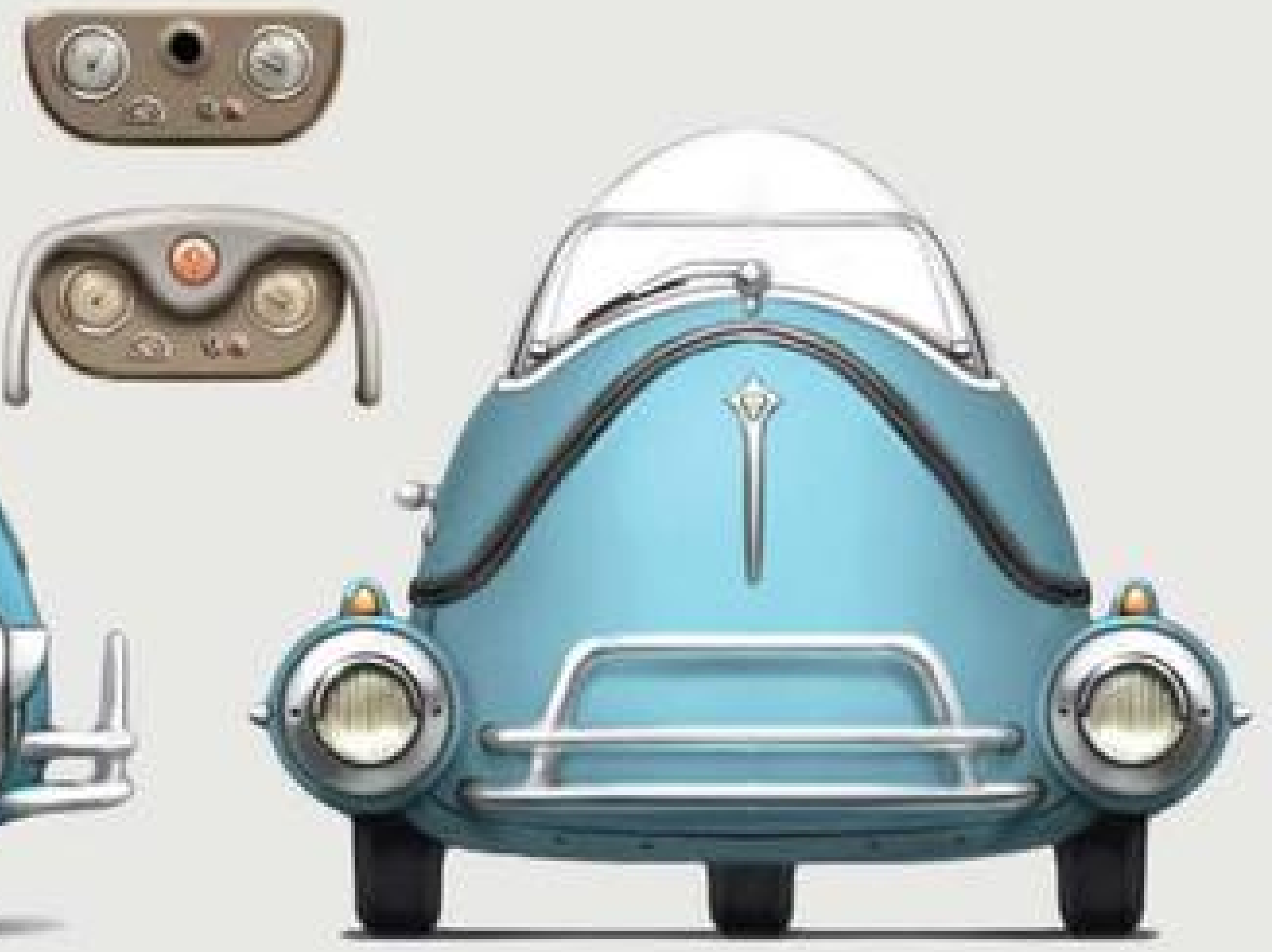


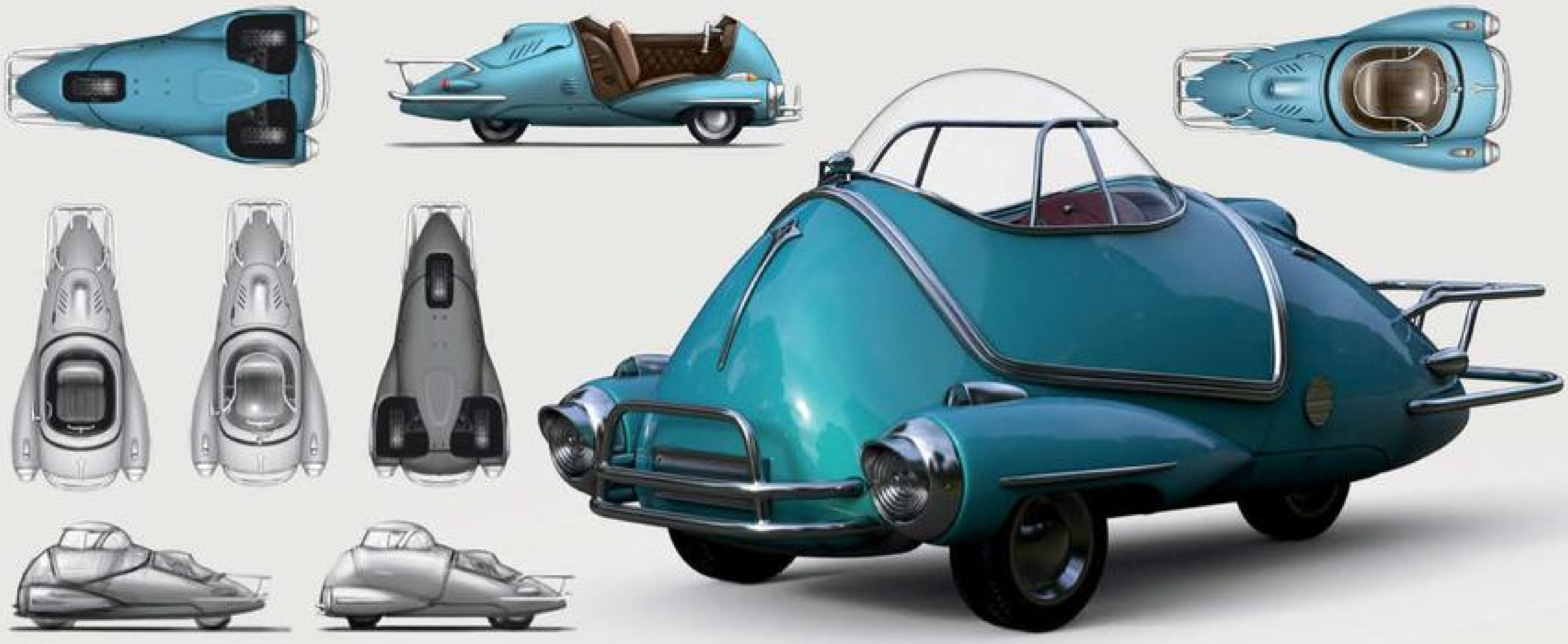

Lone Wanderer
LEAVE WORK BEHIND.

FUSION FLEA

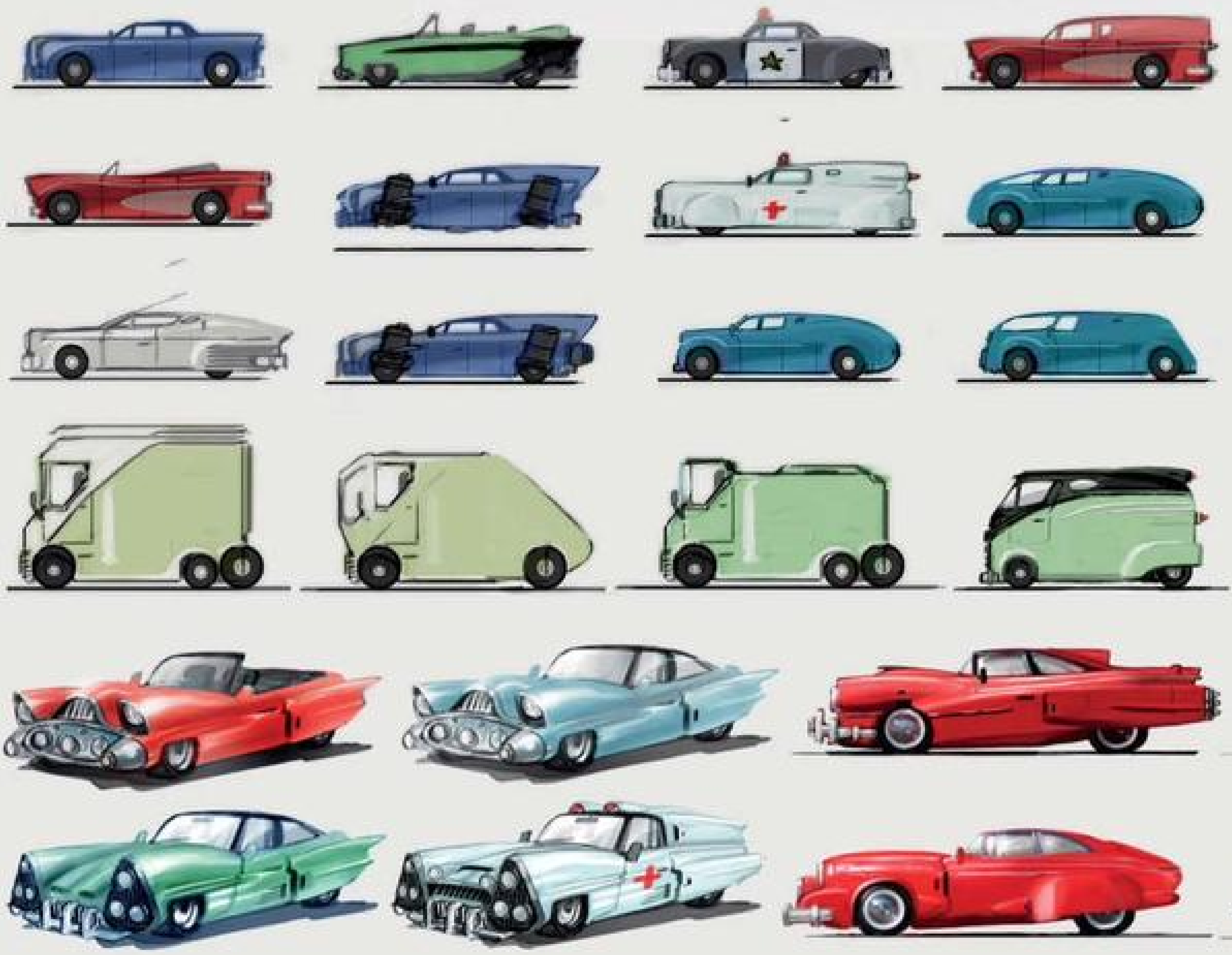
A favorite from *Fallout 3* returns, inspired by the classic Messerschmitt three-wheeler from 1955.

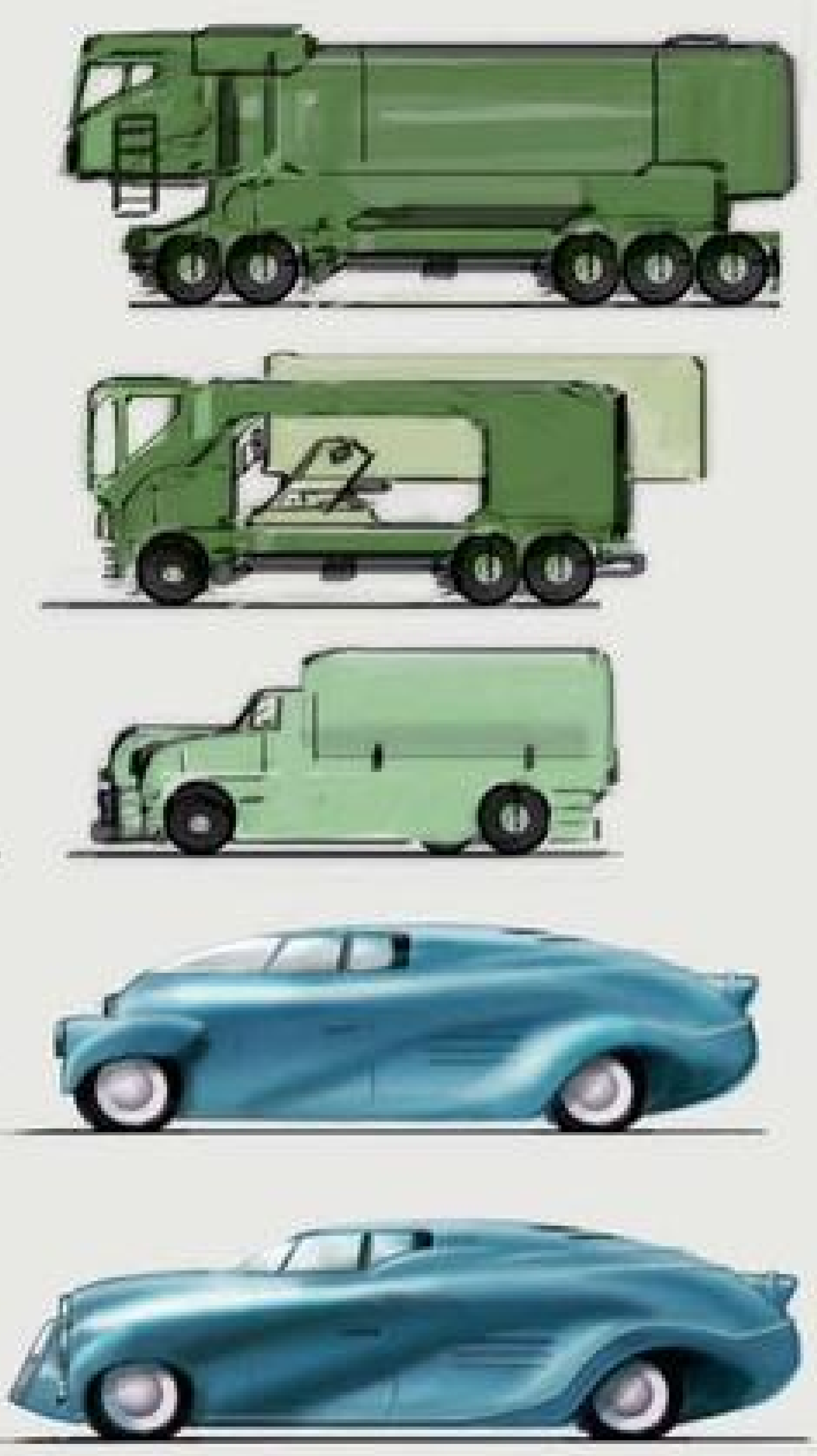




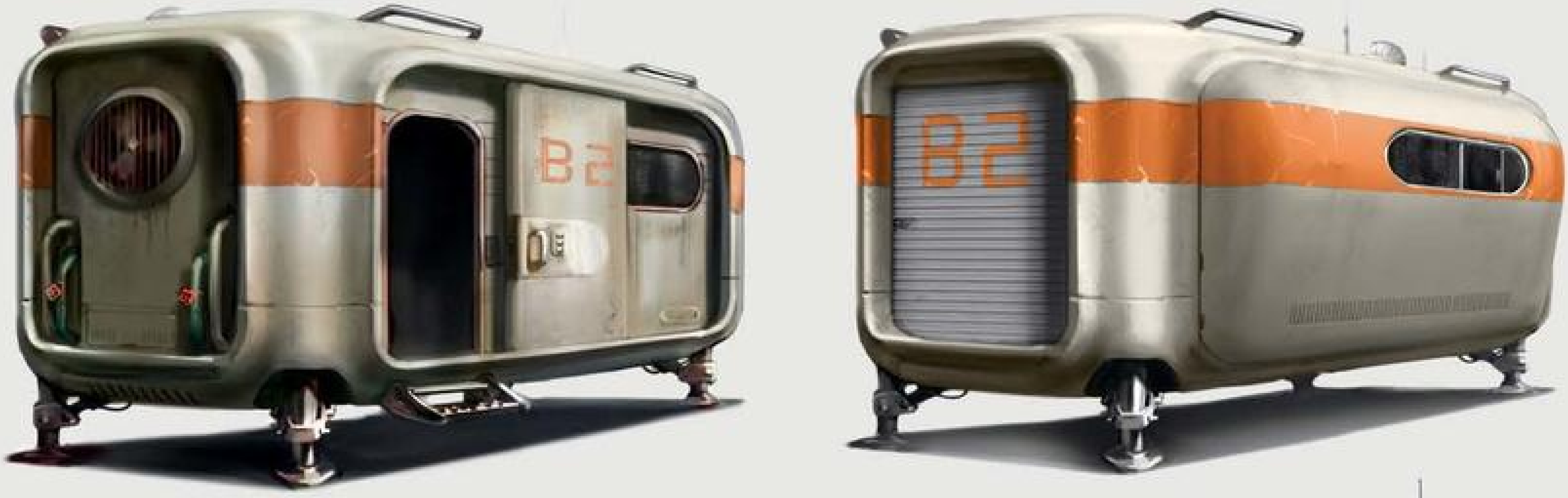


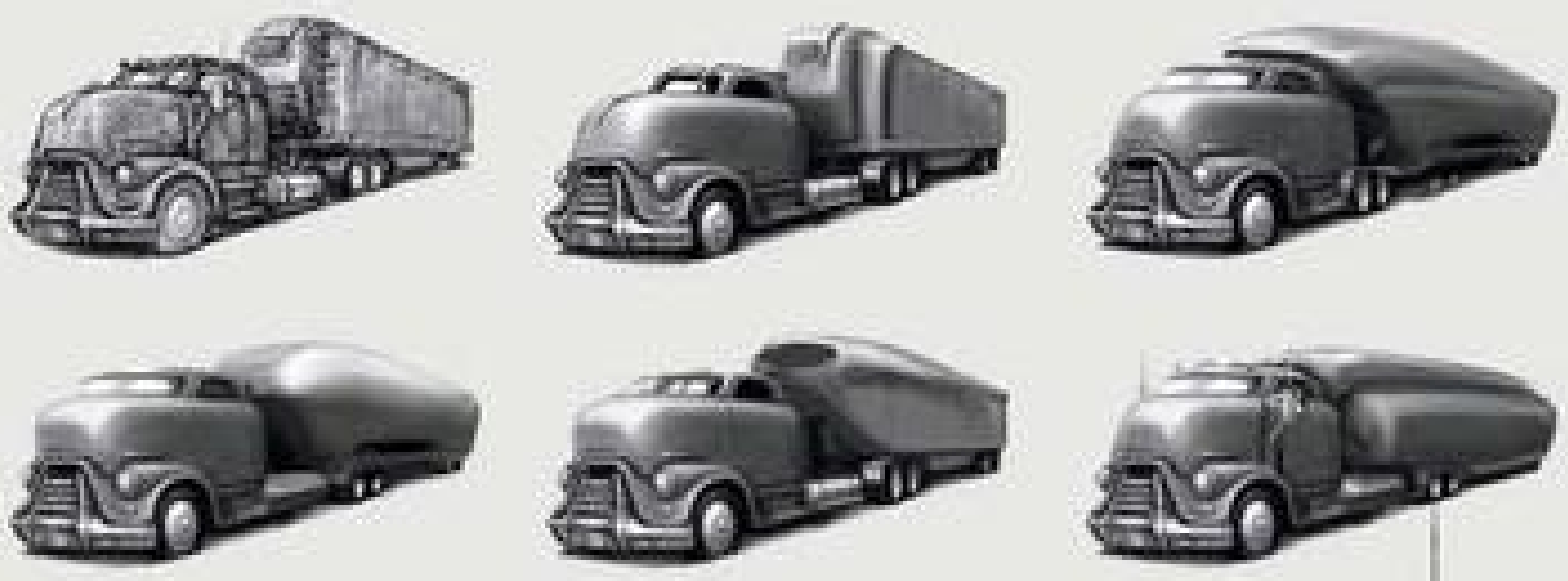
CAR SKETCHES

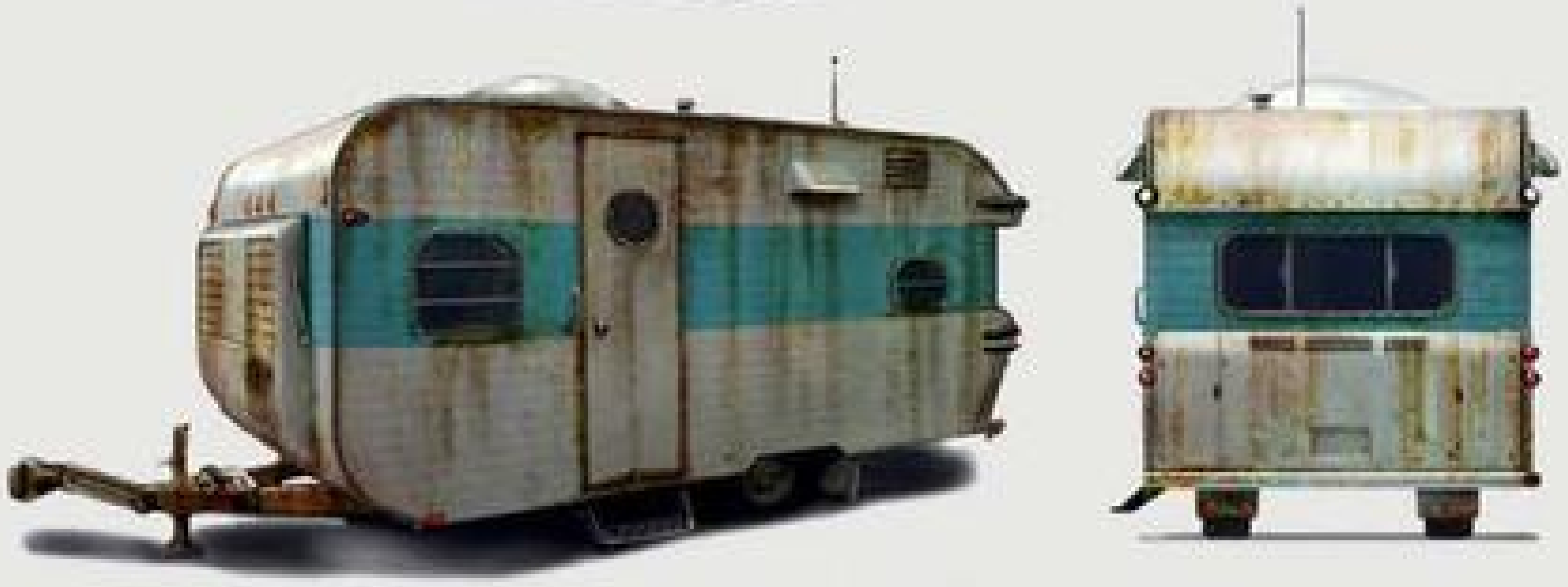




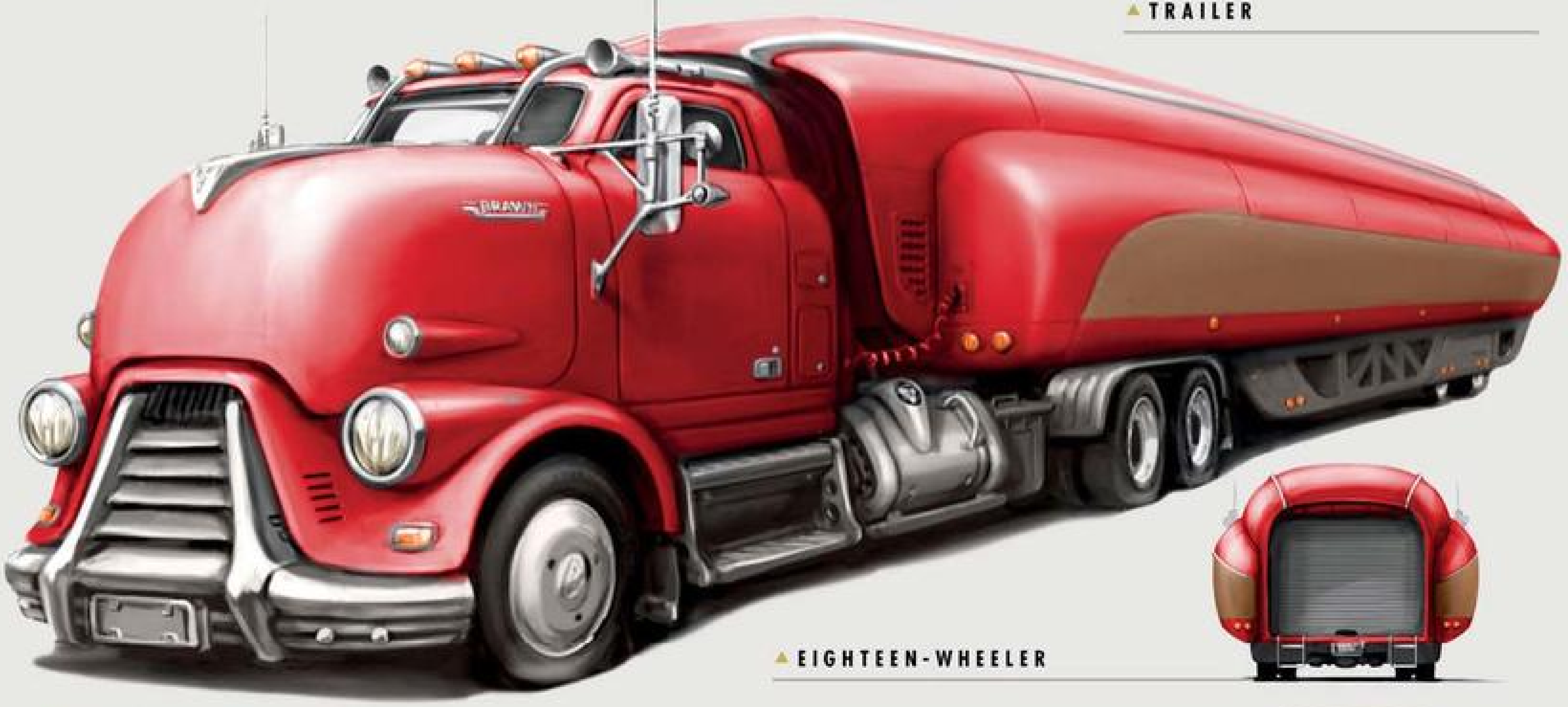
▾ OFFICE POD



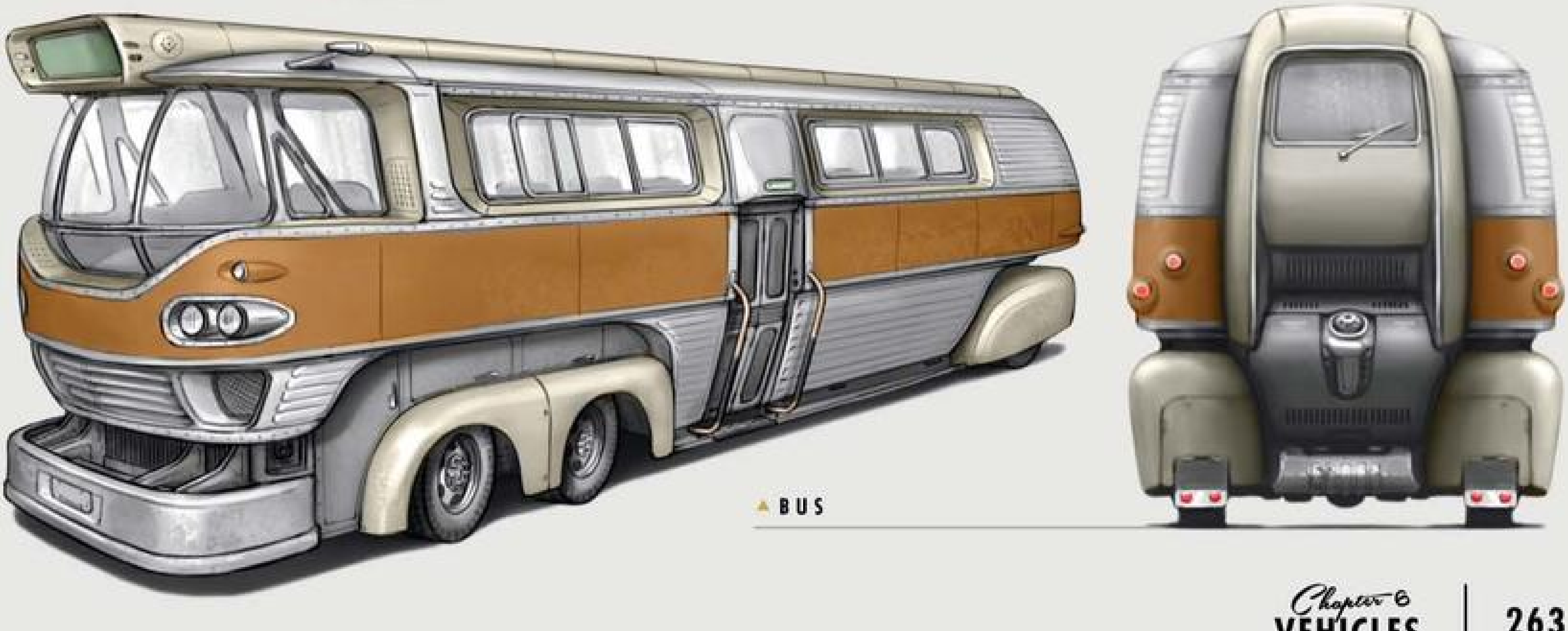




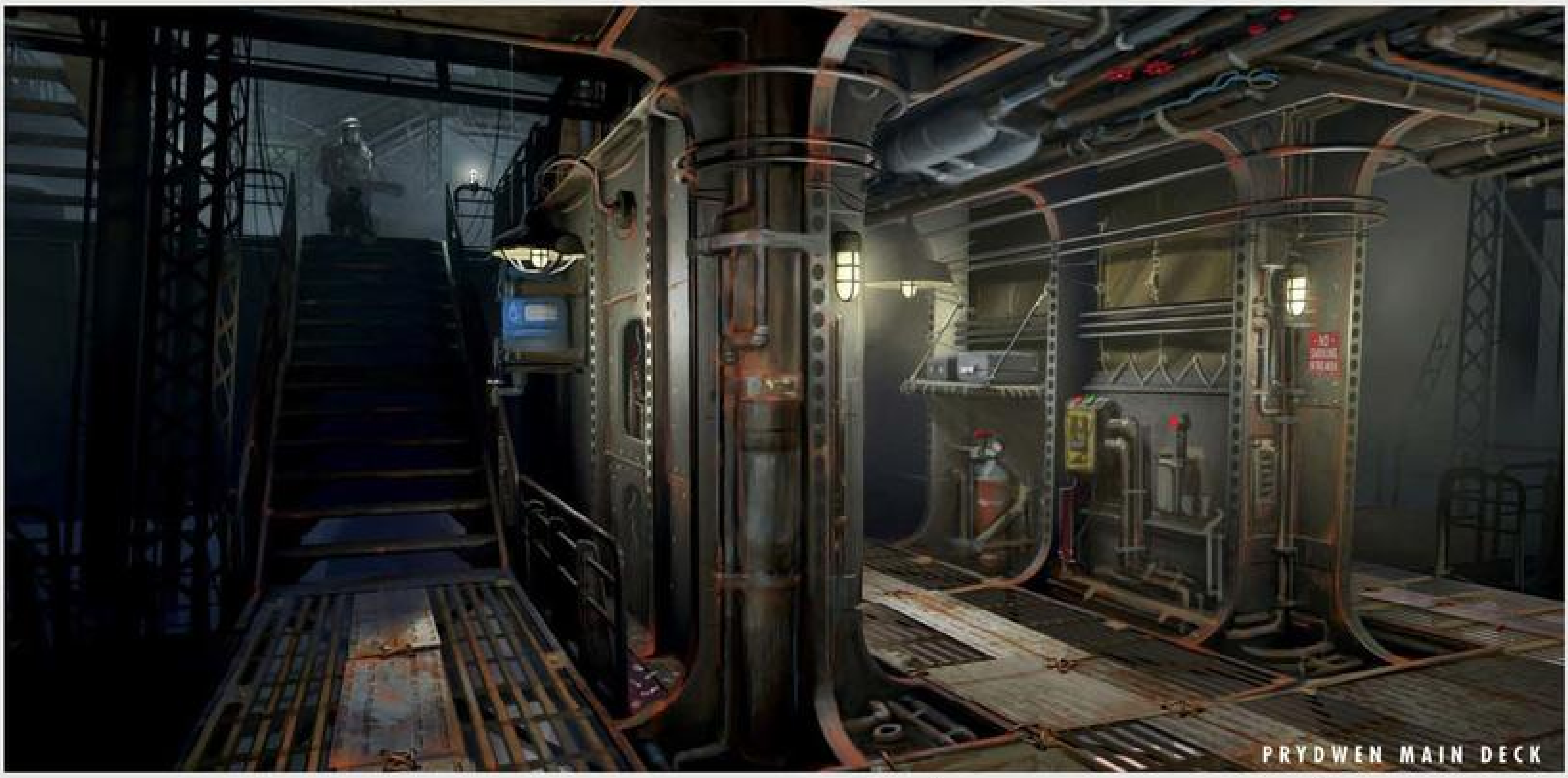
▴ TRAILER



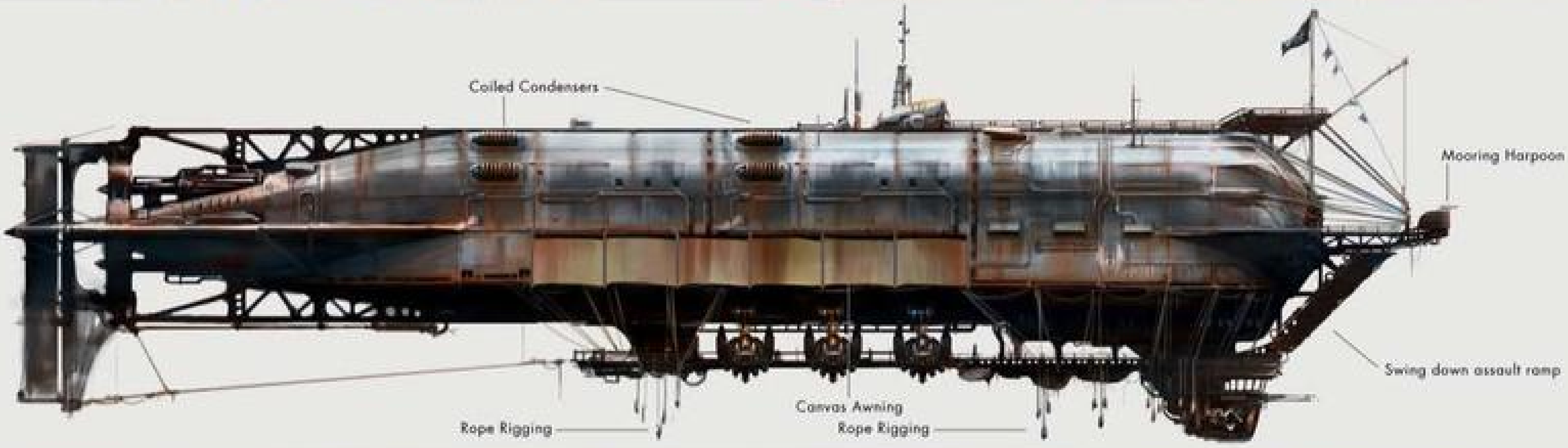
▴ EIGHTEEN-WHEELER

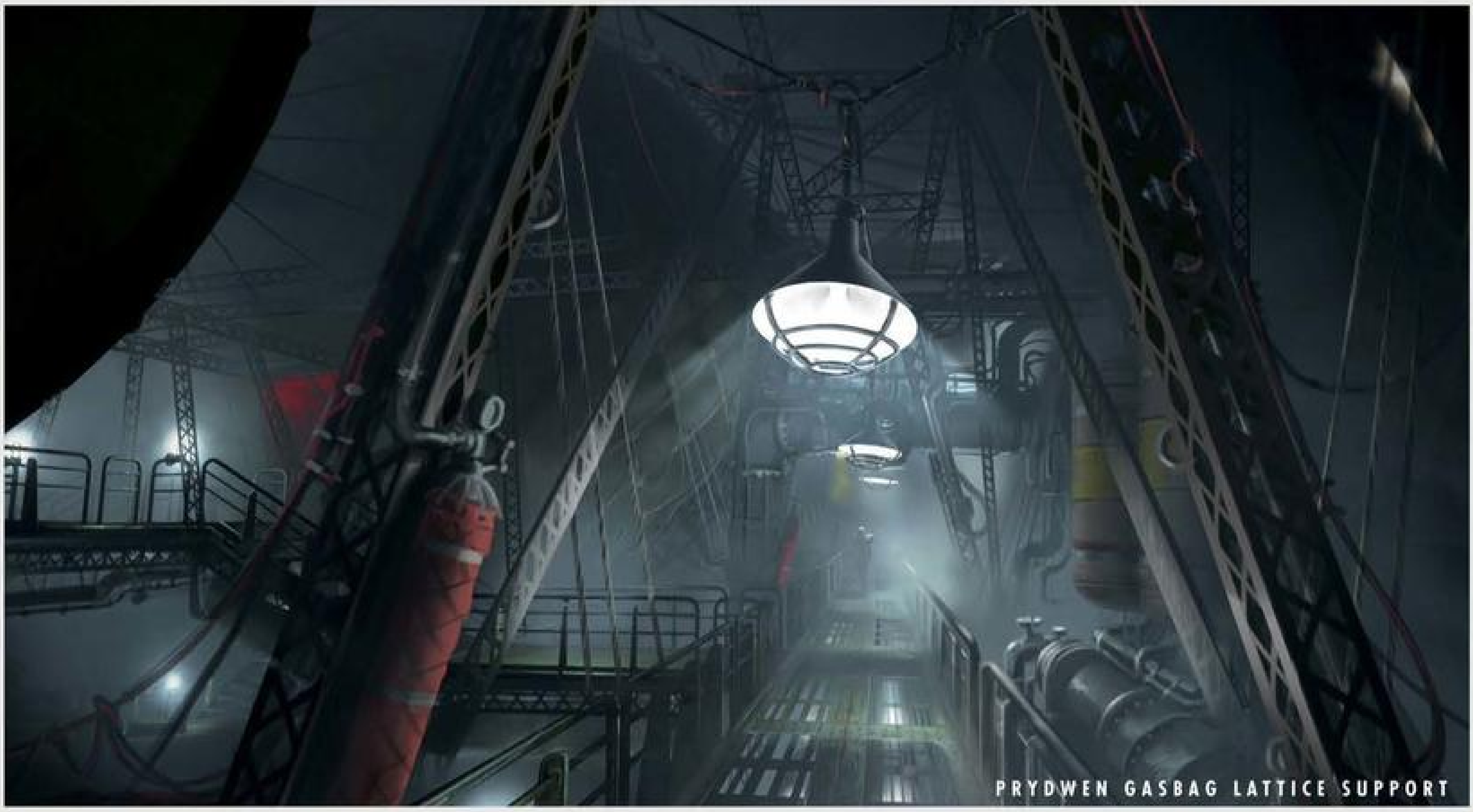


▴ BUS

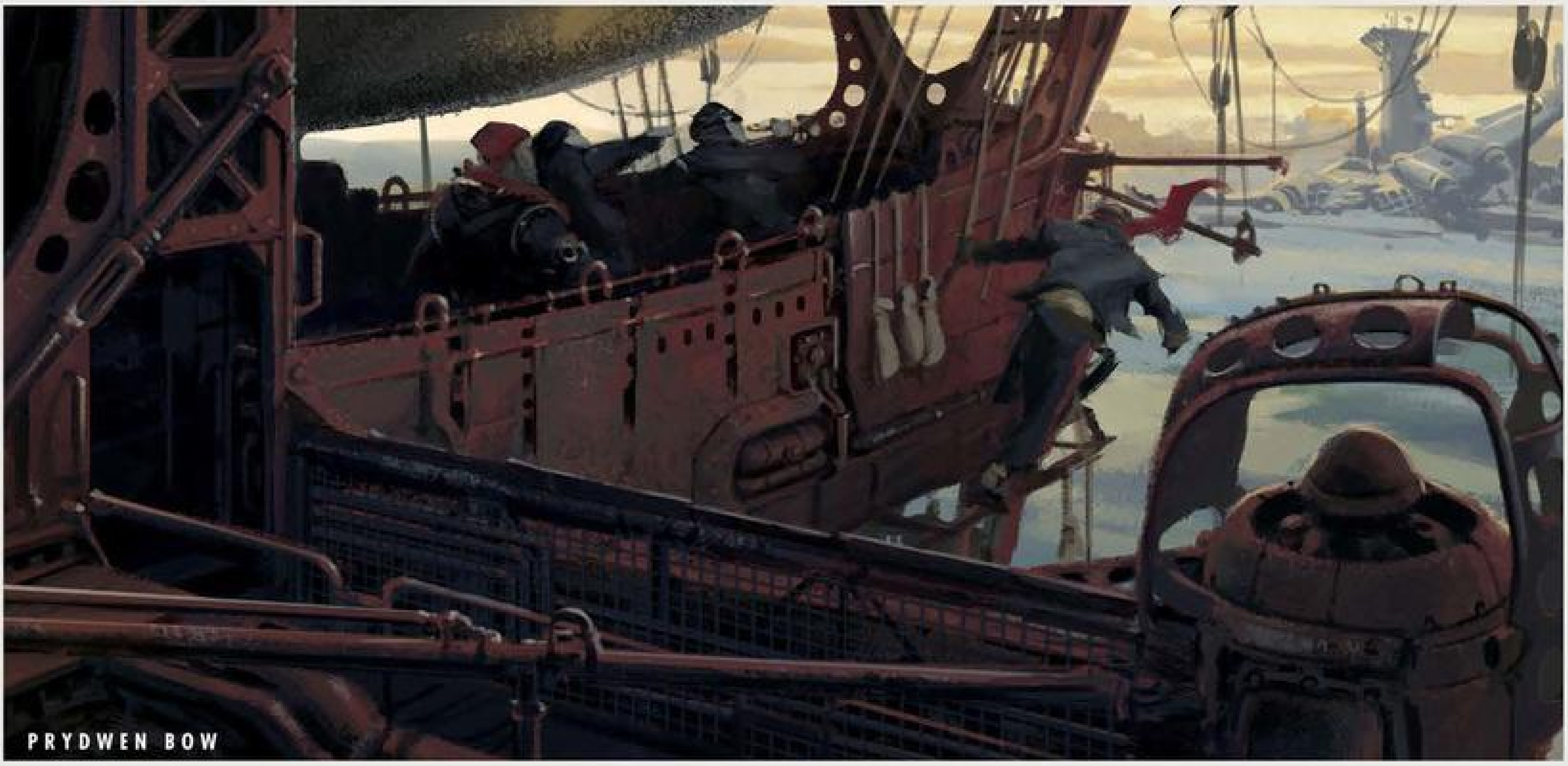


PRYDWEN MAIN DECK


Coiled Condensers
Mooring Harpoon
Swing down assault ramp
Canvas Awning
Rope Rigging
Rope Rigging

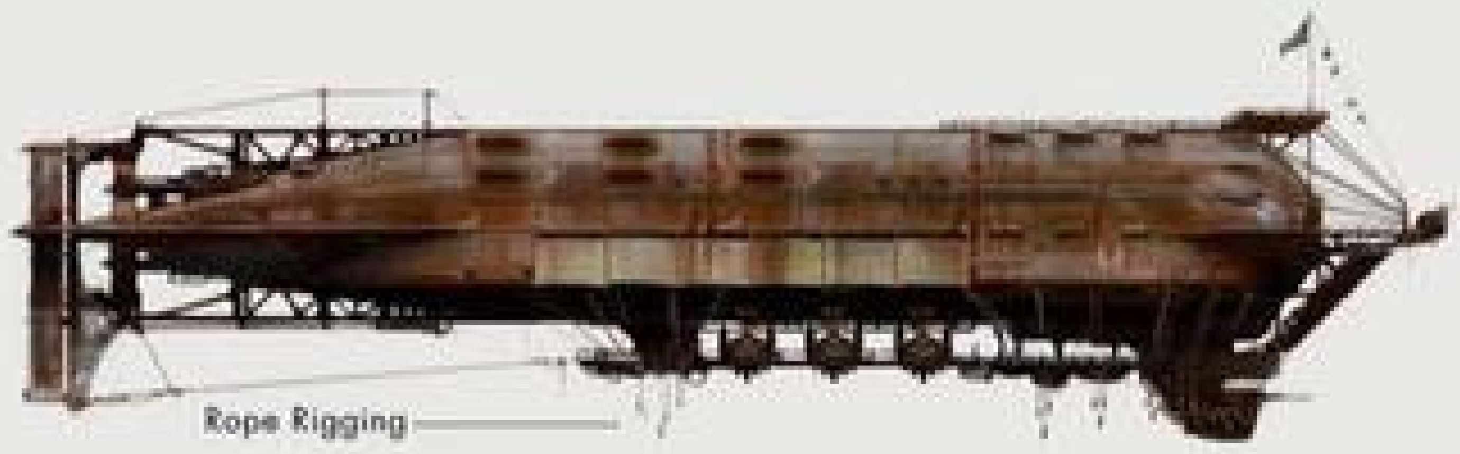


PRYDWEN GASBAG LATTICE SUPPORT

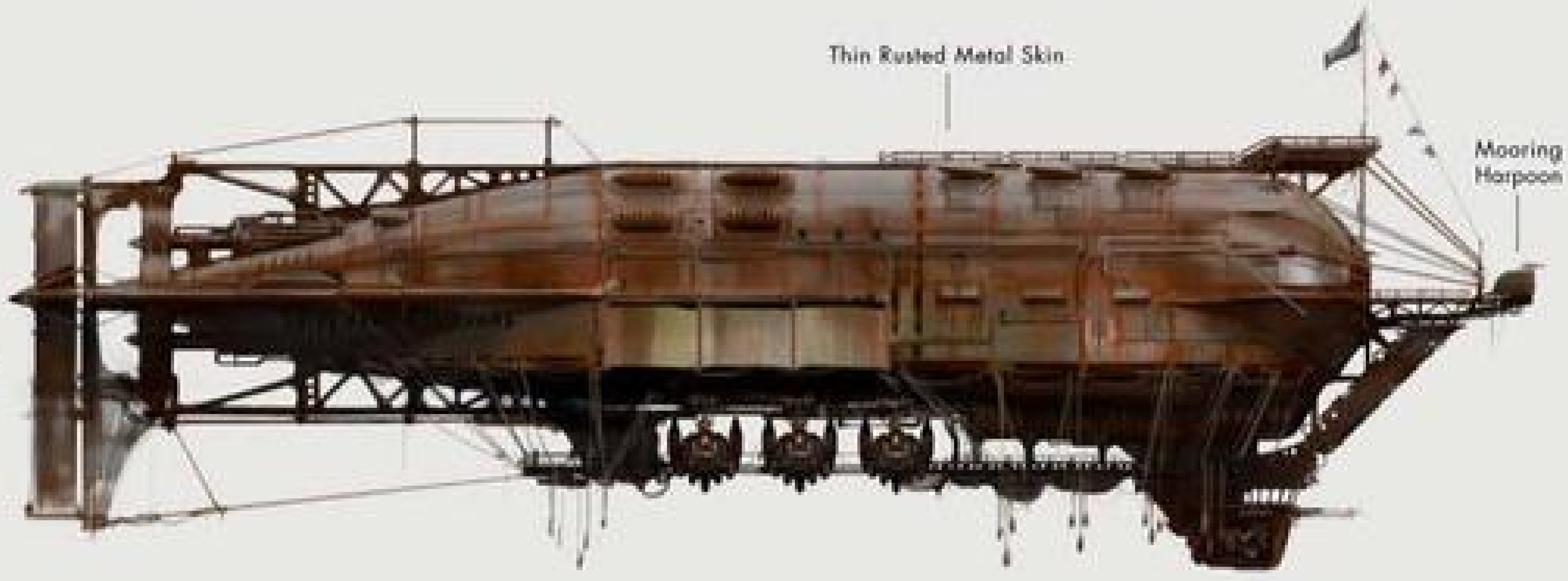


PRYDWEN BOW

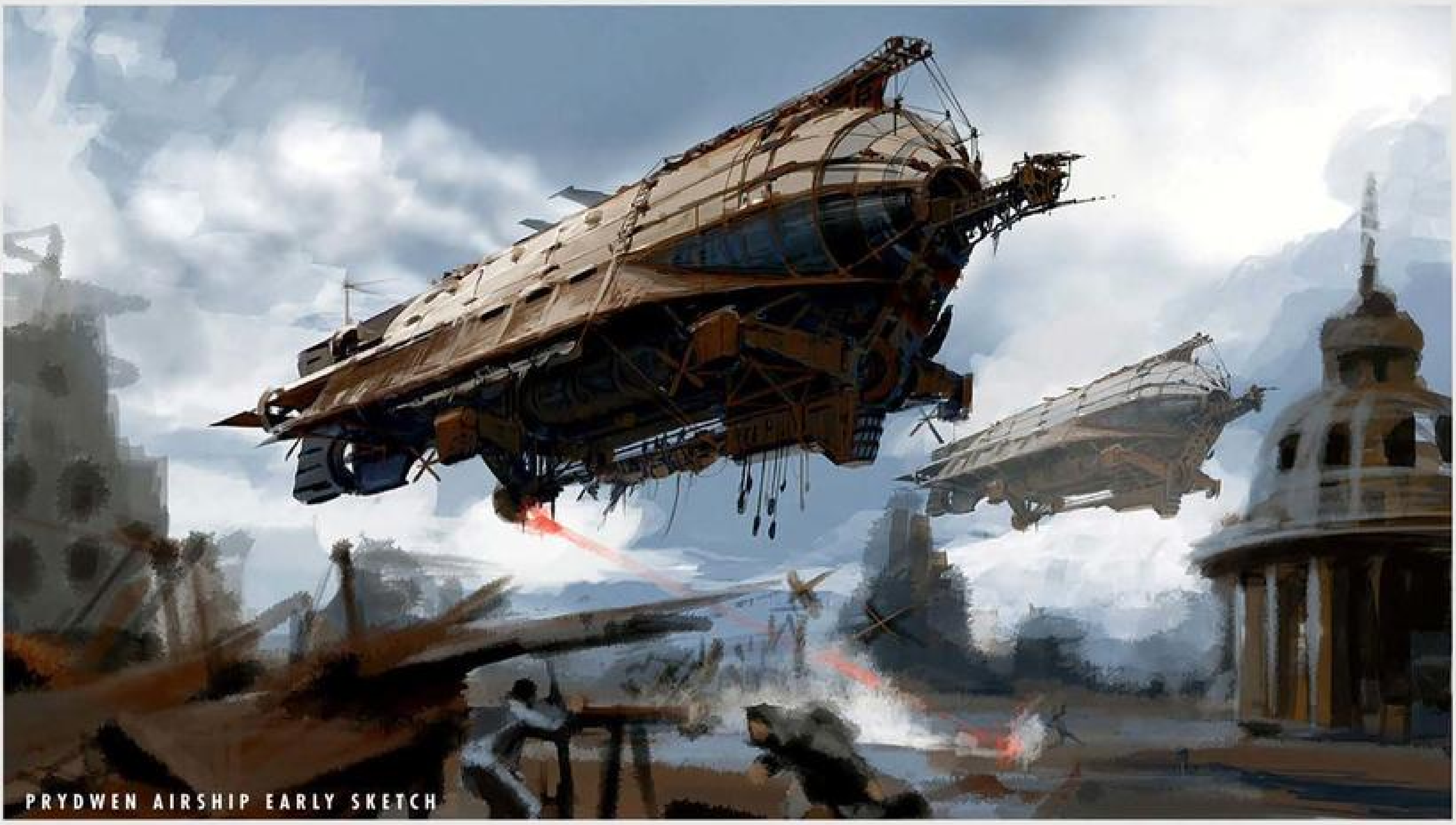
PRYDWEN AIRSHIP



Rope Rigging

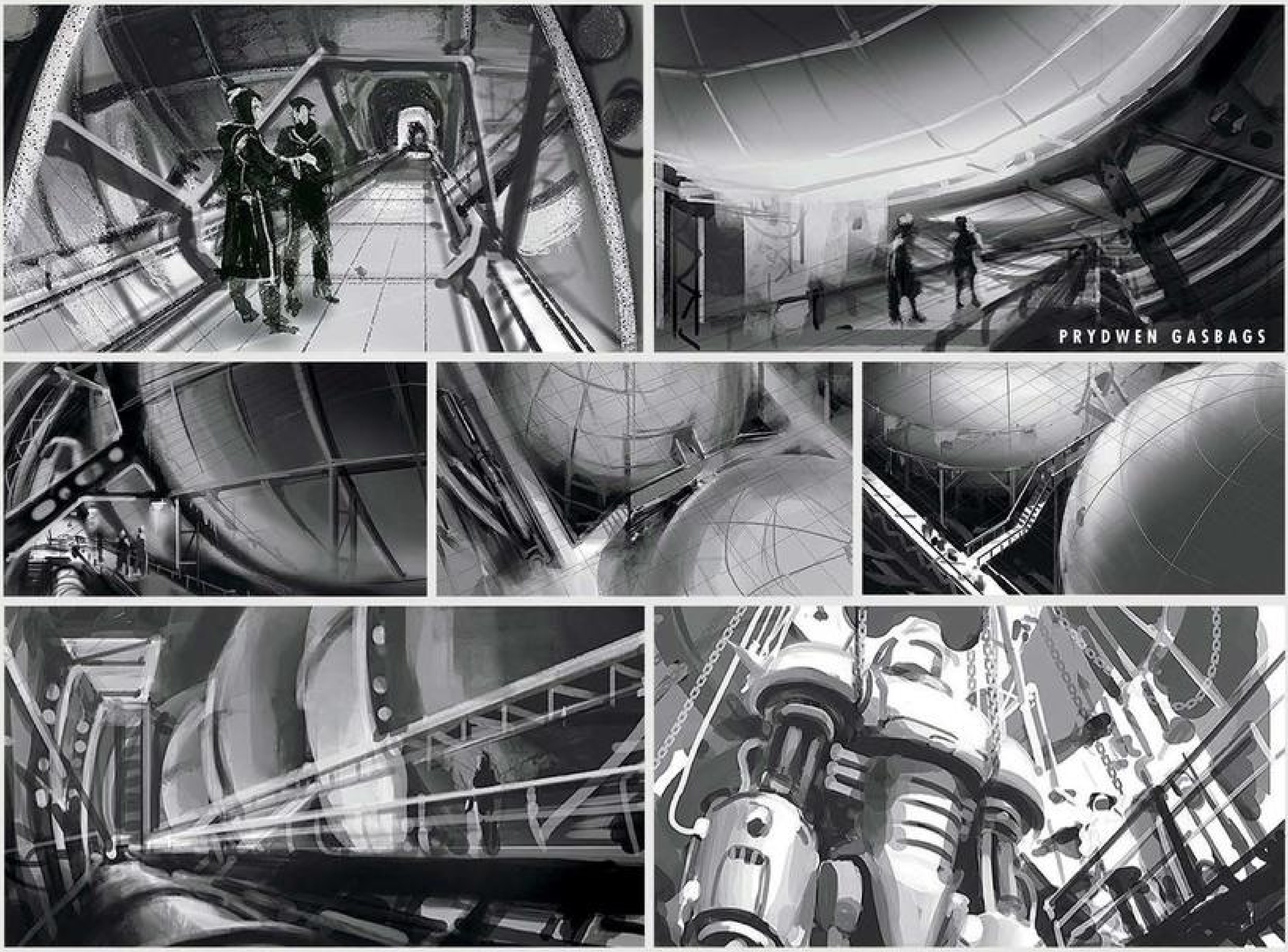


Thin Rusted Metal Skin
Mooring Harpoon

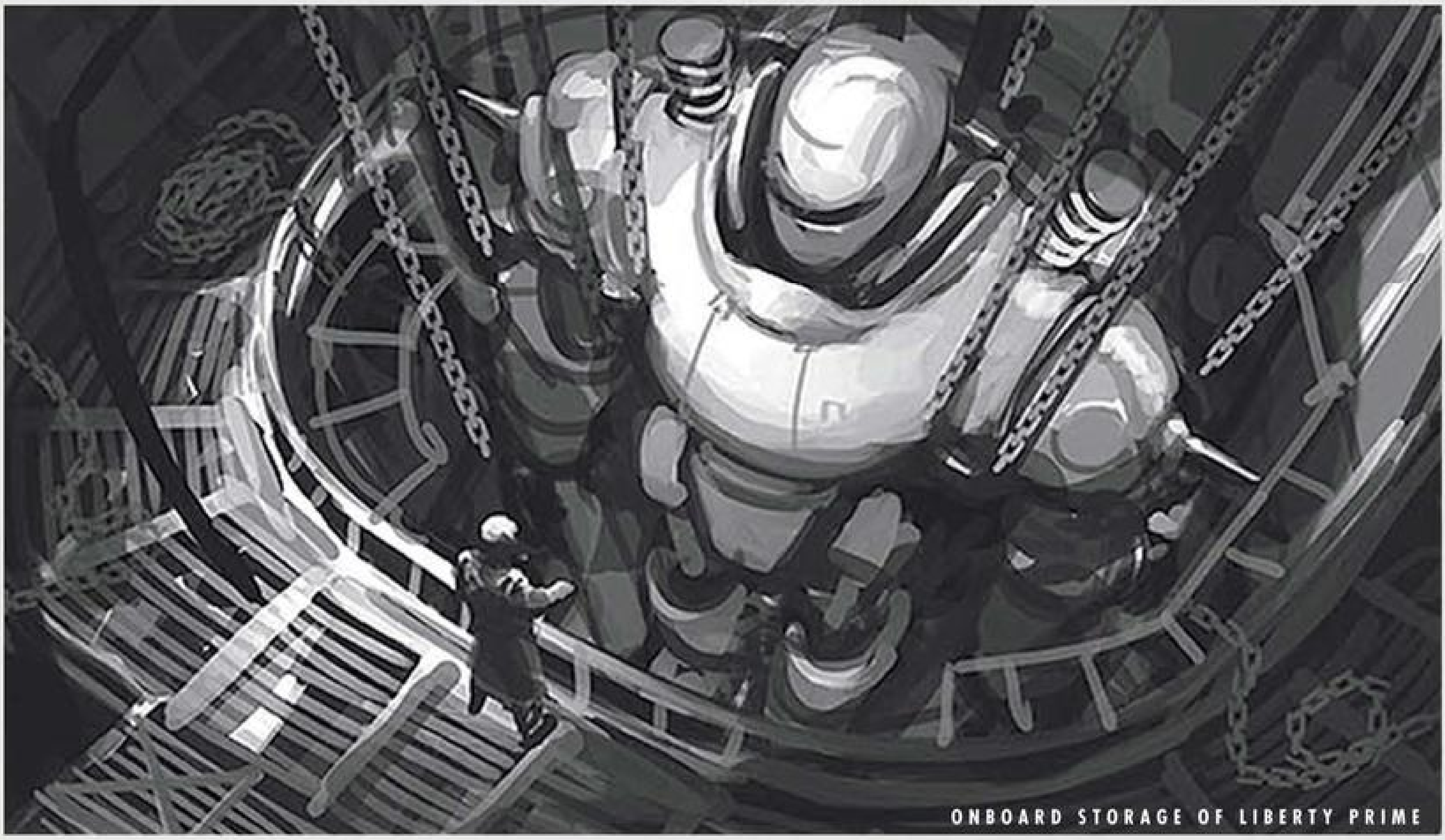


PRYDWEN AIRSHIP EARLY SKETCH

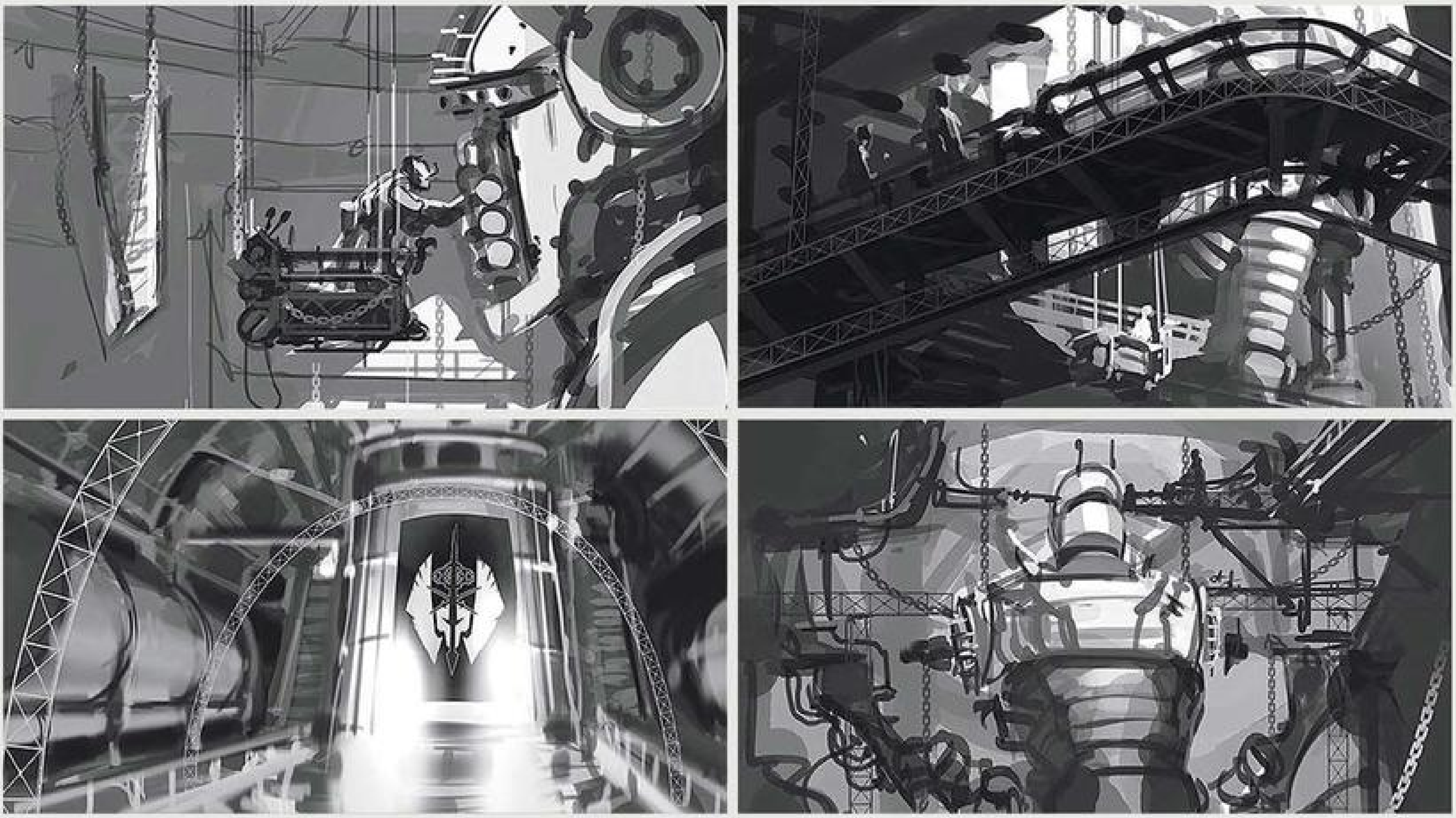
PRYDWEN DECK DETAILS

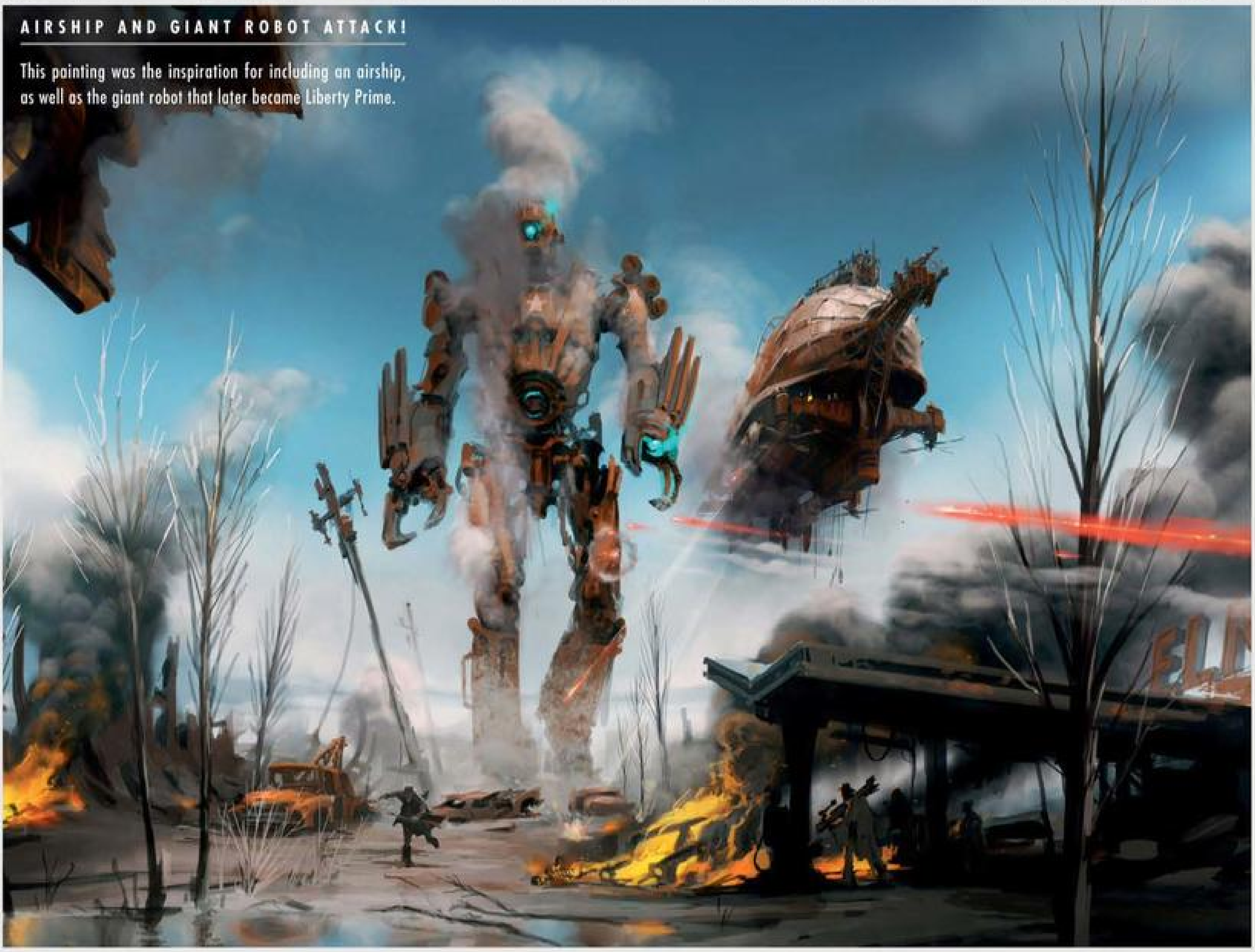


PRYDWEN GASBAGS



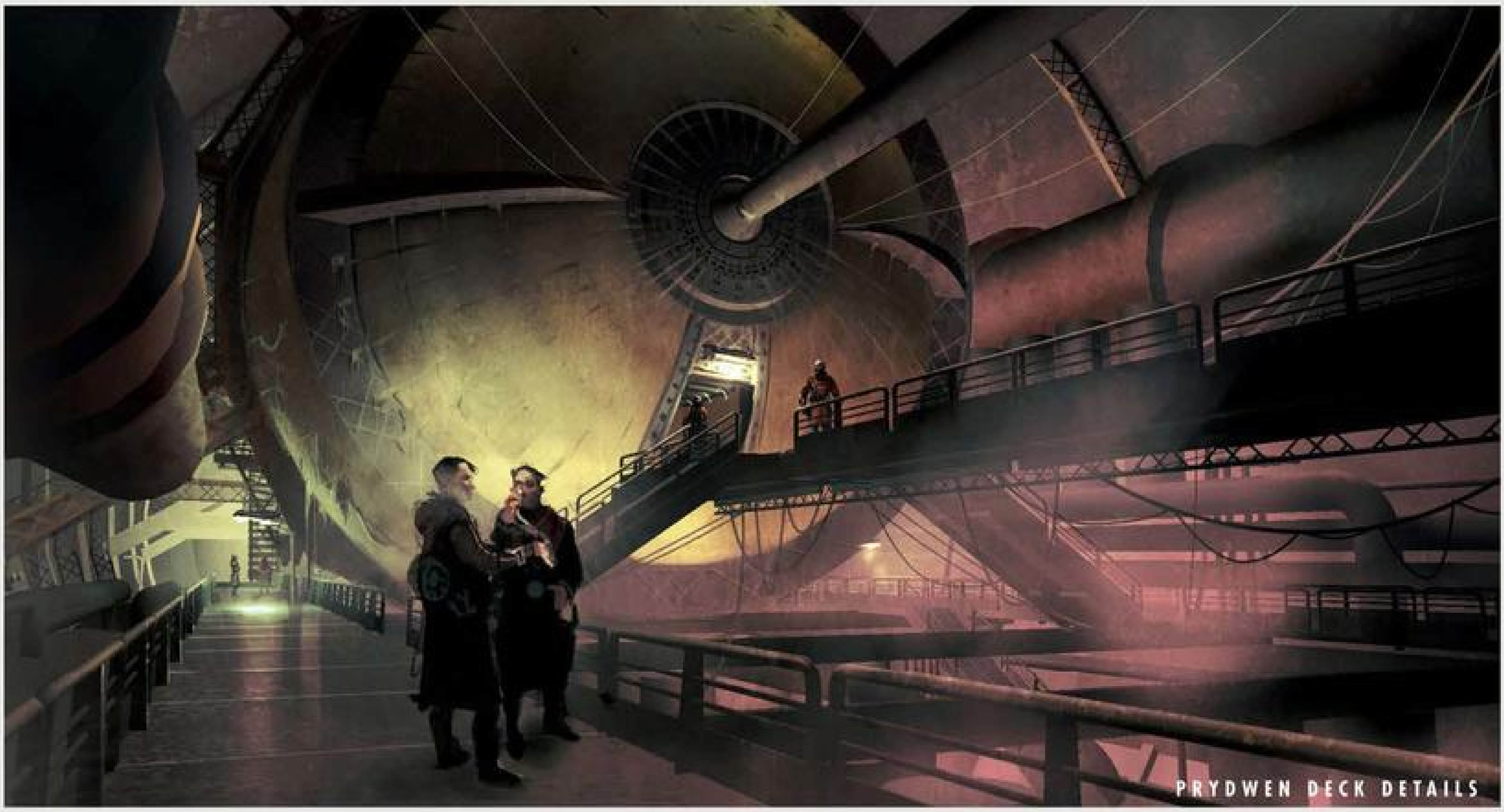
ONBOARD STORAGE OF LIBERTY PRIME



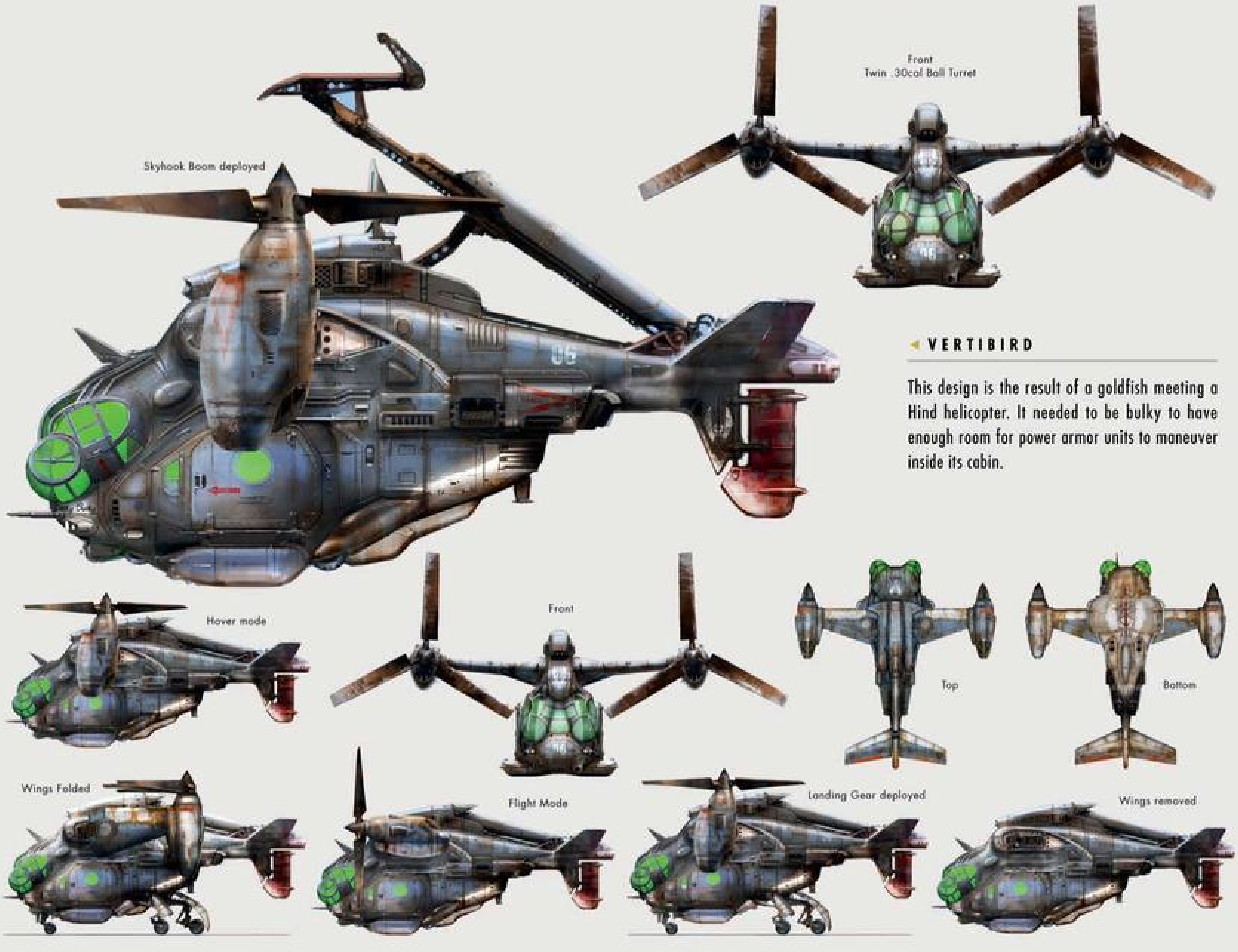


AIRSHIP AND GIANT ROBOT ATTACK!

This painting was the inspiration for including an airship, as well as the giant robot that later became Liberty Prime.

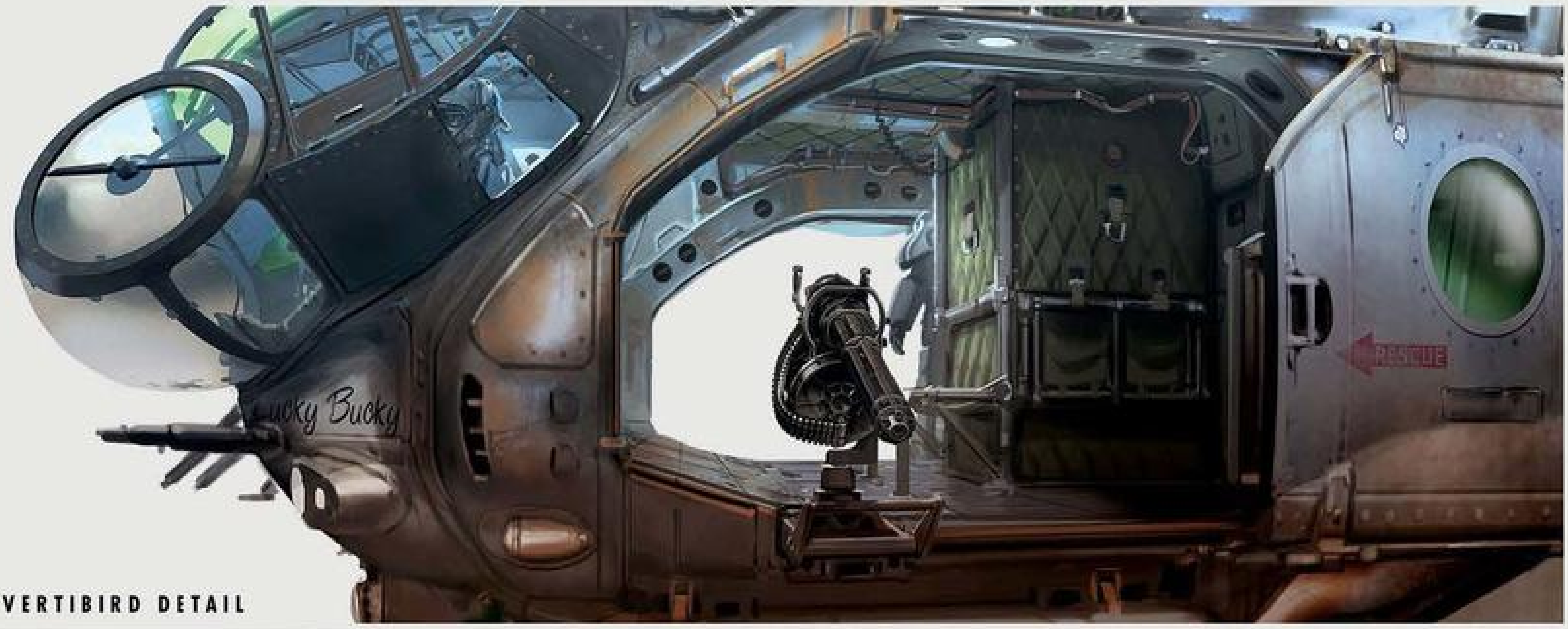


PRYDWEN DECK DETAILS

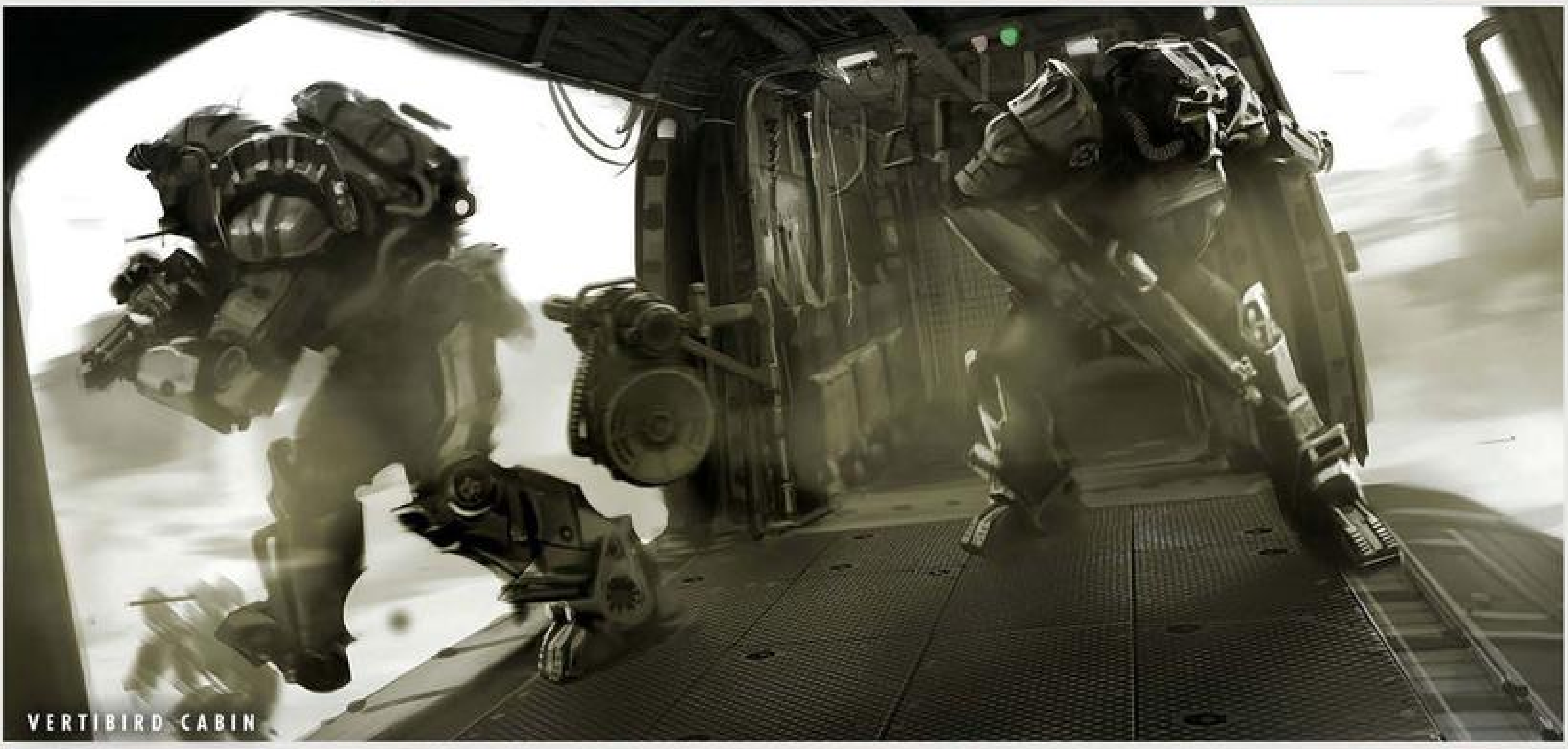

Skyhook Boom deployed
Front
Twin .30cal Ball Turret
Hover mode
Front
Top
Bottom
Wings Folded
Flight Mode
Landing Gear deployed
Wings removed

VERTIBIRD

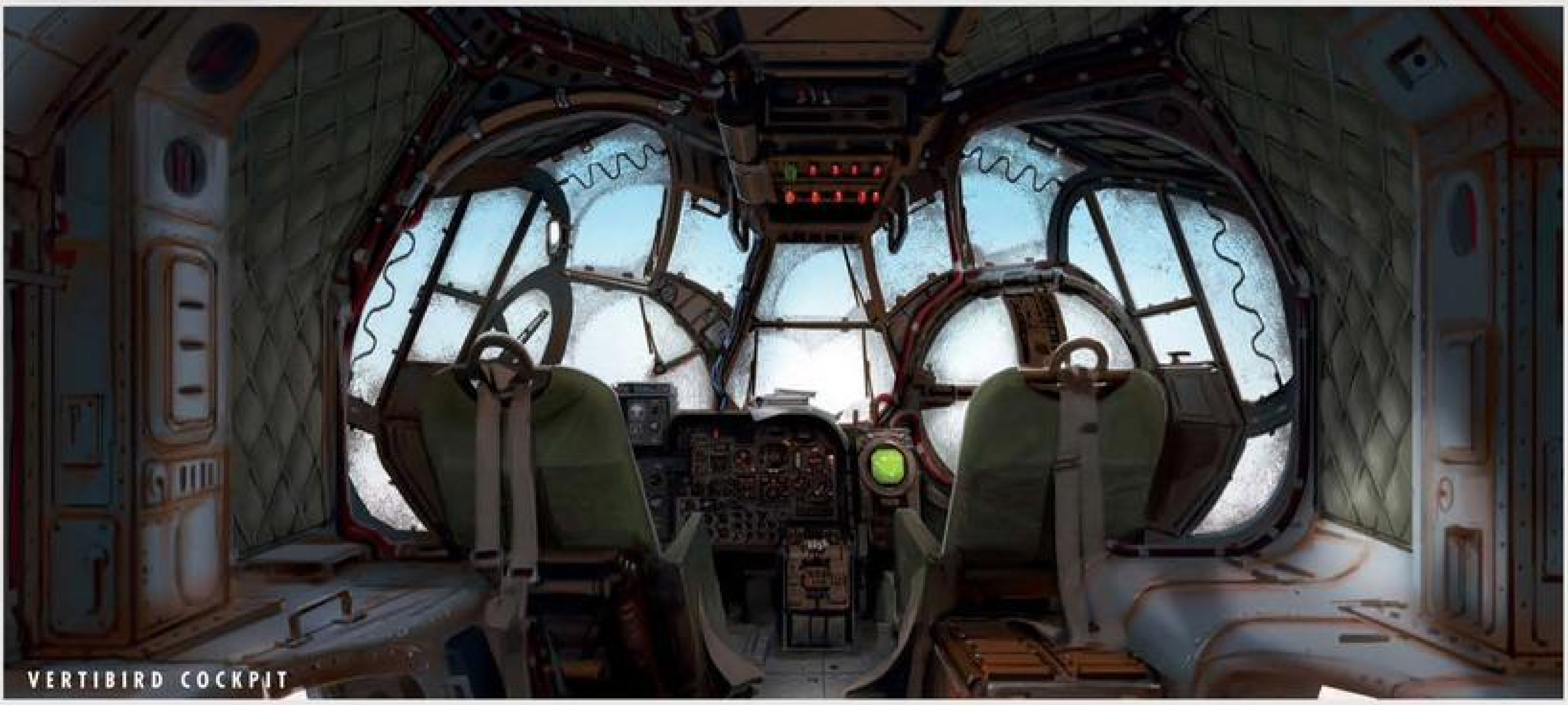
This design is the result of a goldfish meeting a Hind helicopter. It needed to be bulky to have enough room for power armor units to maneuver inside its cabin.


ucky Bucky
RESCUE

VERTIBIRD DETAIL

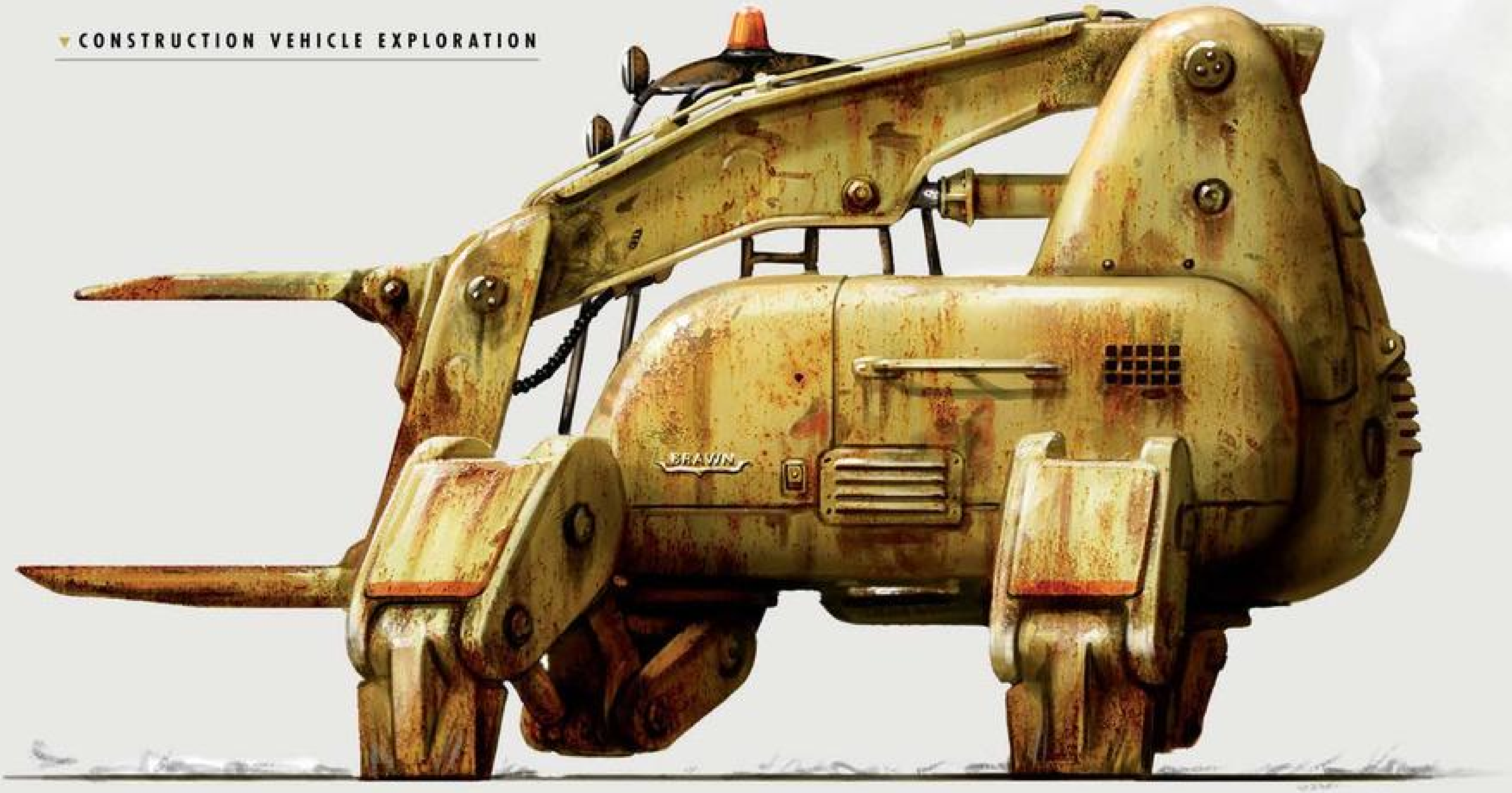


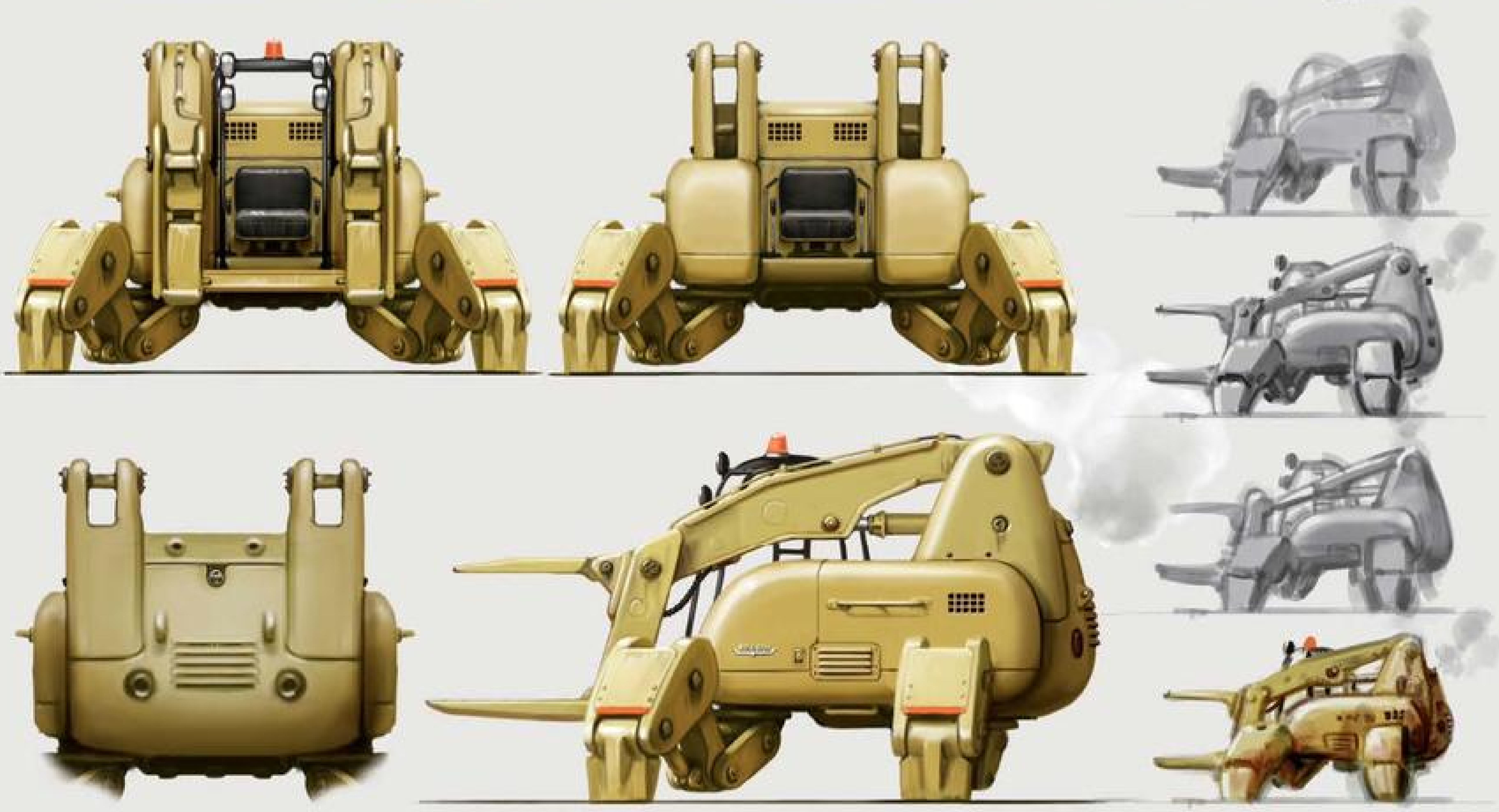
VERTIBIRD CABIN



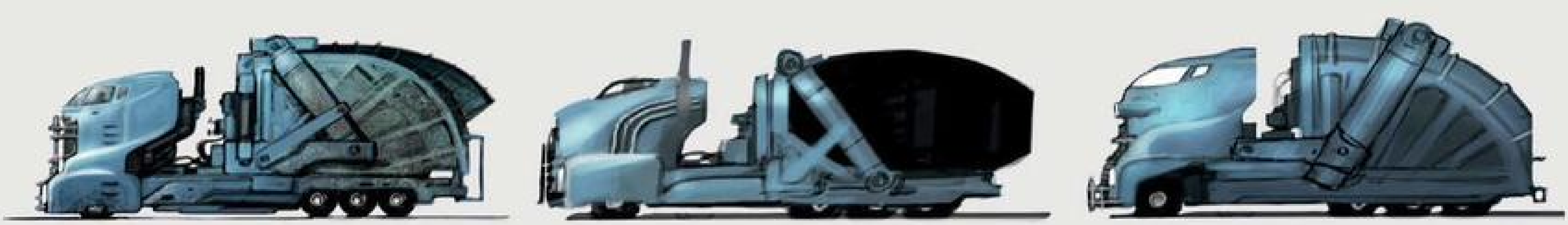
VERTIBIRD COCKPIT

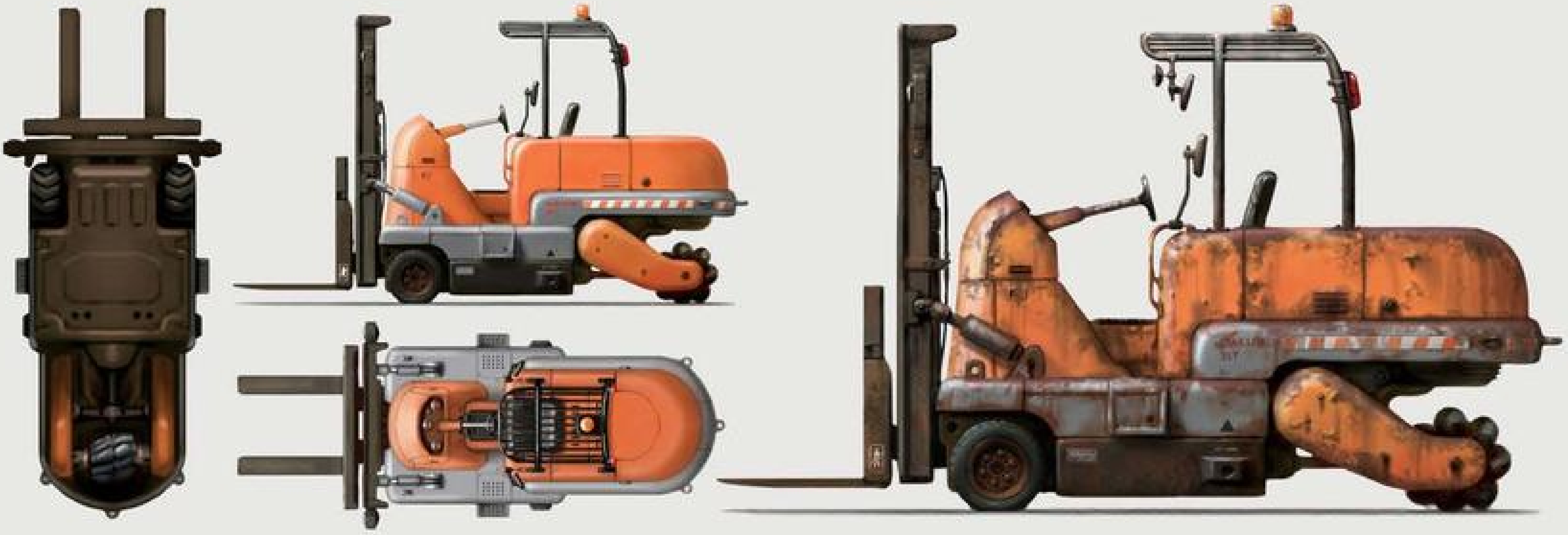
CONSTRUCTION VEHICLE EXPLORATION



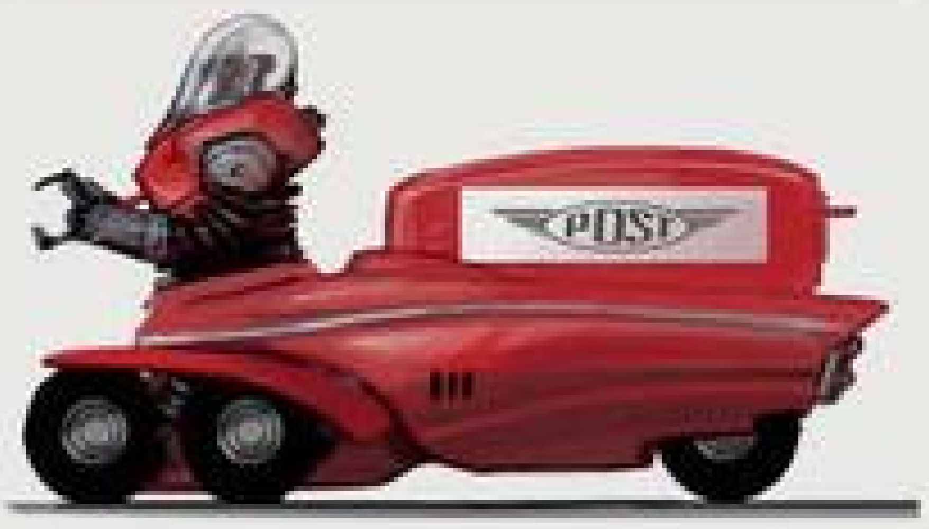


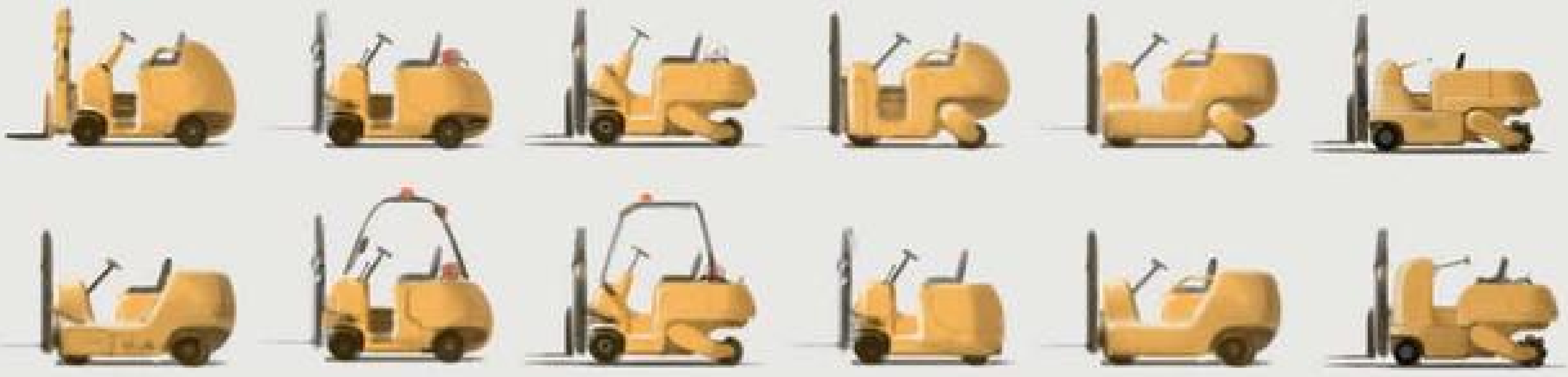
GARBAGE TRUCK



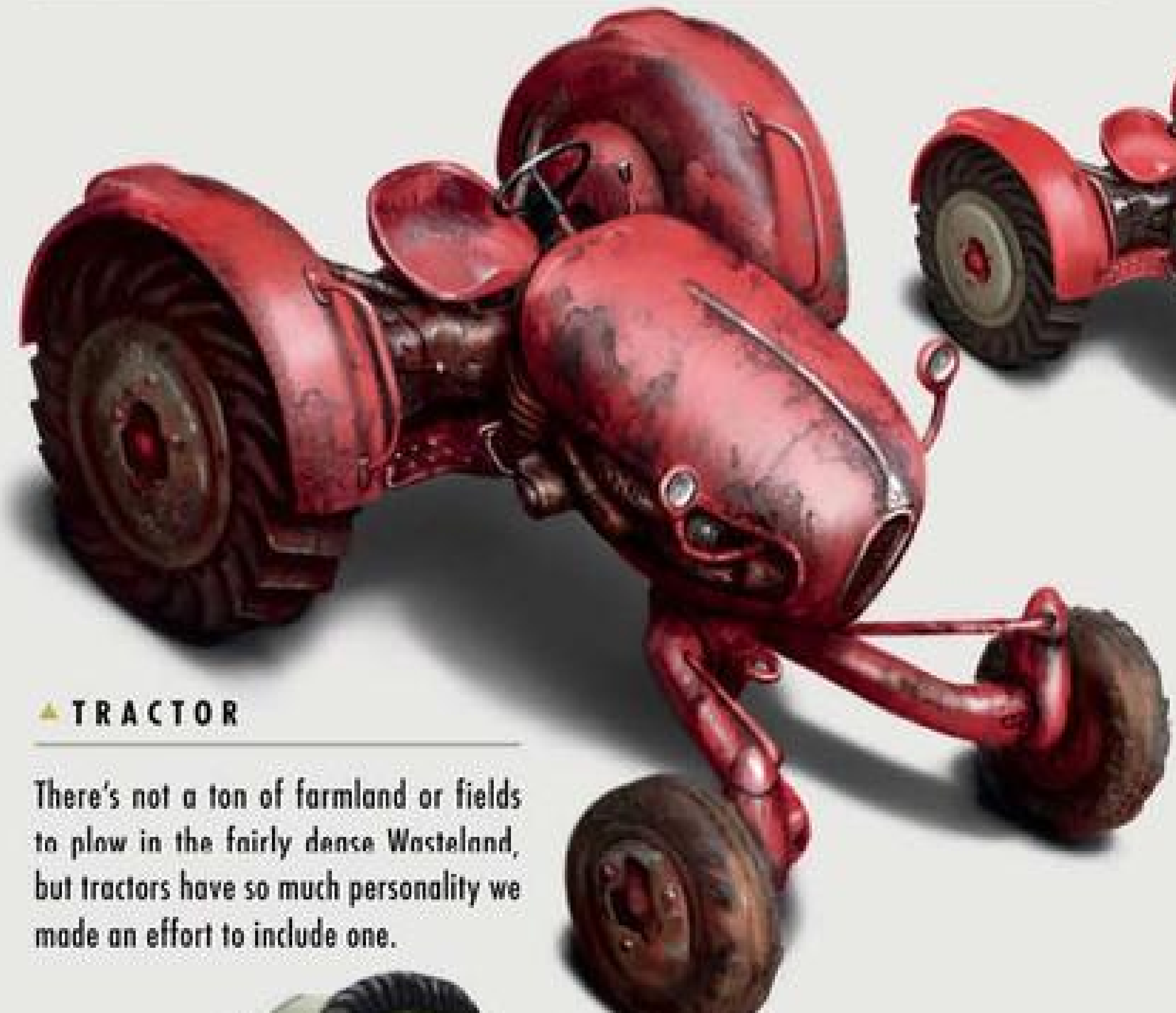


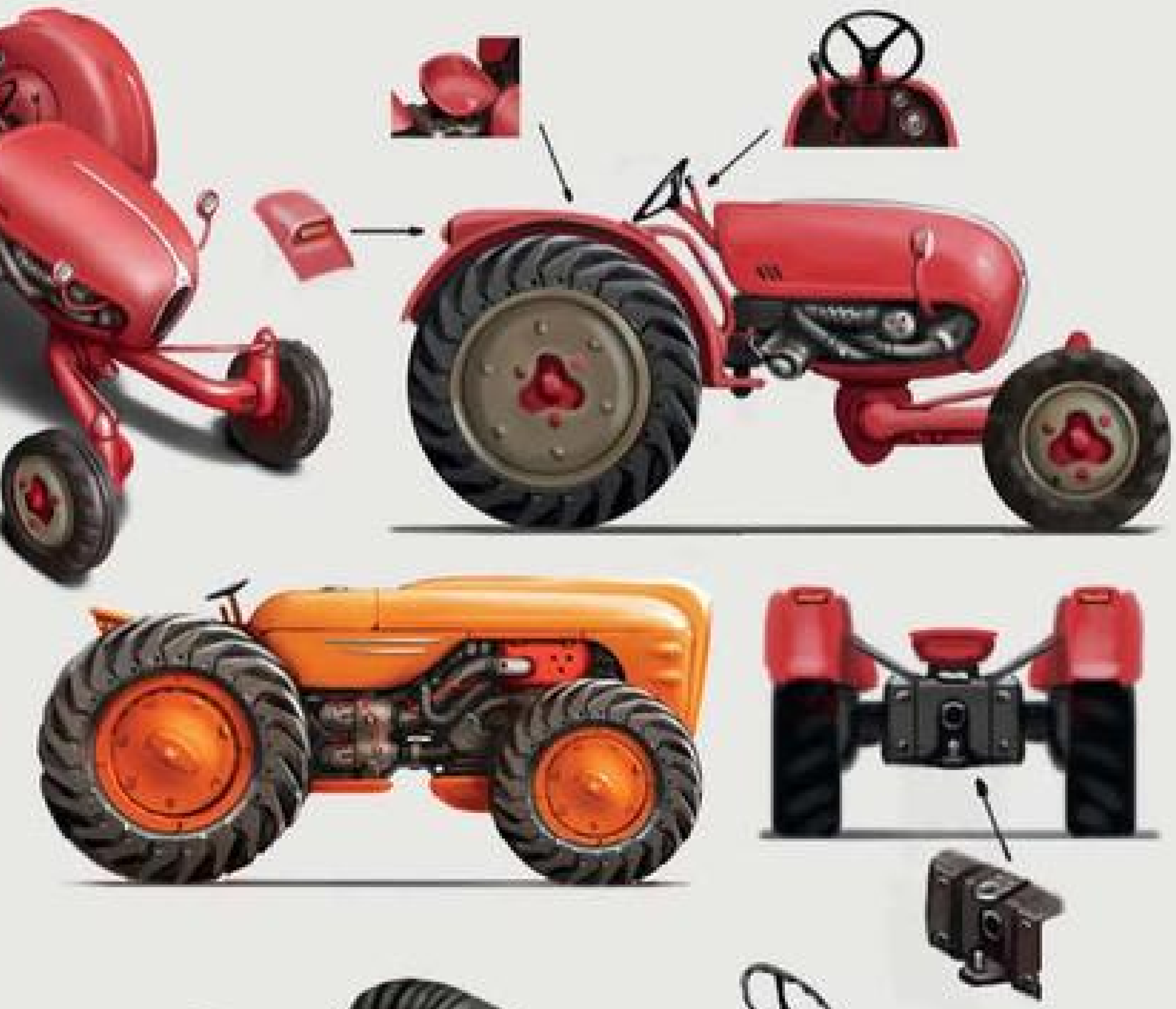
FORKLIFT





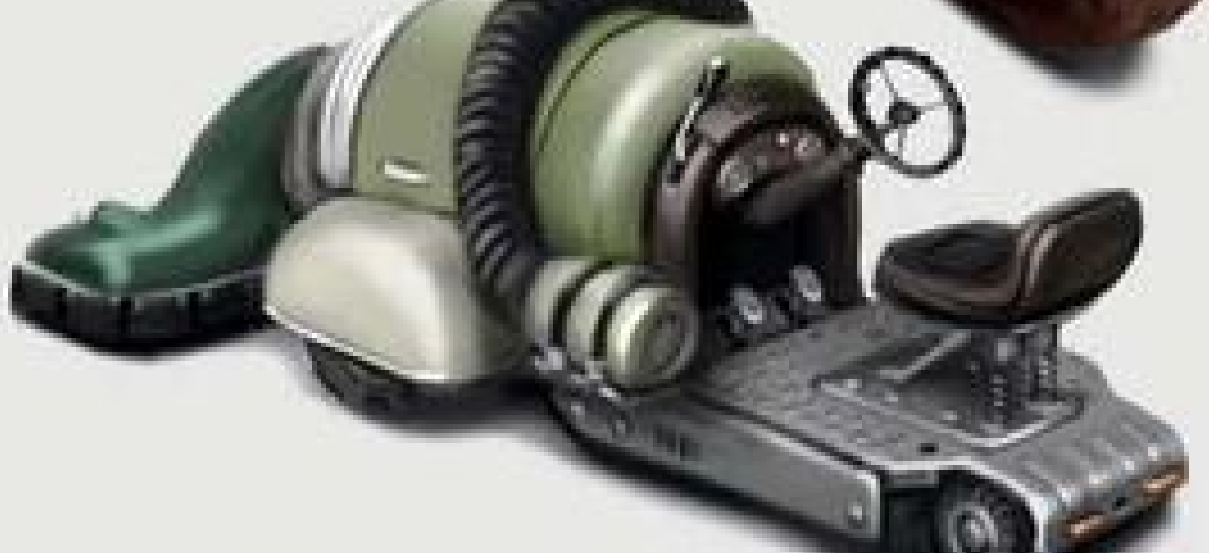
FORKLIFT

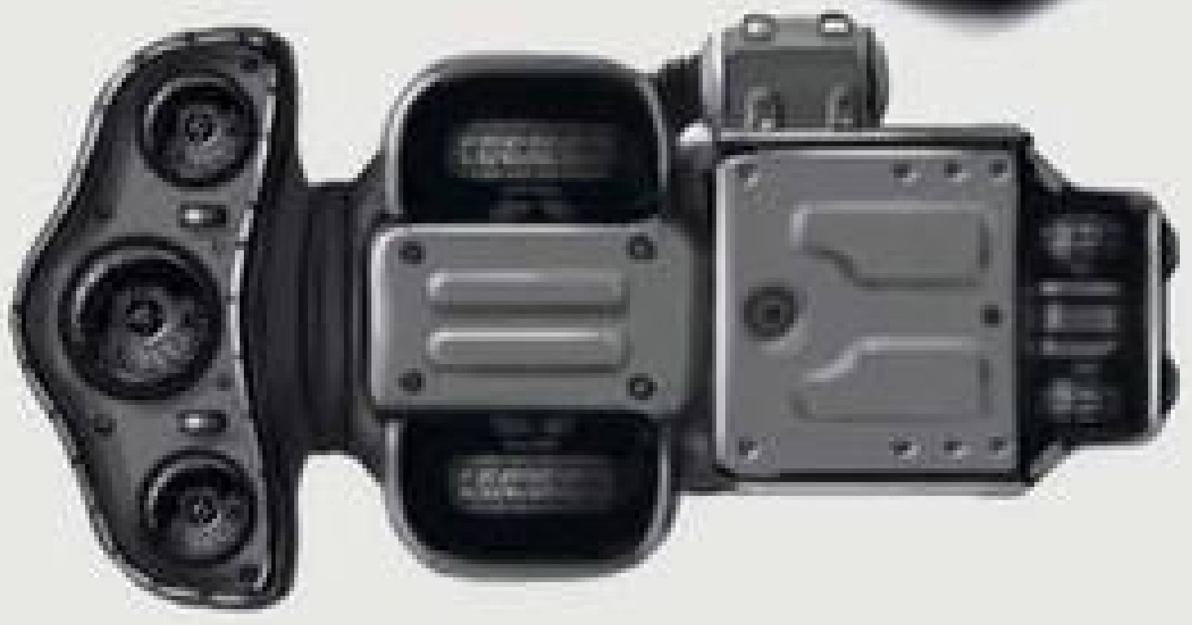


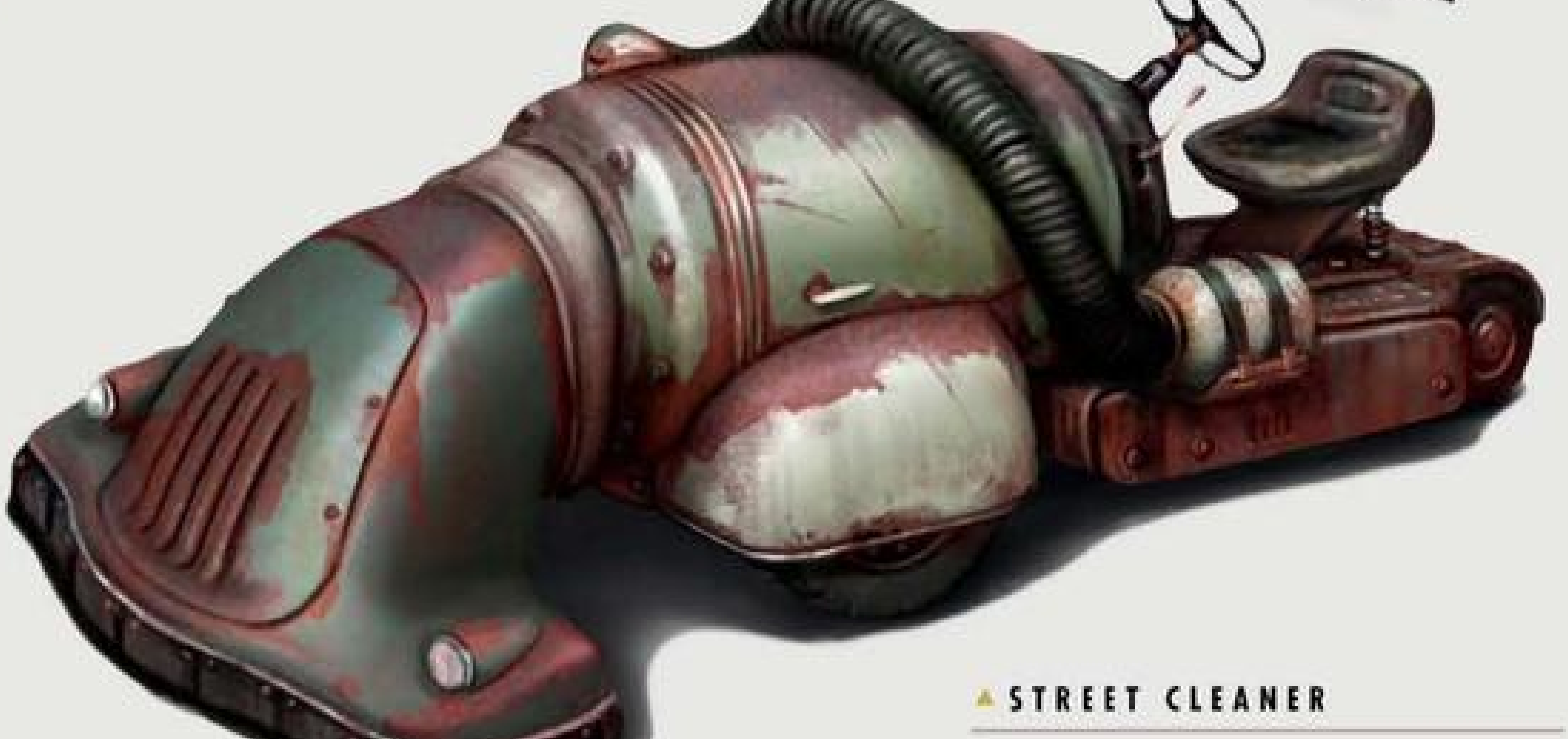


TRACTOR

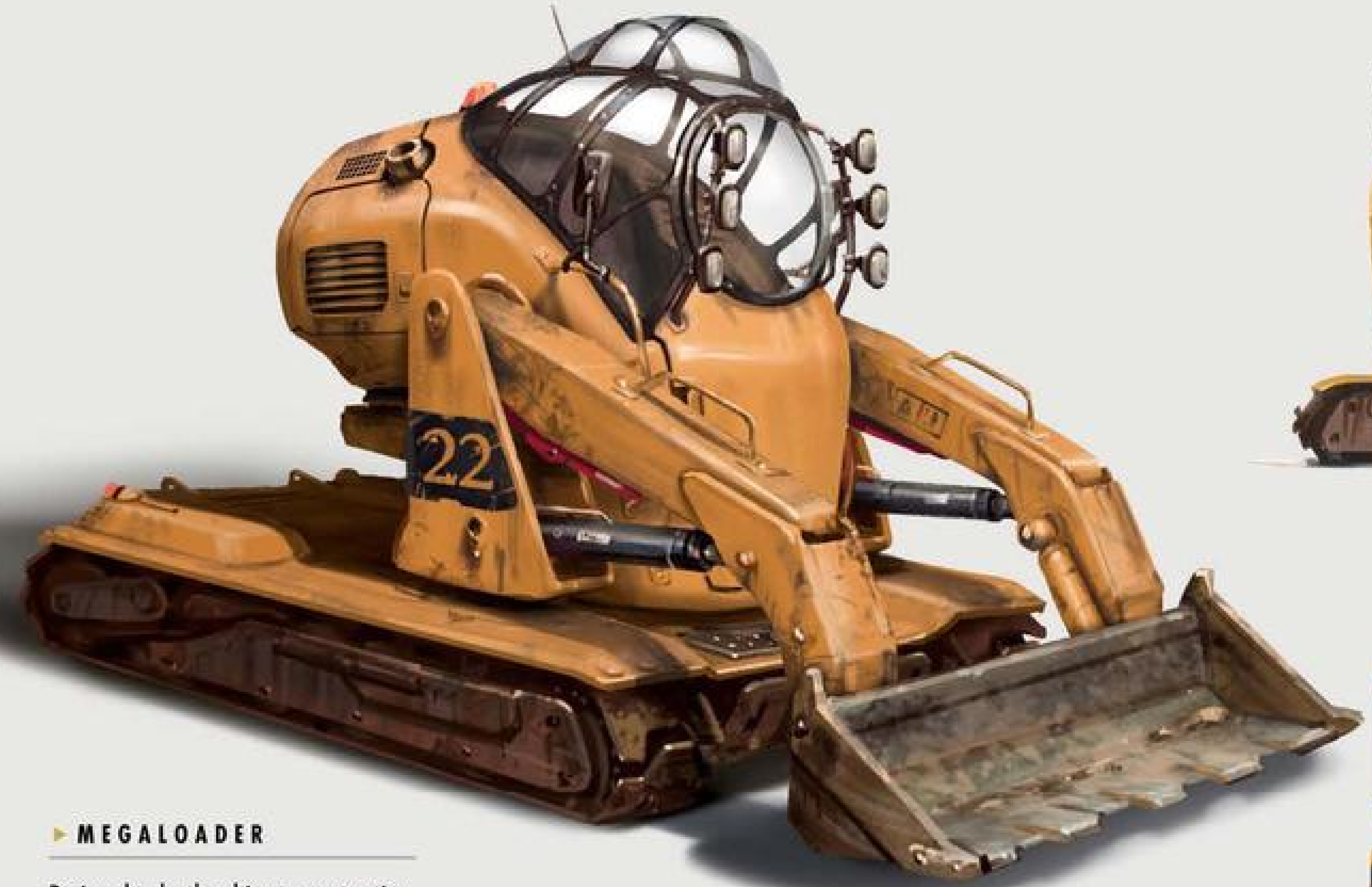
There's not a ton of farmland or fields to plow in the fairly dense Wasteland, but tractors have so much personality we made an effort to include one.

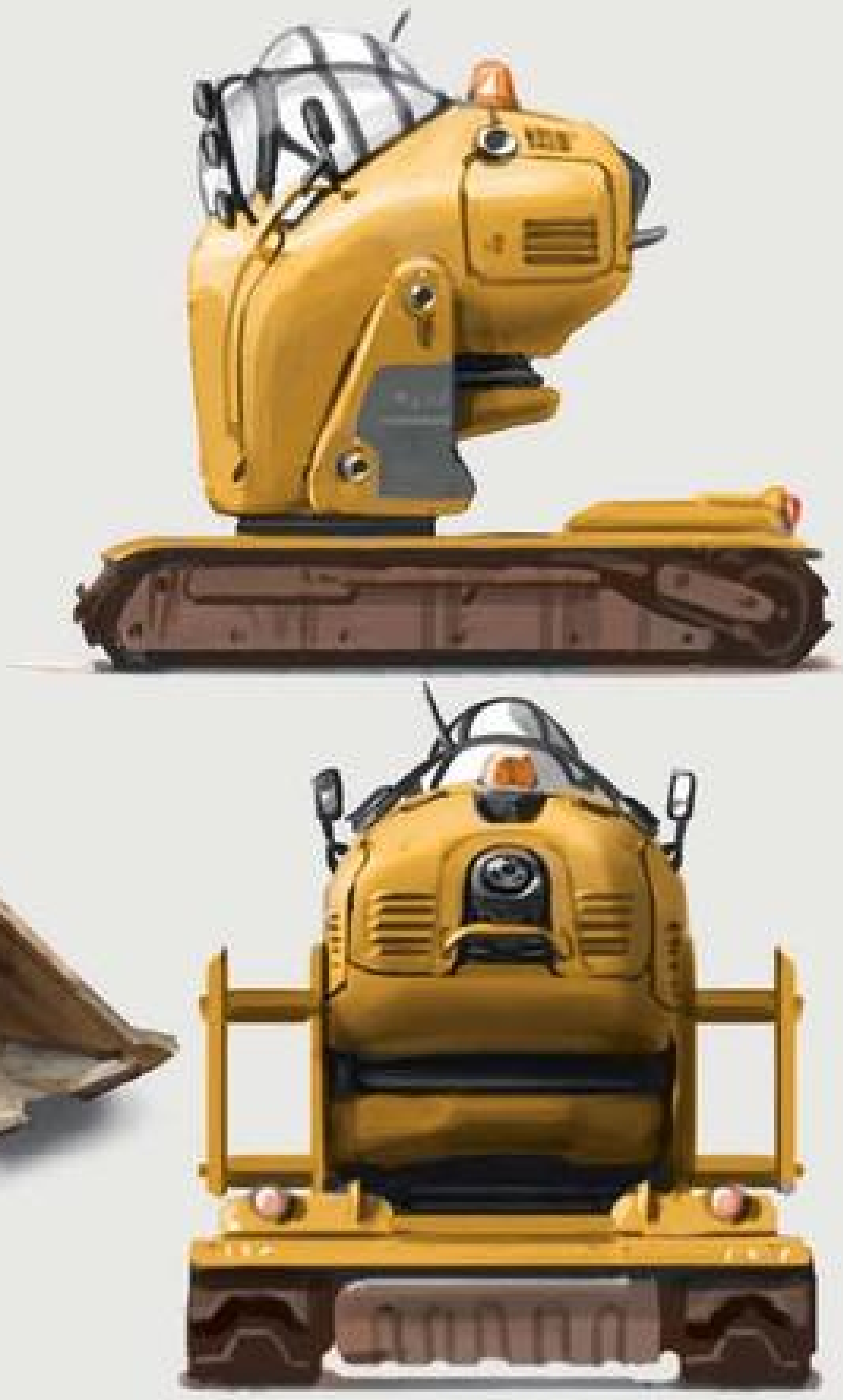






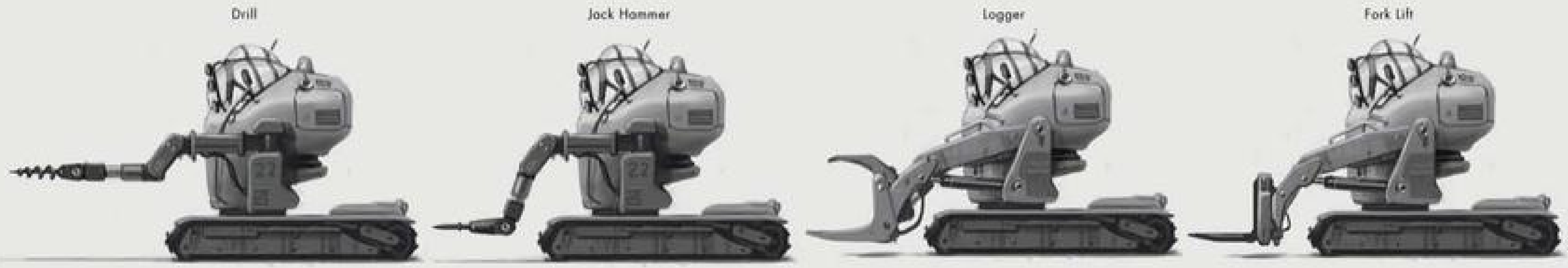
STREET CLEANER

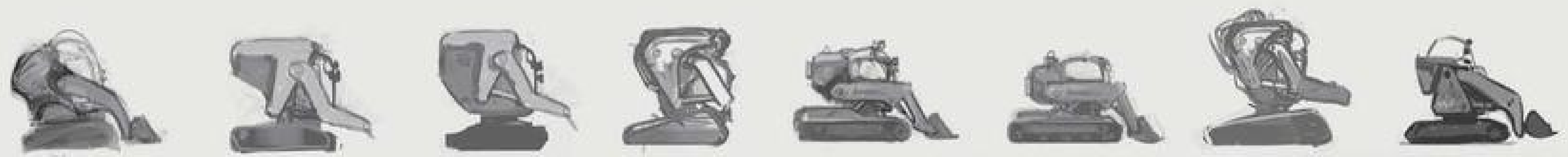


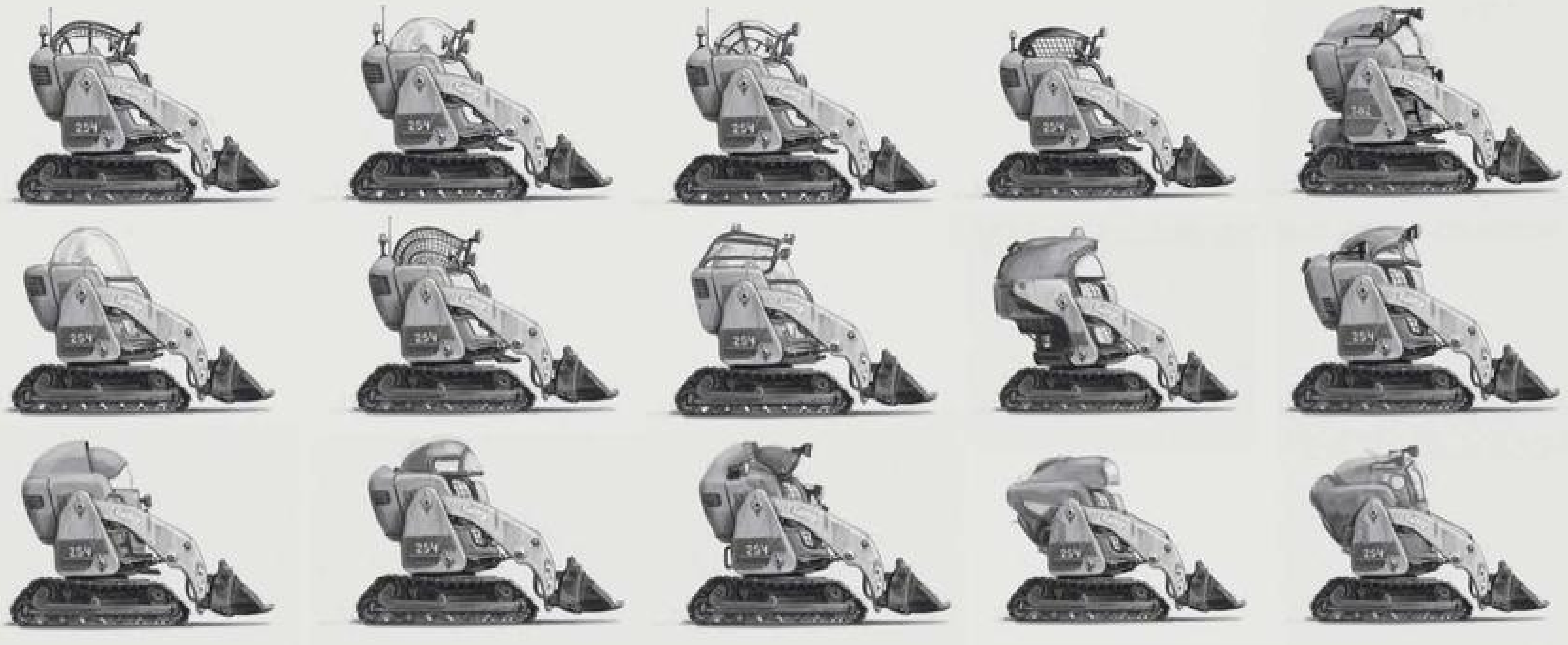


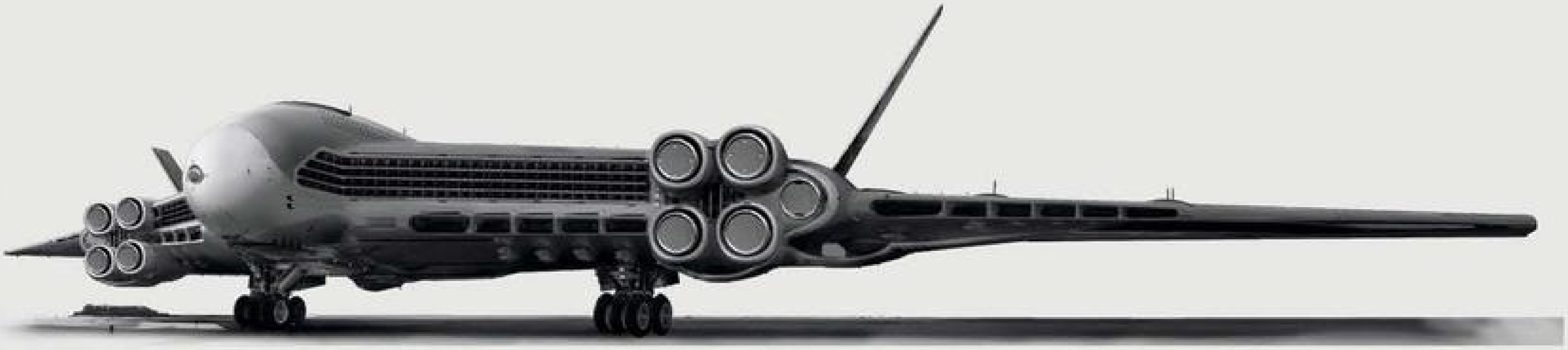
MEGALOADER

Designed to be the ultimate construction vehicle, the megaloader is able to take a variety of arm attachments for different work scenarios.

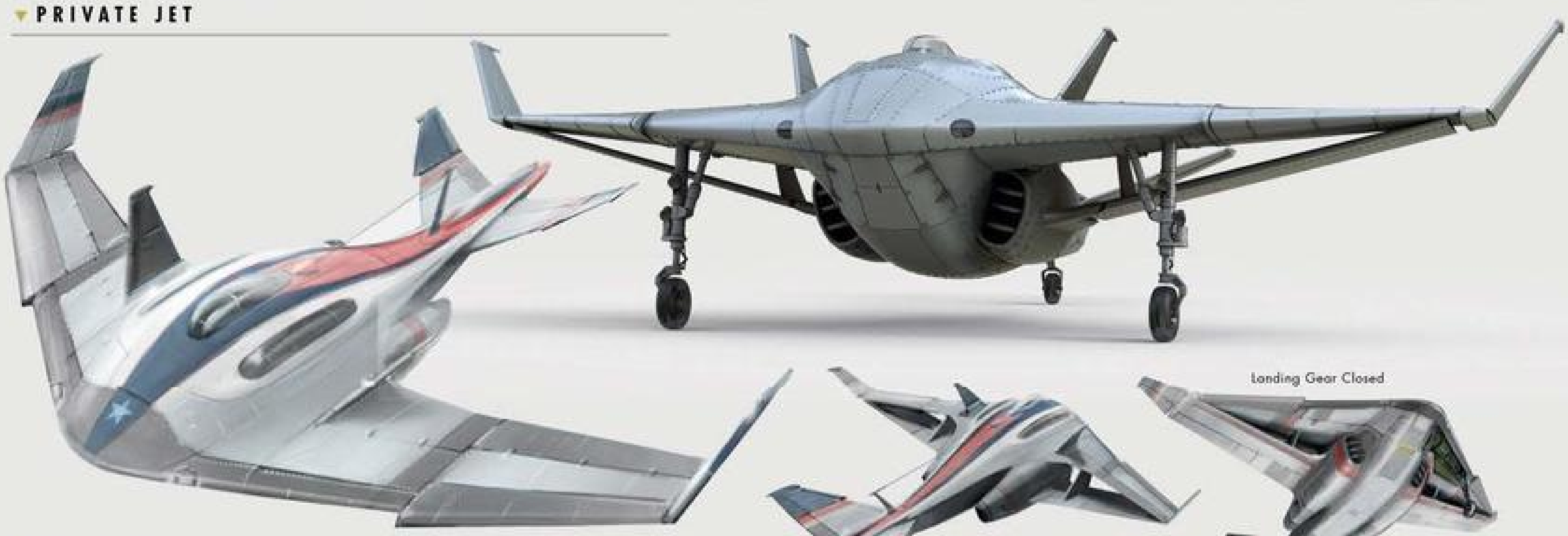

Drill
Jack Hammer
Logger
Fork Lift



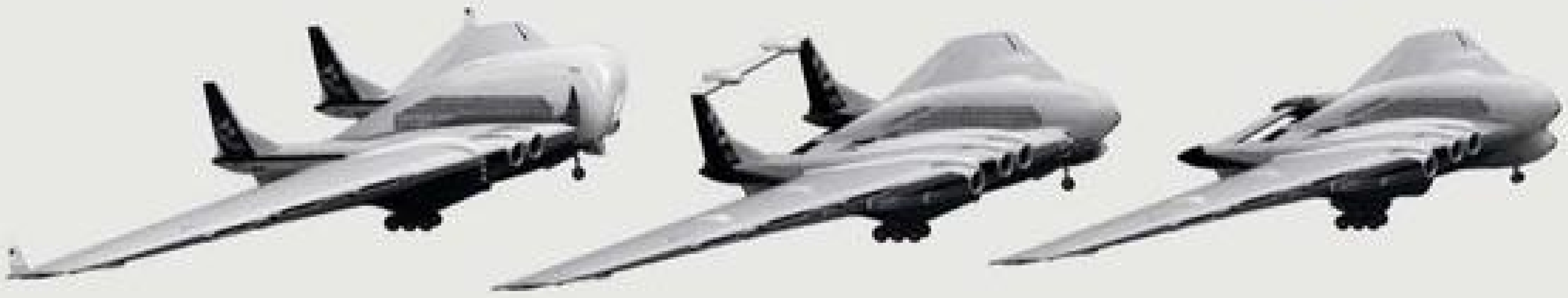


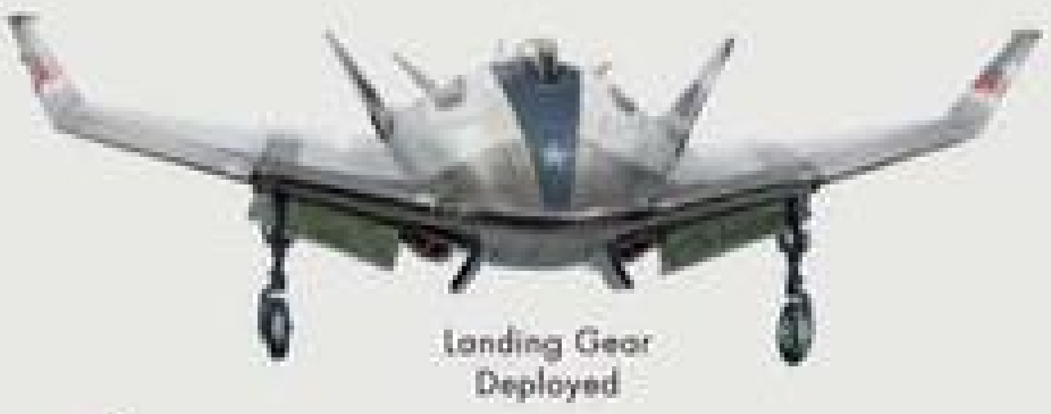


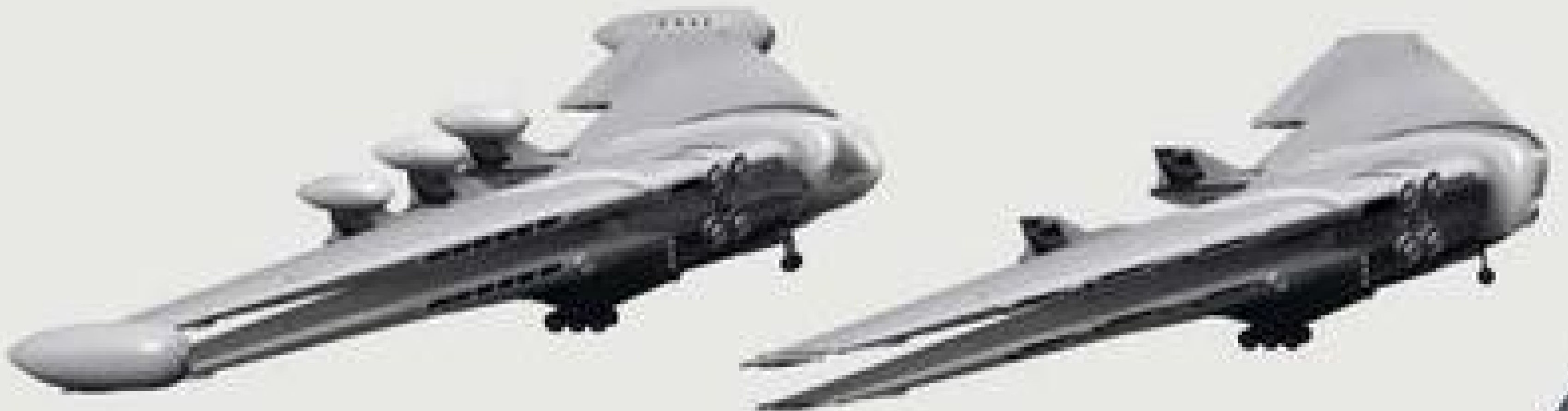
PRIVATE JET

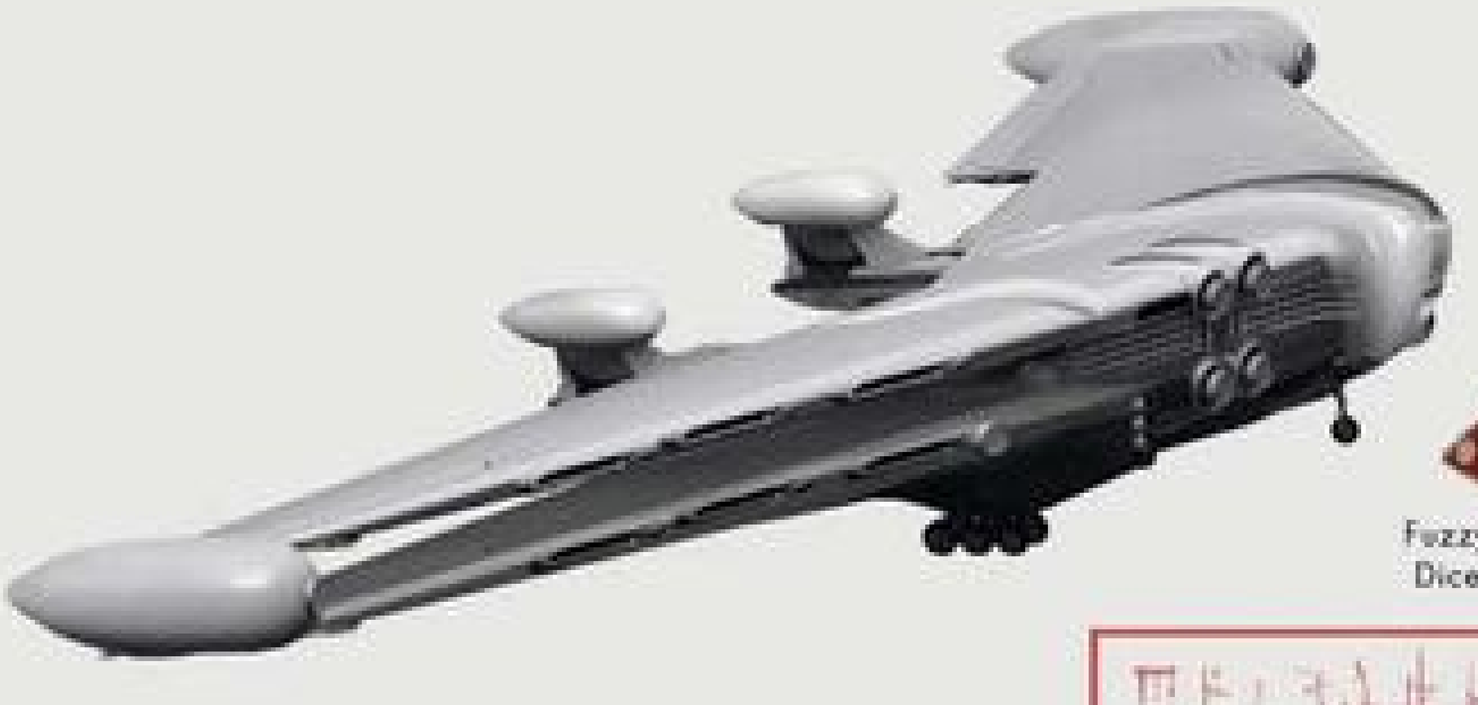

Landing Gear Closed

PLANE IDEAS



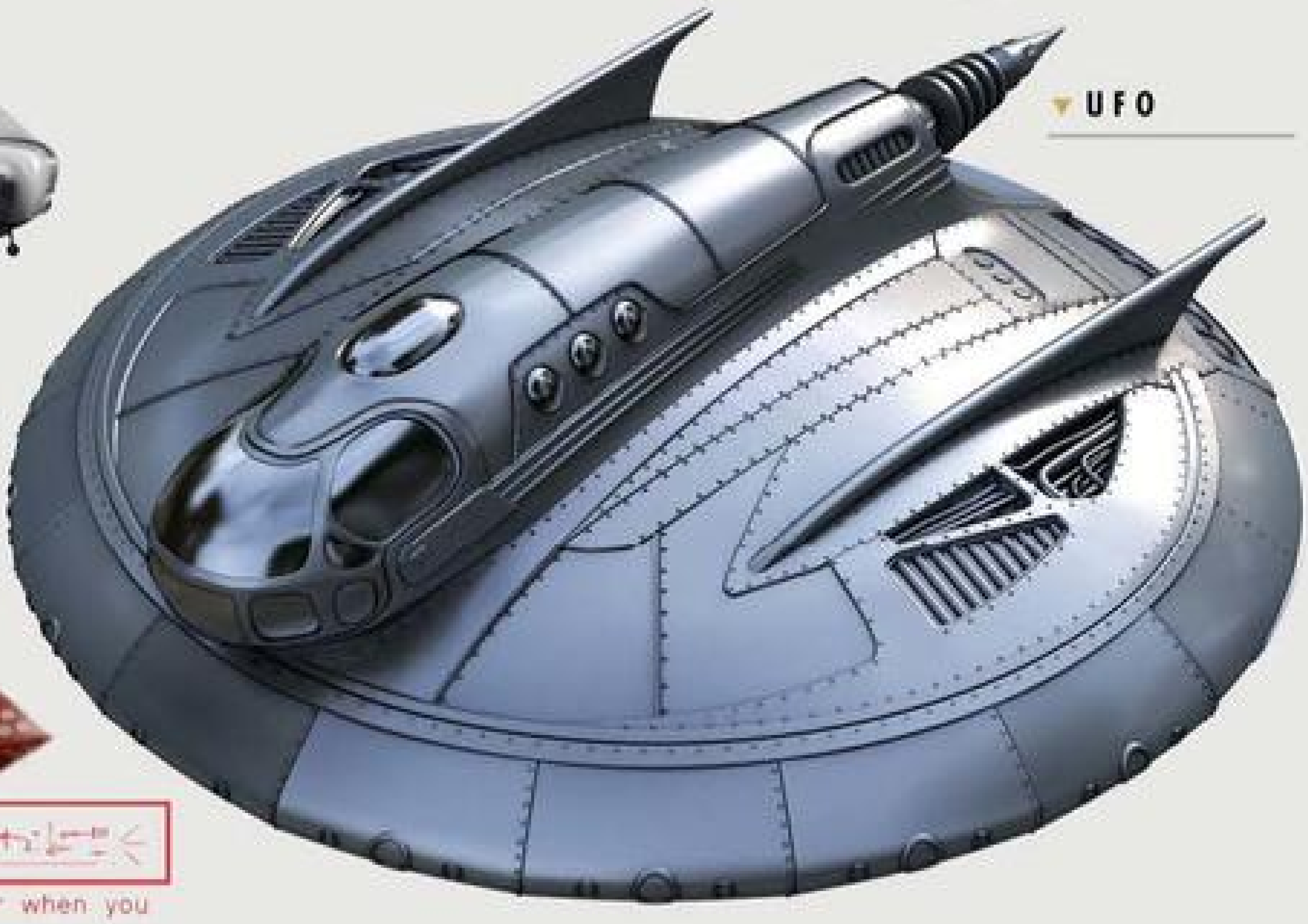

Landing Gear Deployed

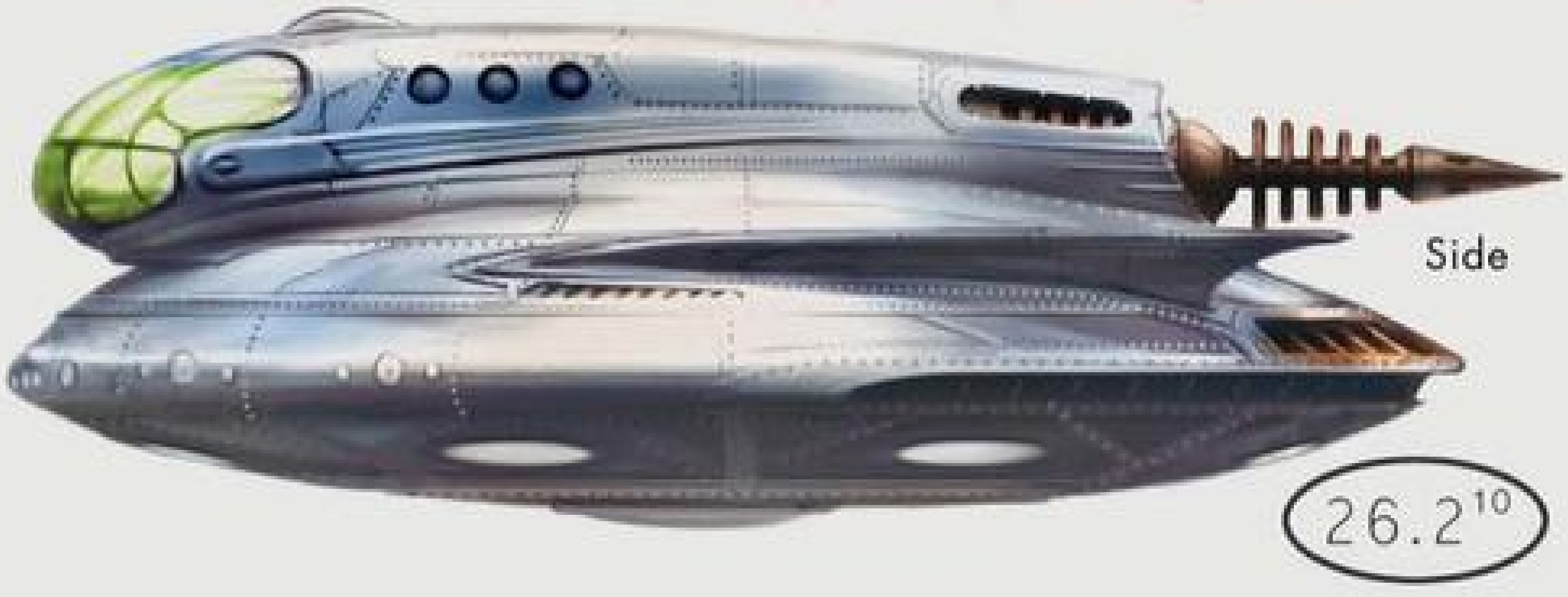


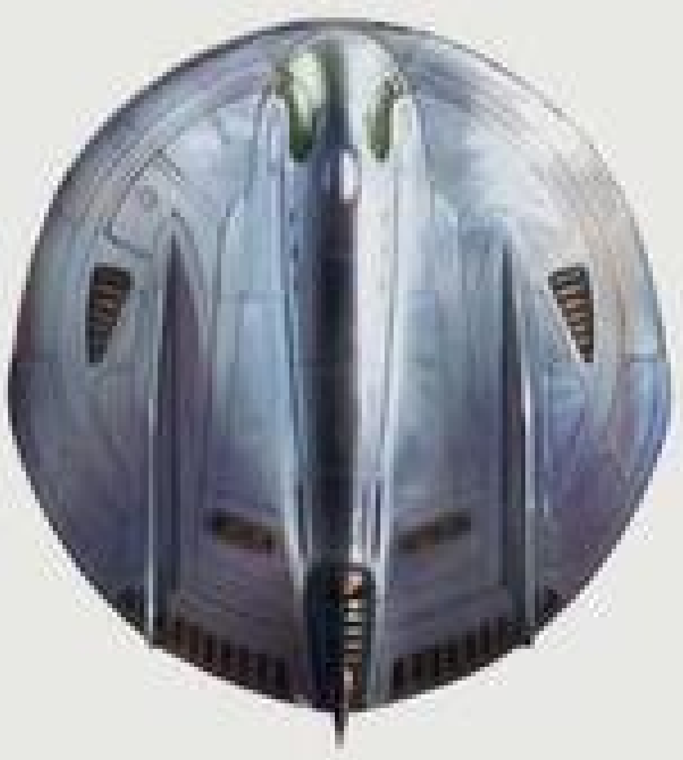


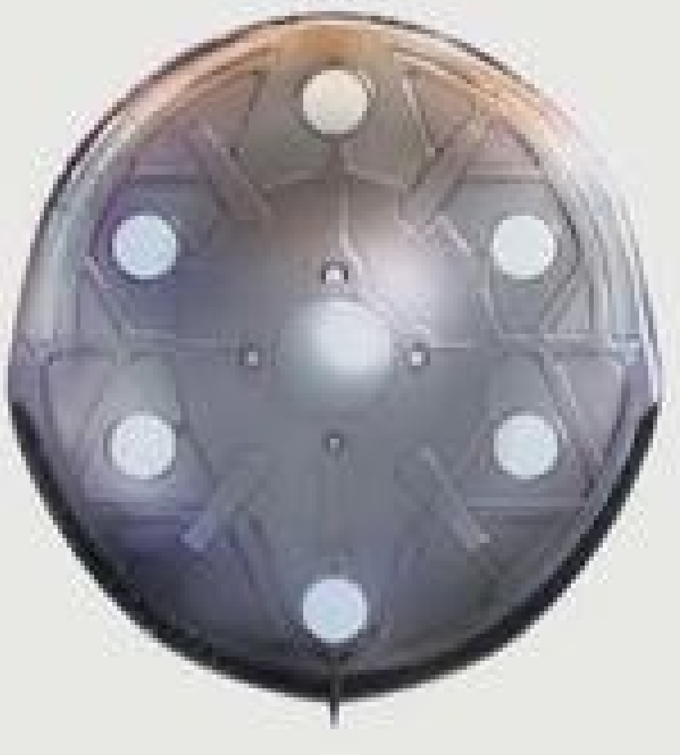
(You can have my Blaster when you pry it from my cold 3 fingered hand.)

UFO

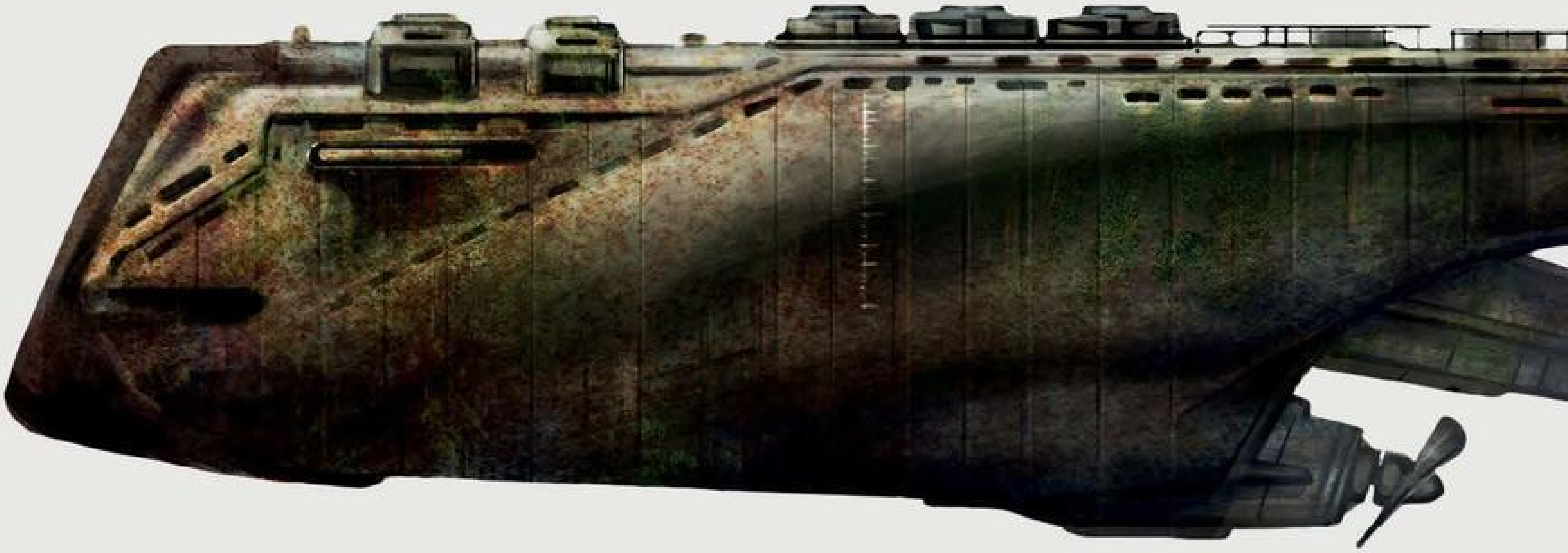


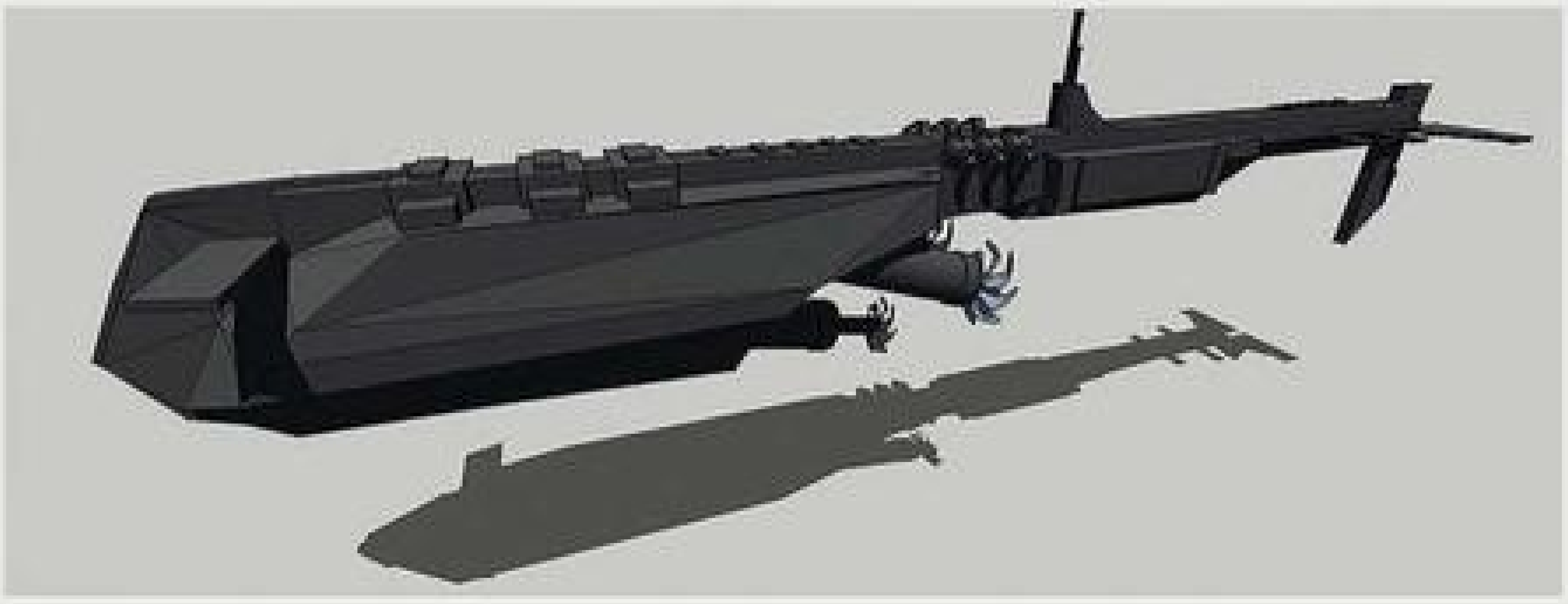


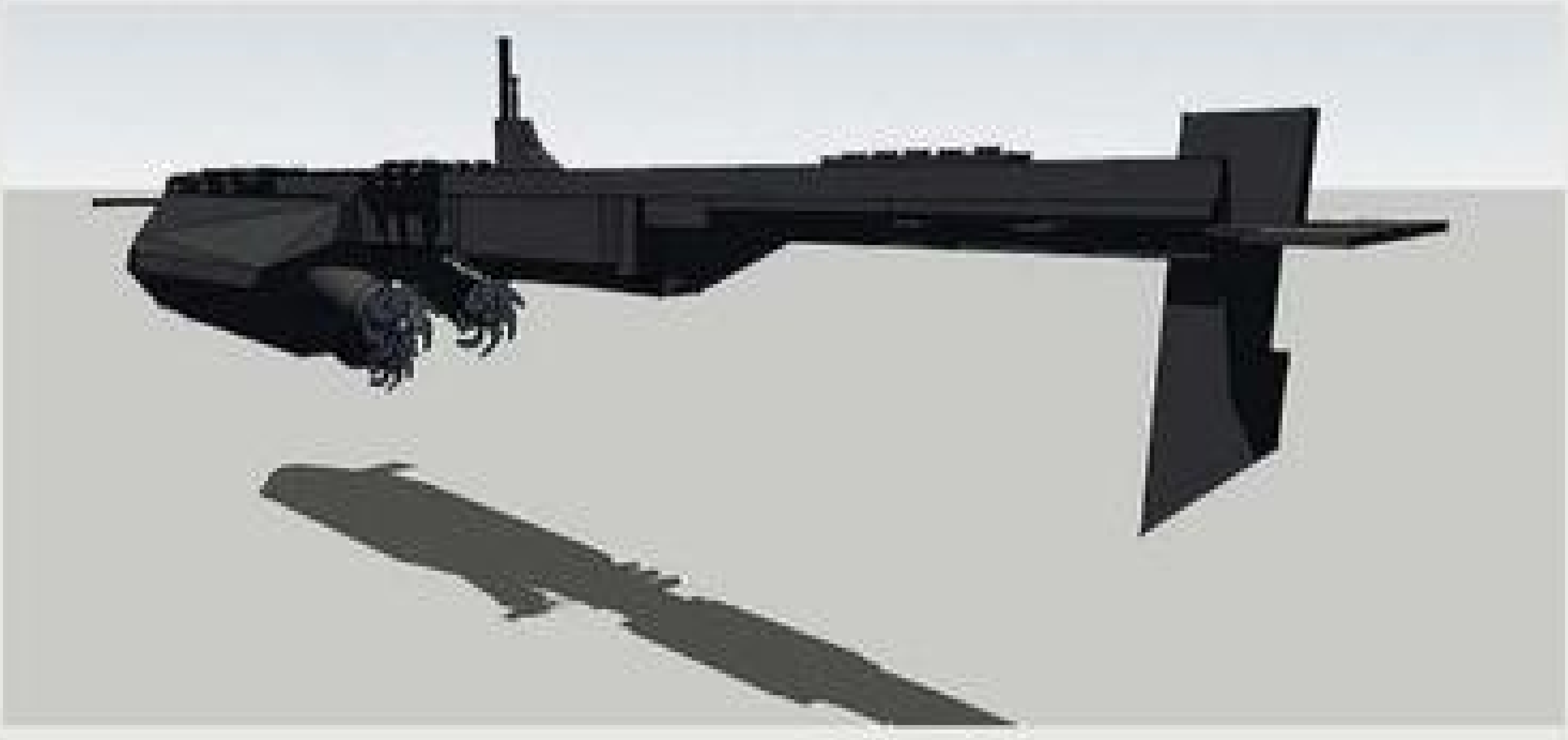




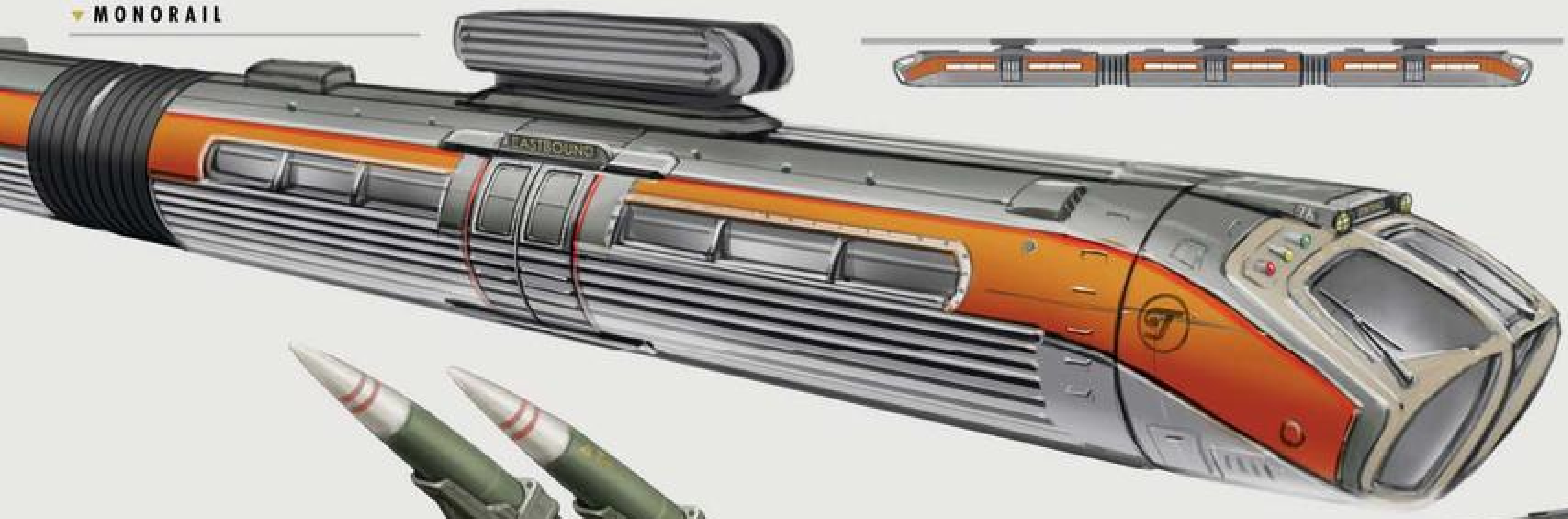
SUBMARINE



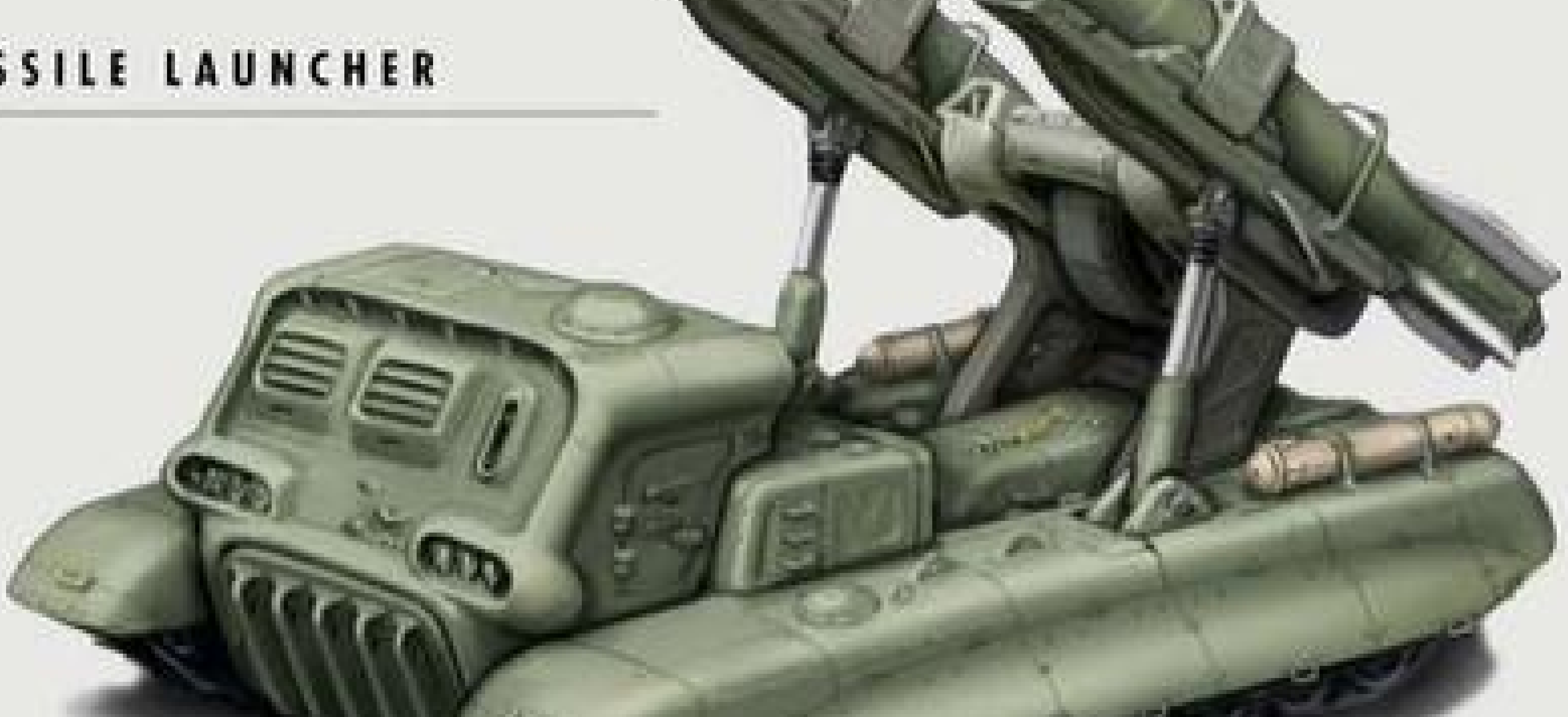


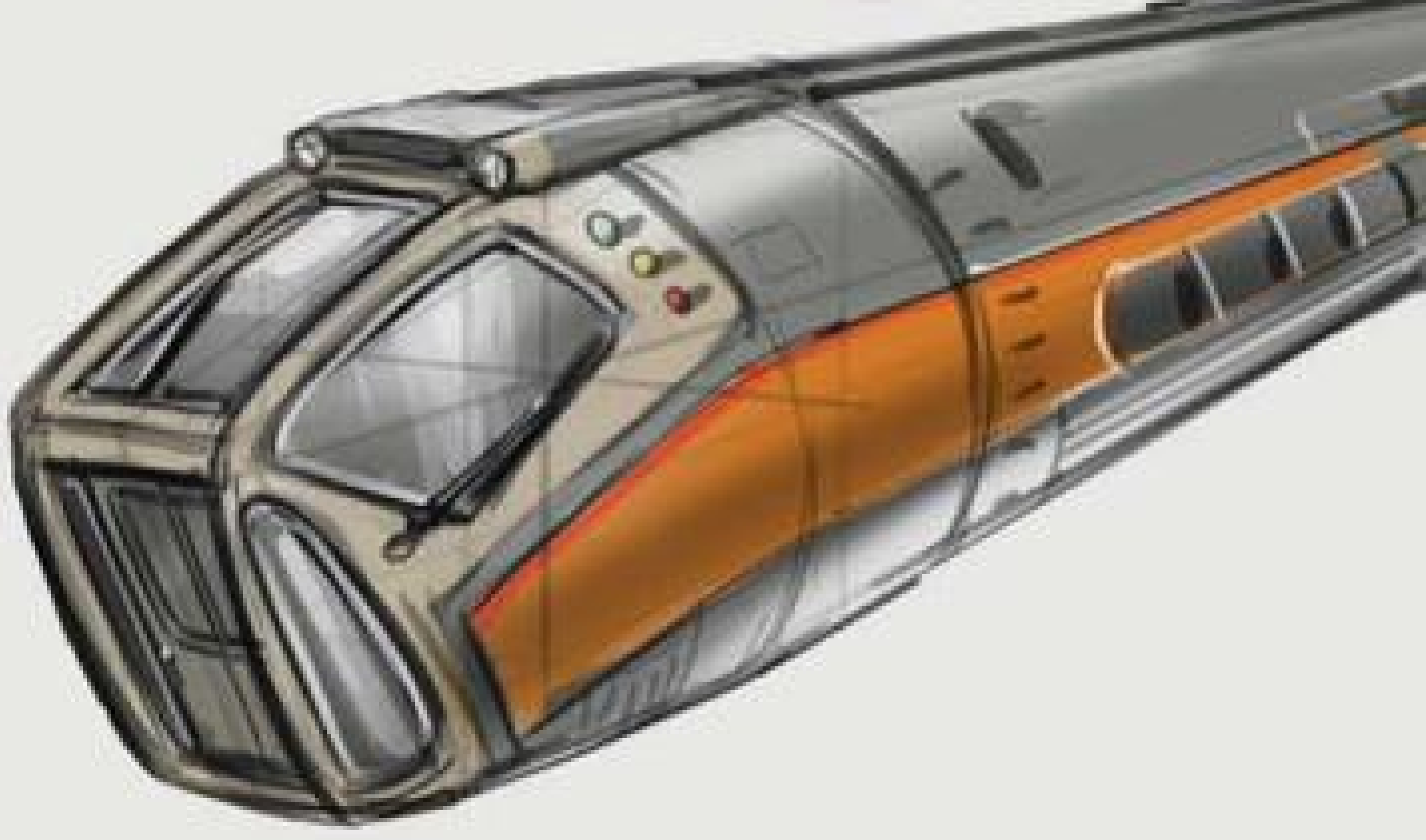


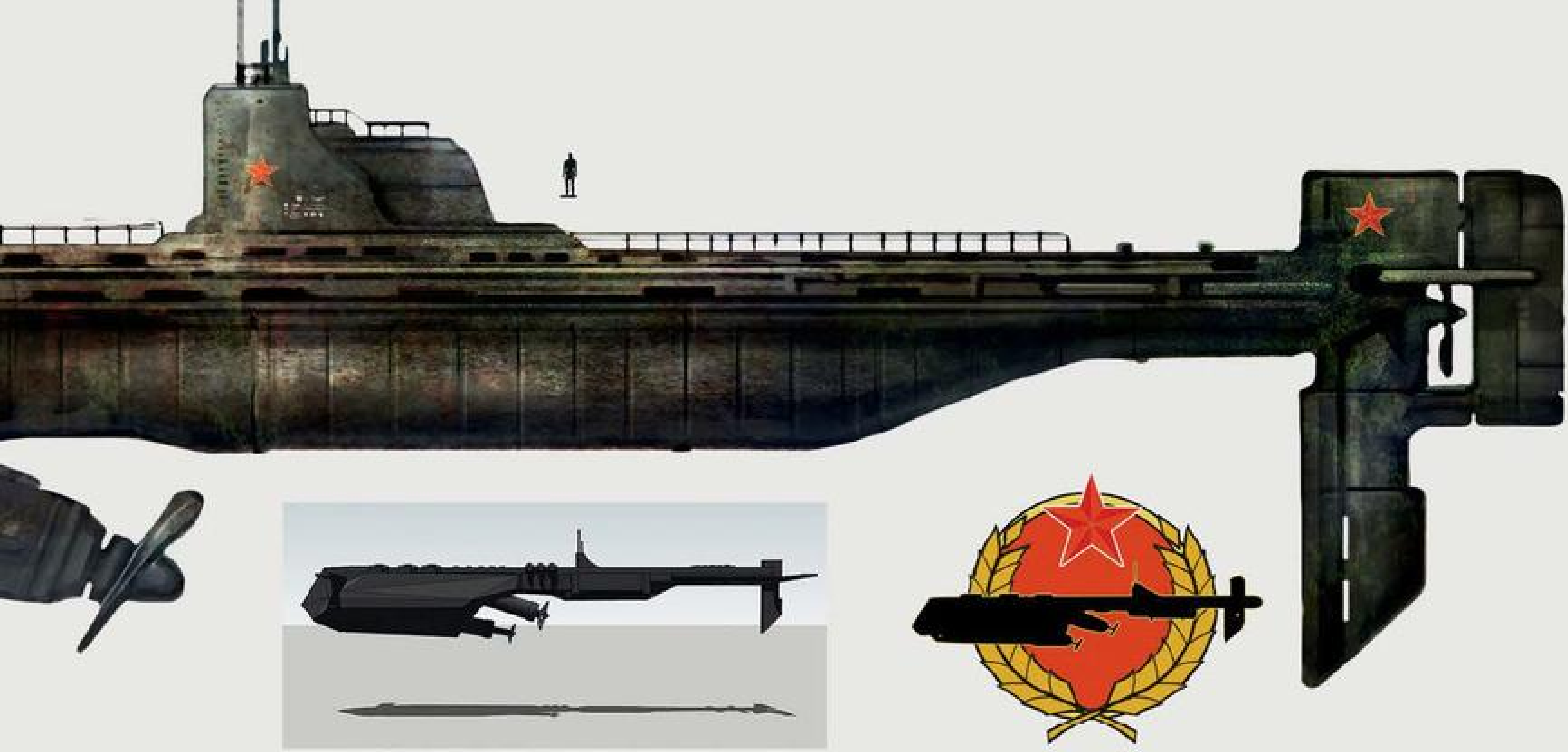
MONORAIL



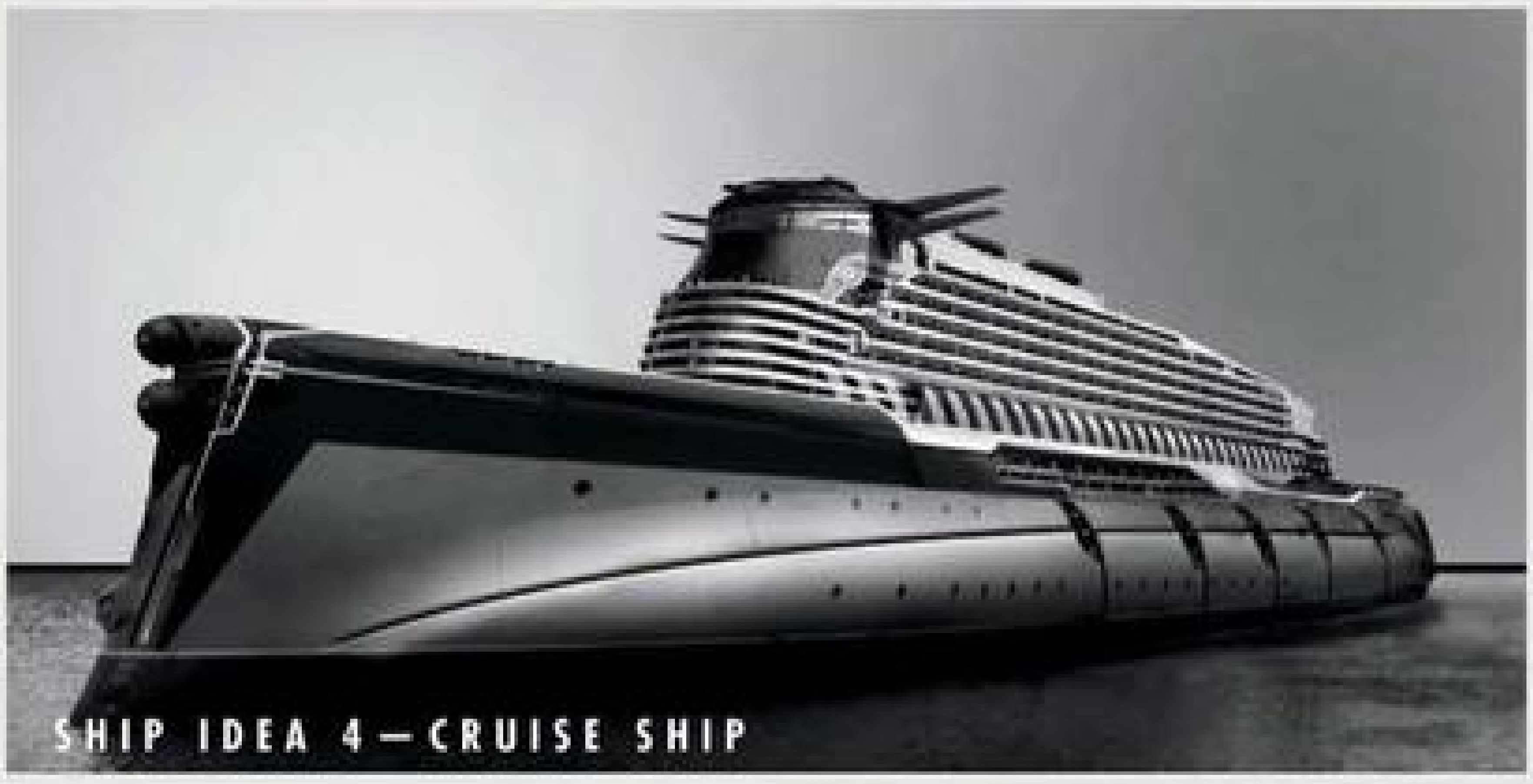
MISSILE LAUNCHER



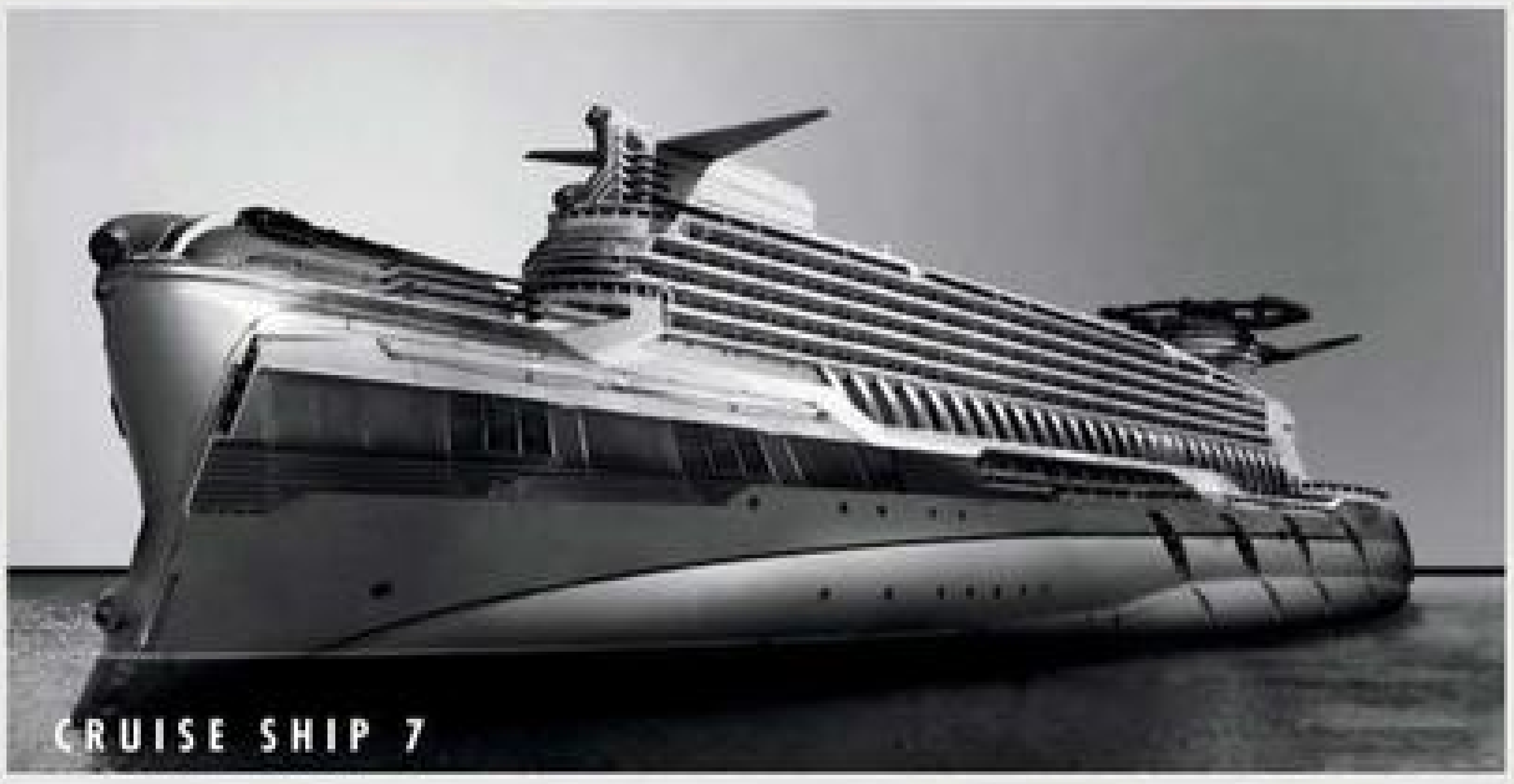




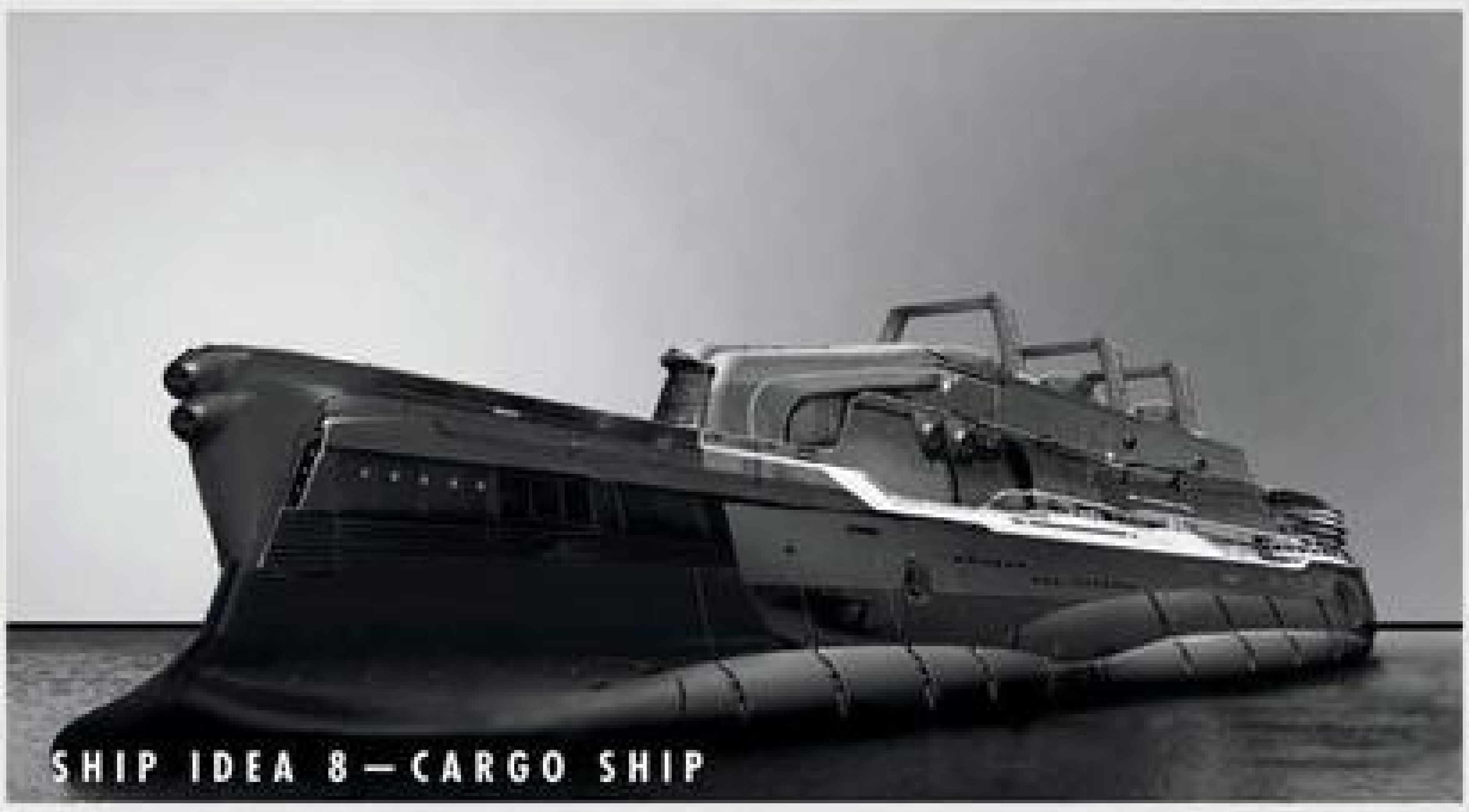
Proxy Model for Paintovers



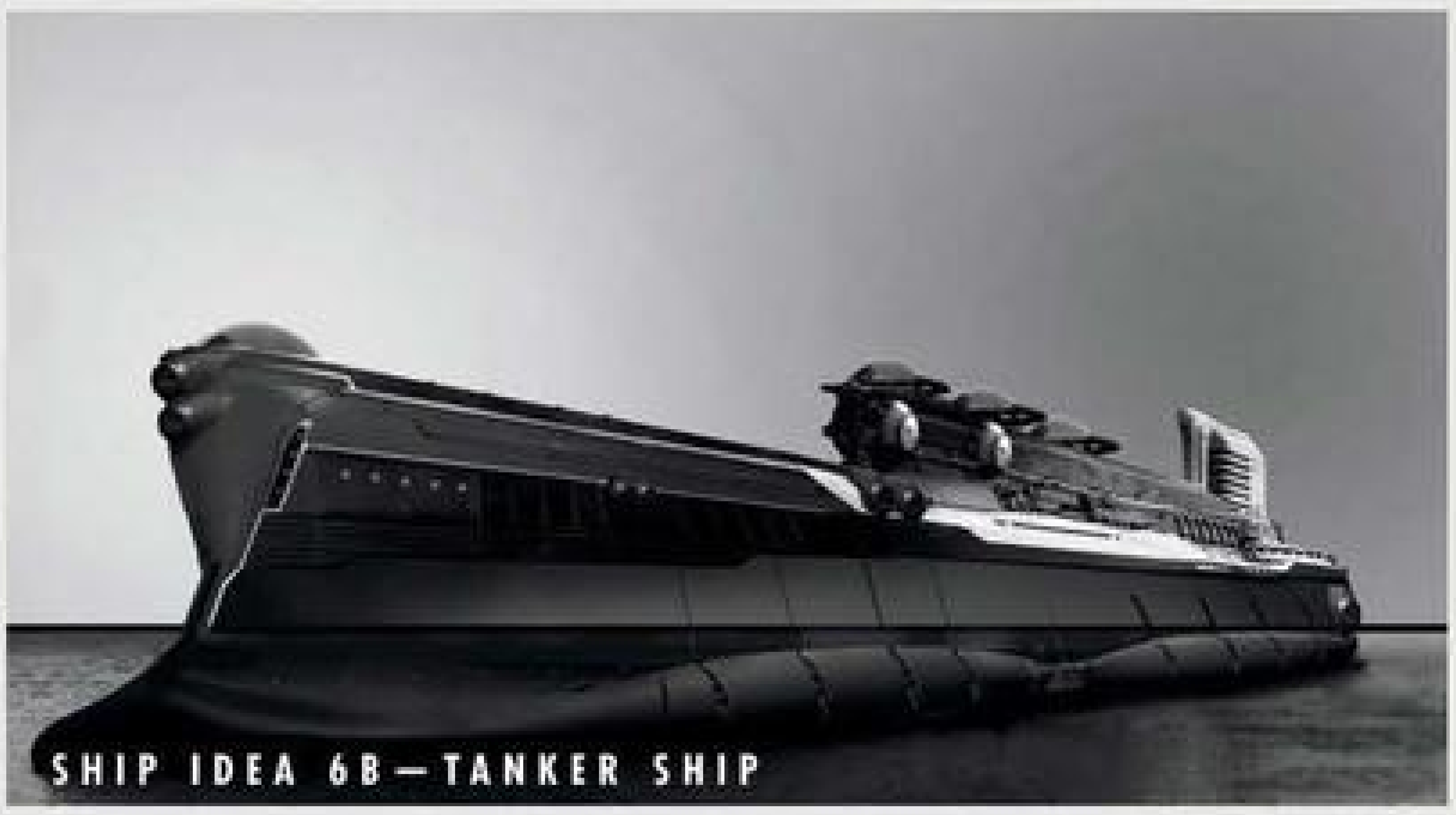
SHIP IDEA 4—CRUISE SHIP



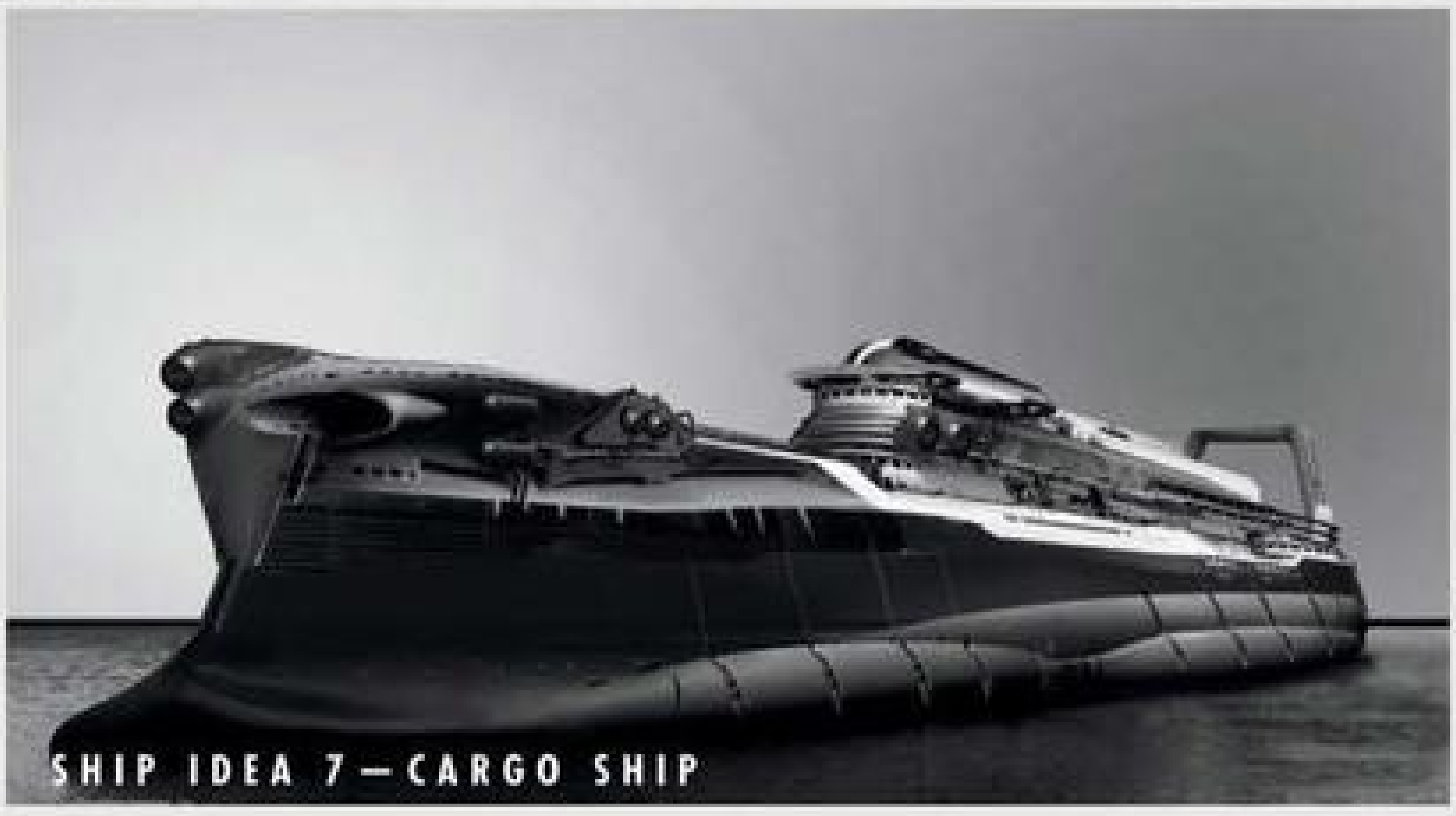
CRUISE SHIP 7



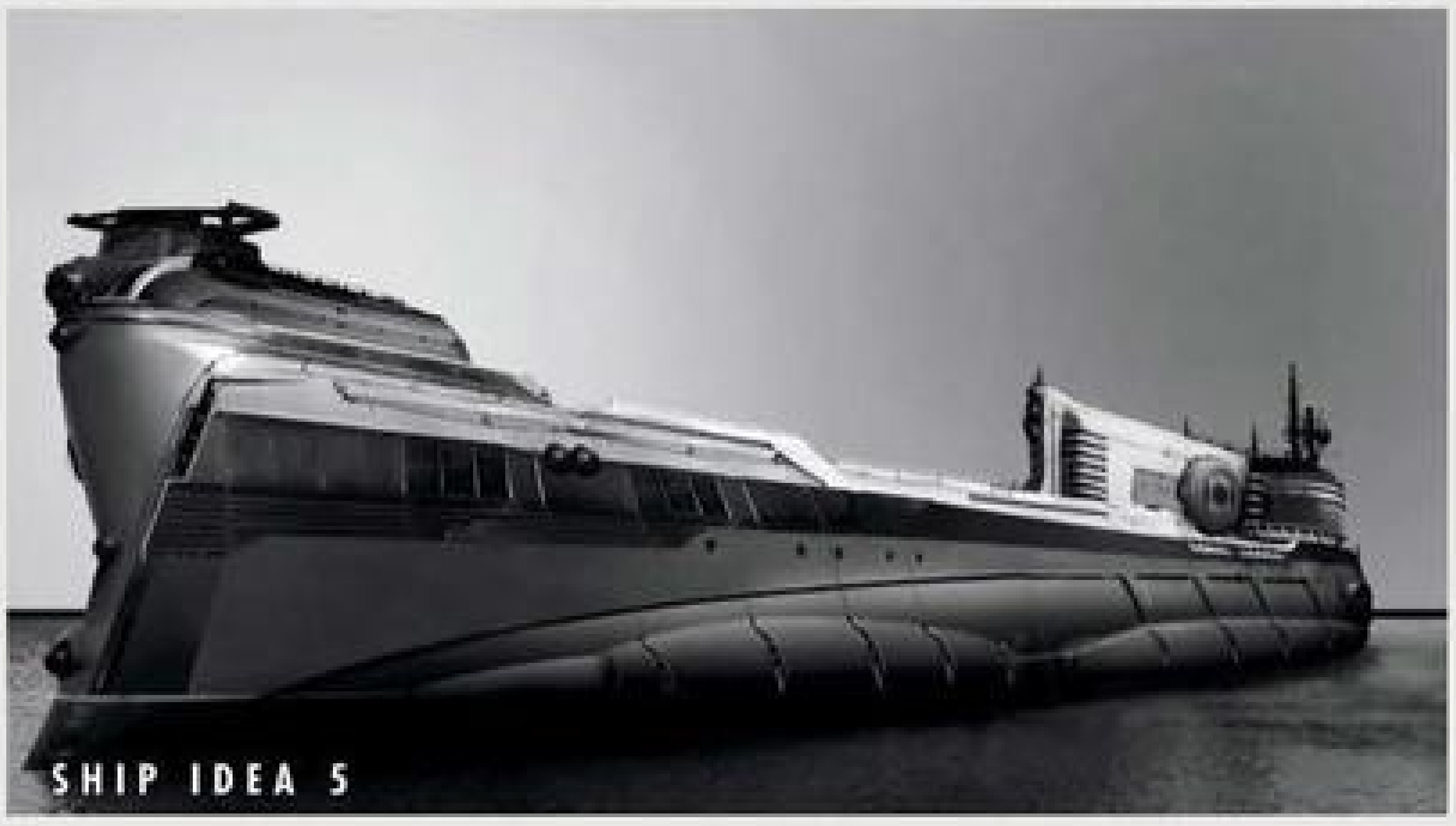
SHIP IDEA 8—CARGO SHIP



SHIP IDEA 6B—TANKER SHIP

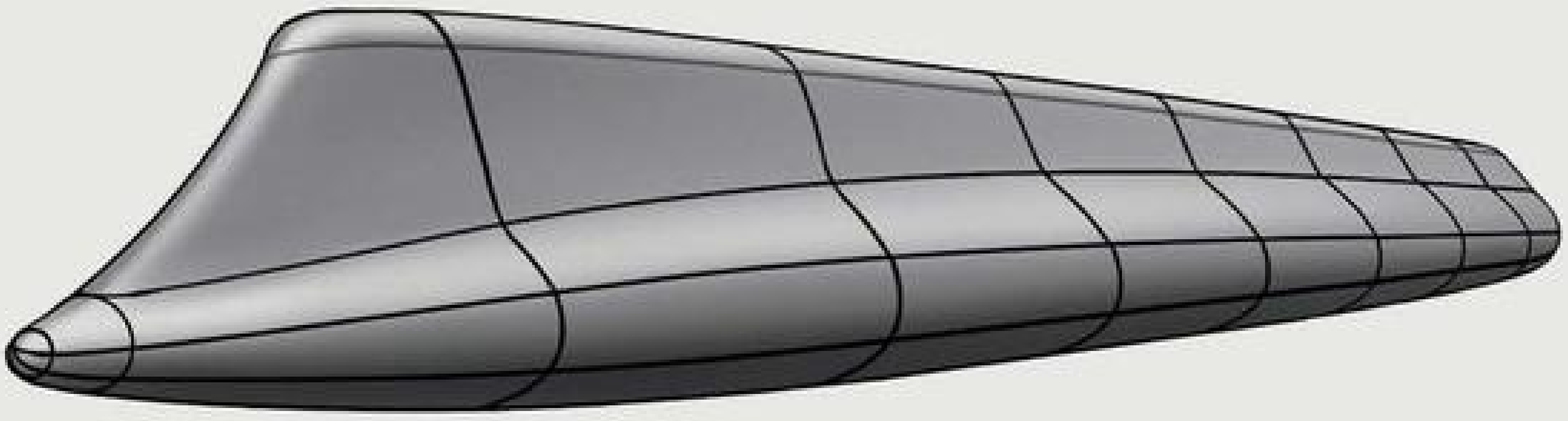


SHIP IDEA 7—CARGO SHIP

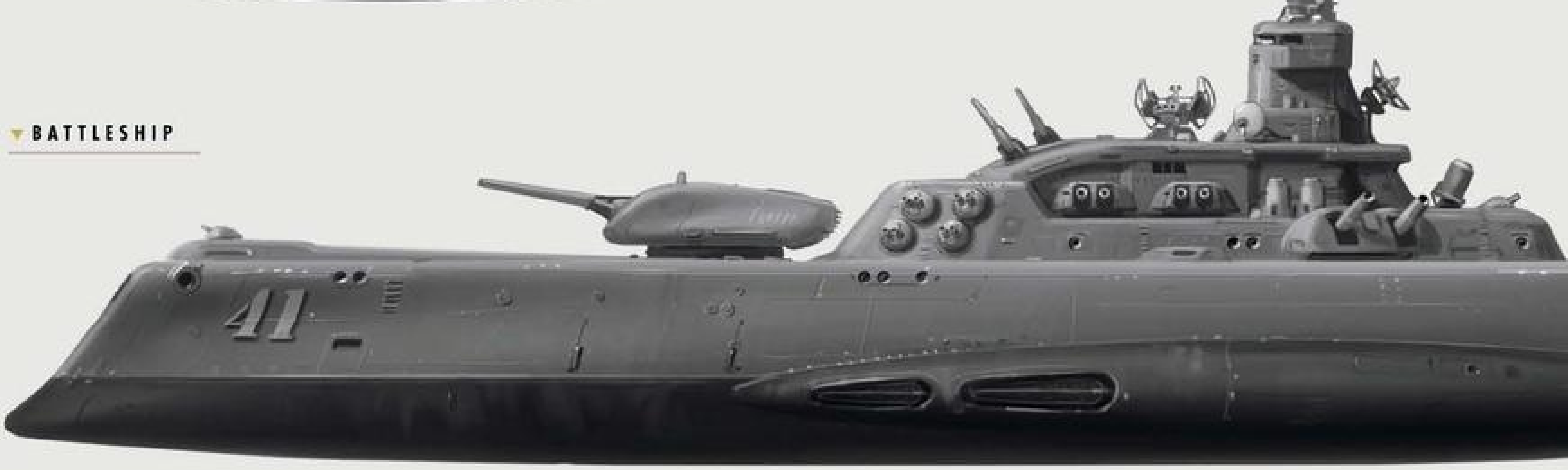


SHIP IDEA 5

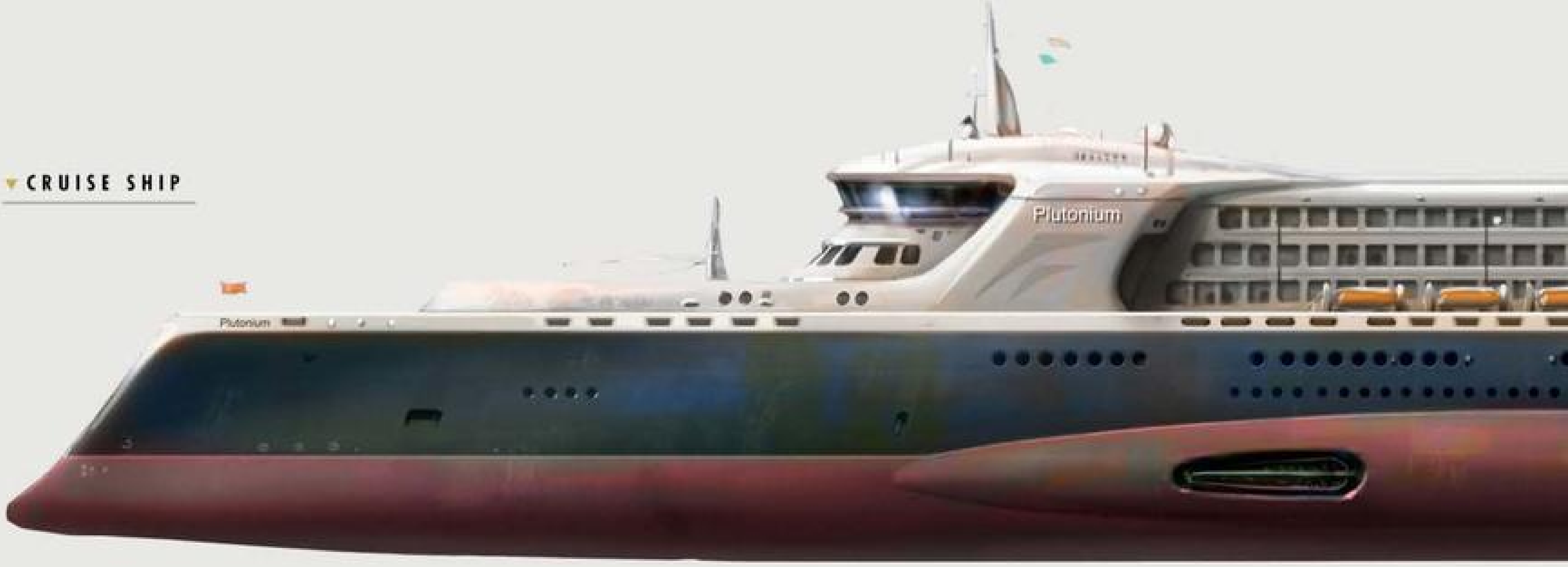
SHIP HULL SHAPE STUDY



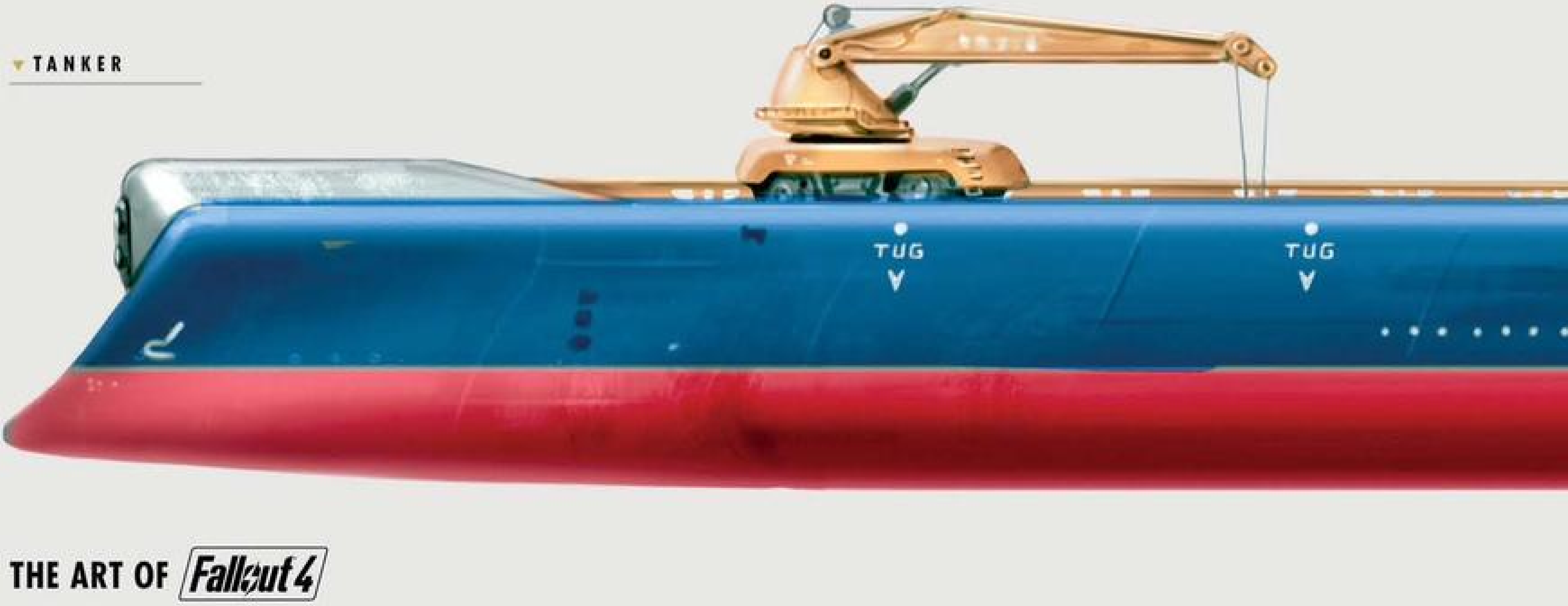
BATTLESHIP

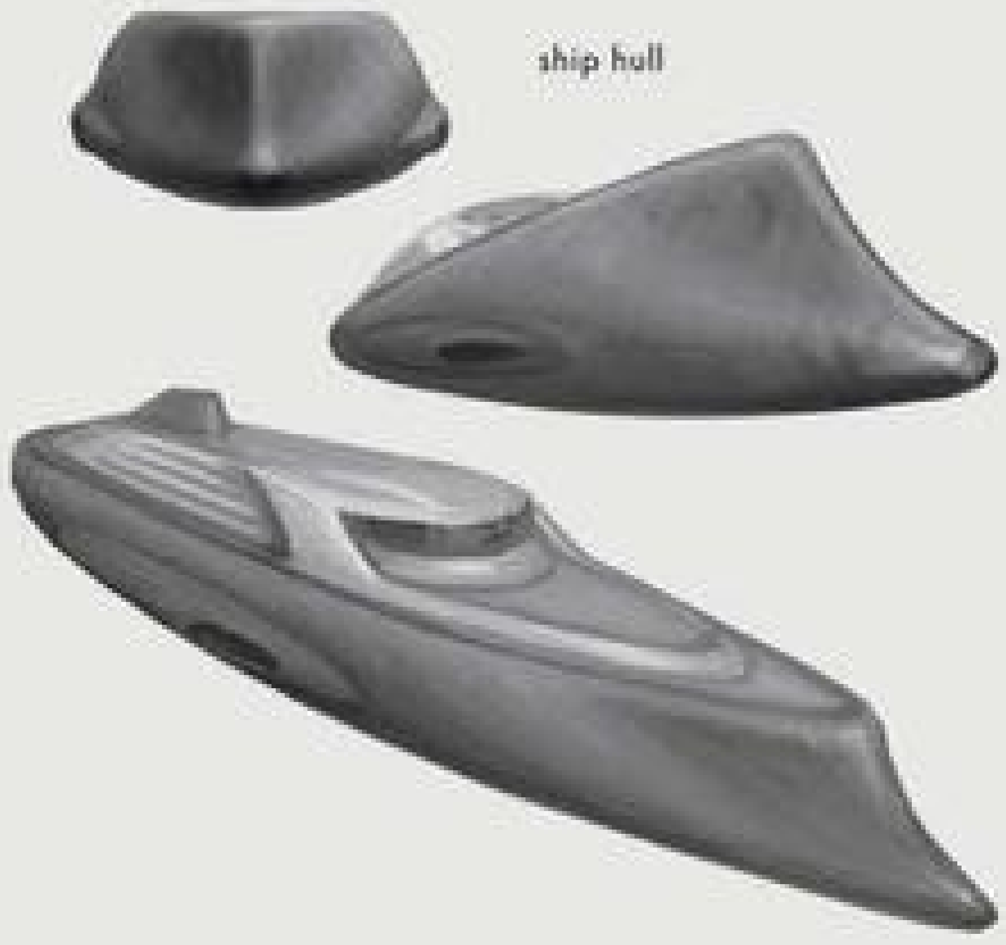


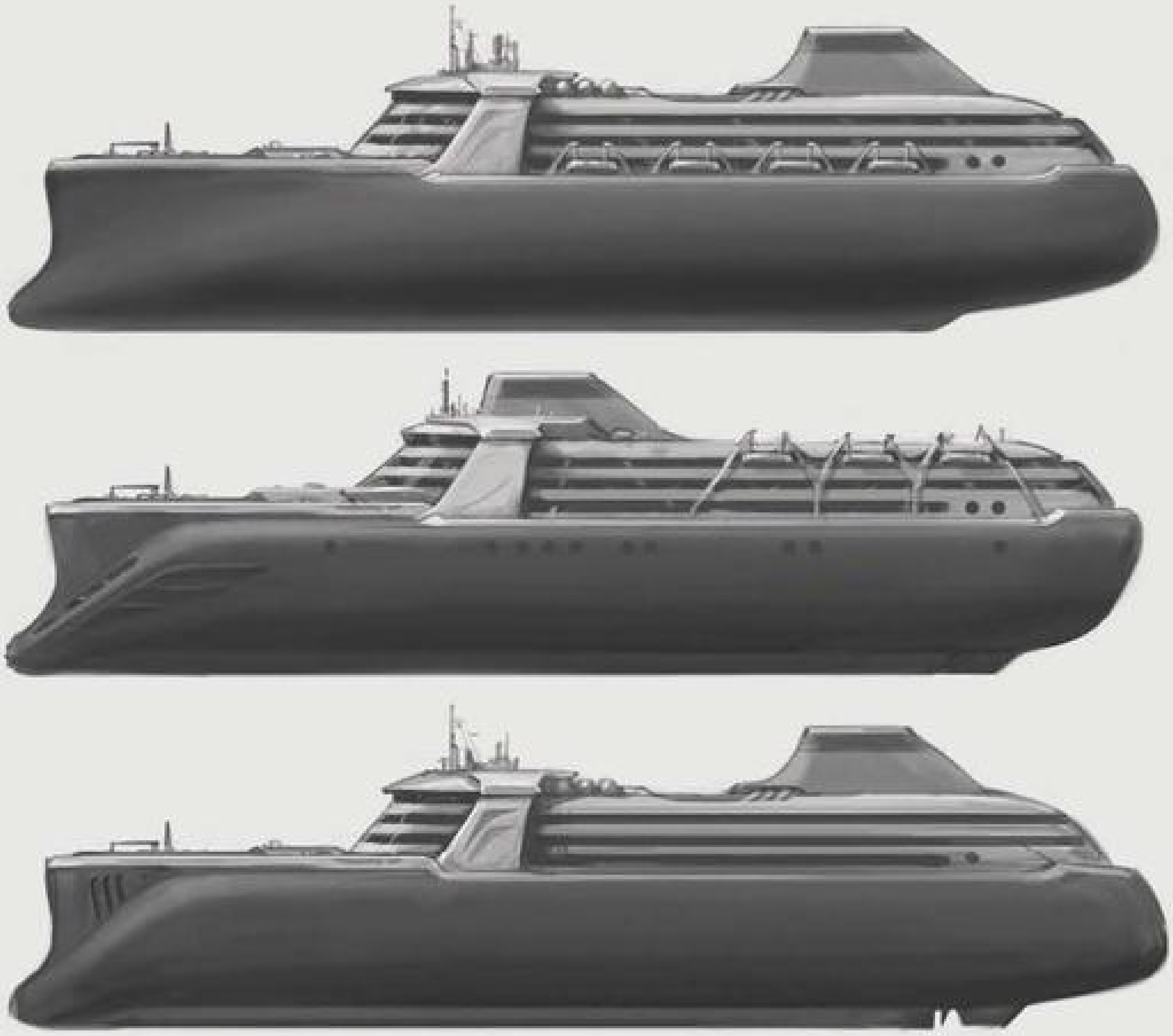
CRUISE SHIP

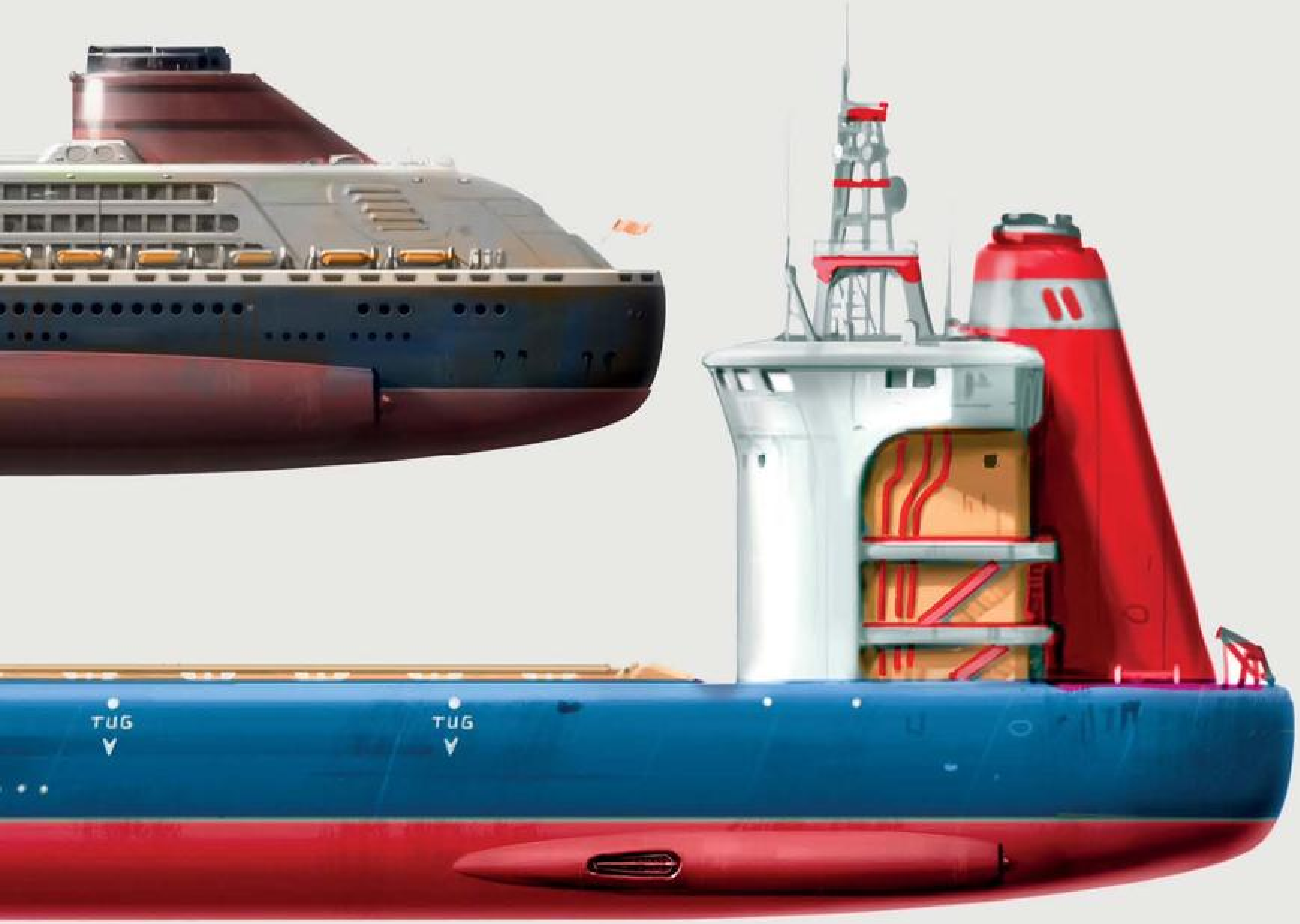

Plutonium
Plutonium

TANKER




ship hull




TUG
TUG

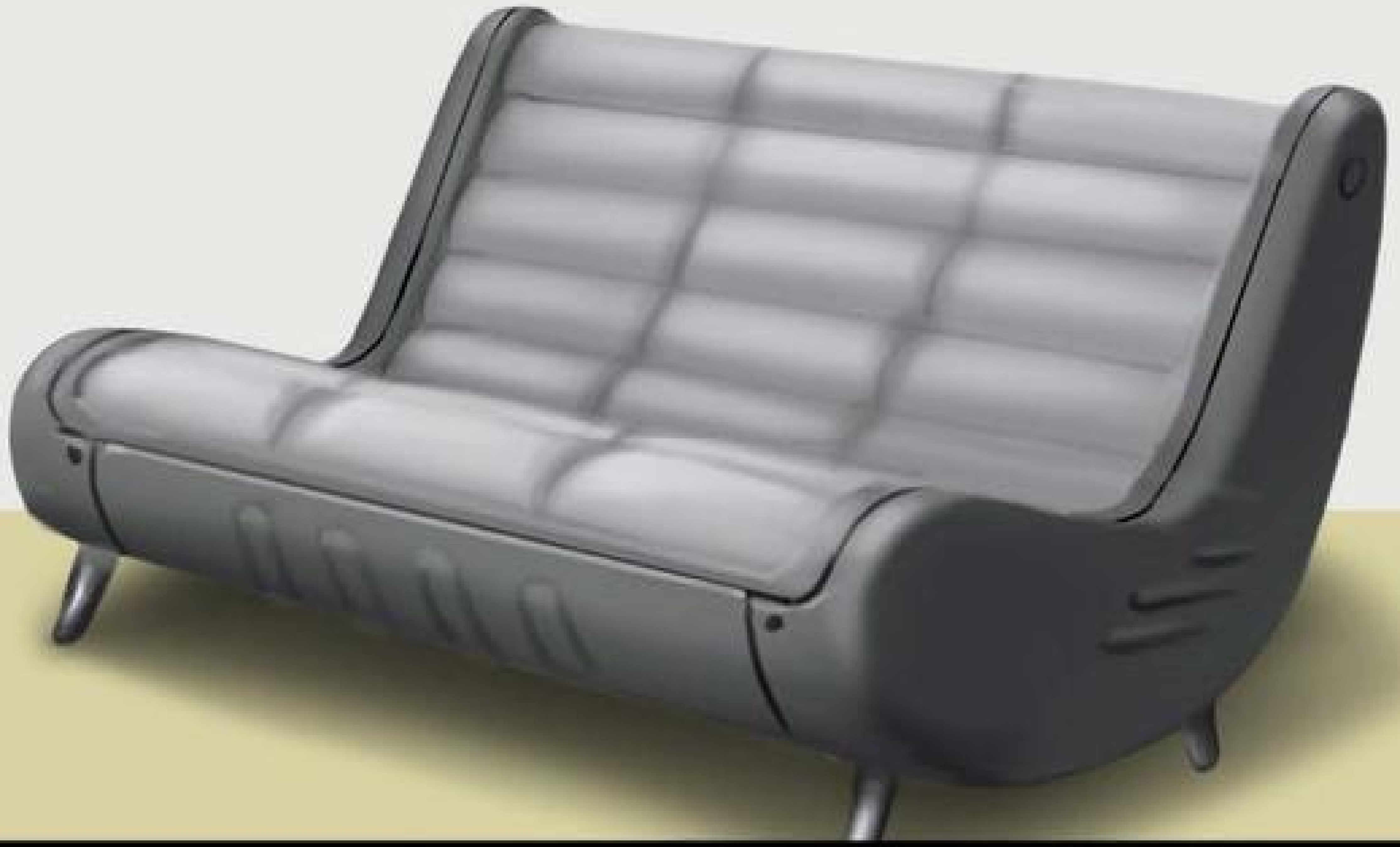
Chapter 7

SET DRESSING

THE
Sicilian

Chapter 7

SET DRESSING



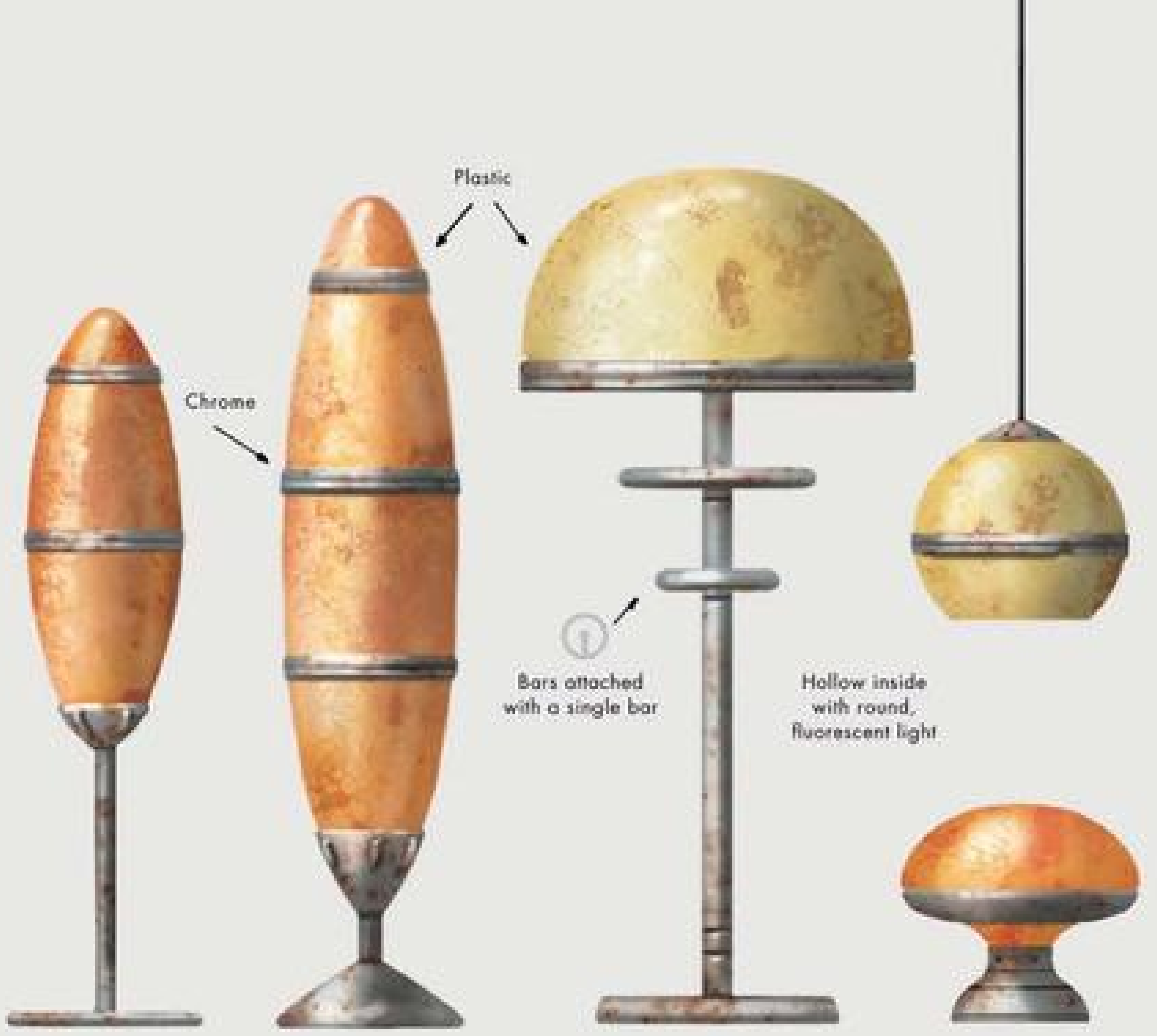
THE WORLD OF *FALLOUT* is a cluttered one. At its most basic level, the set dressing for this game consisted of filling its spaces with all the junk and detritus that would fill a ruined postwar landscape. We try to find the right level of visual density in our scenes to create interesting and aesthetically appealing environments. But the real job is using environmental storytelling to enhance the player's joy of exploration and discovery.

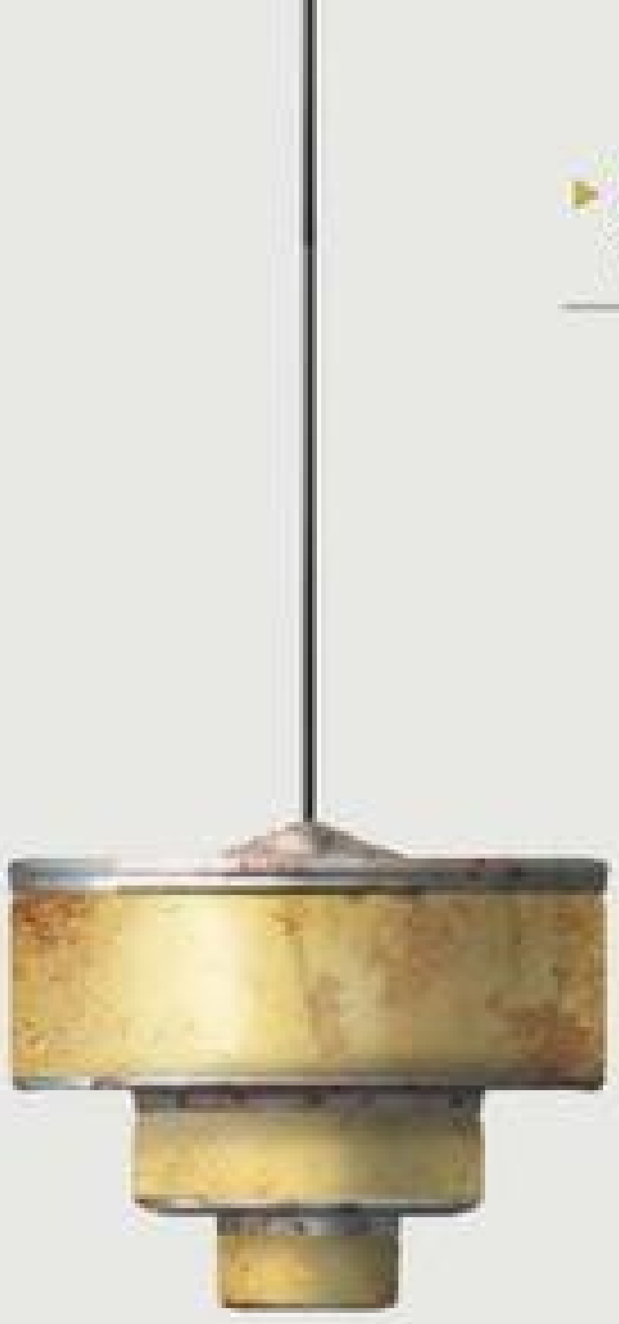
Fallout takes place in an alternative timeline, and although there are many objects the player will find familiar, much of it is just different enough that it needs to be designed from scratch. Sometimes a table is just a table, and certainly there are many tables that look like they're straight out of a vintage furniture catalog. But other times the table is from the future, and that's where we have some fun. We try to maintain a mix of the old, the familiar, the modern, and the futuristic, as that's what you would find in the real world.

It's fairly easy to create fantastical sci-fi designs, but we challenged ourselves to think about how industrial and product design would have evolved in this alternative universe. In general, its prewar industrial design consists of soft forms and light colors that come across as friendly and approachable. Technology was seen as helping humanity and improving lives, so the designs are imbued with optimism and a sense of playfulness.

It's not all pastels and rounded corners, though. The postwar set dressing throughout the Wasteland is rough and rickety. Improvised devices and structures are built out of scrap metal, wood (lots of wood—no shortage of trees out there), and whatever else people can gather up. This stuff is built by people who are just figuring it out as they go along, so it all looks a little bit off and of questionable functionality.

We broke these rules a bit when it came to designing the technology of the Institute. There needed to be a clear separation here, as their hardware is far advanced over anything else out there. You can see some influence from furniture and computer designs of the 1960s and early '70s, the use of more exotic materials, and a very stark and limited color palette, almost clinical in nature. In fact, we referenced hospital equipment for inspiration. Still, this is *Fallout,* and there are some limitations on how advanced the tech can get; in certain ways development is quite stunted. You won't find color screens—and certainly no flat-screen technology. Blinking lights and CRTs continue to be the primary interface with technology.

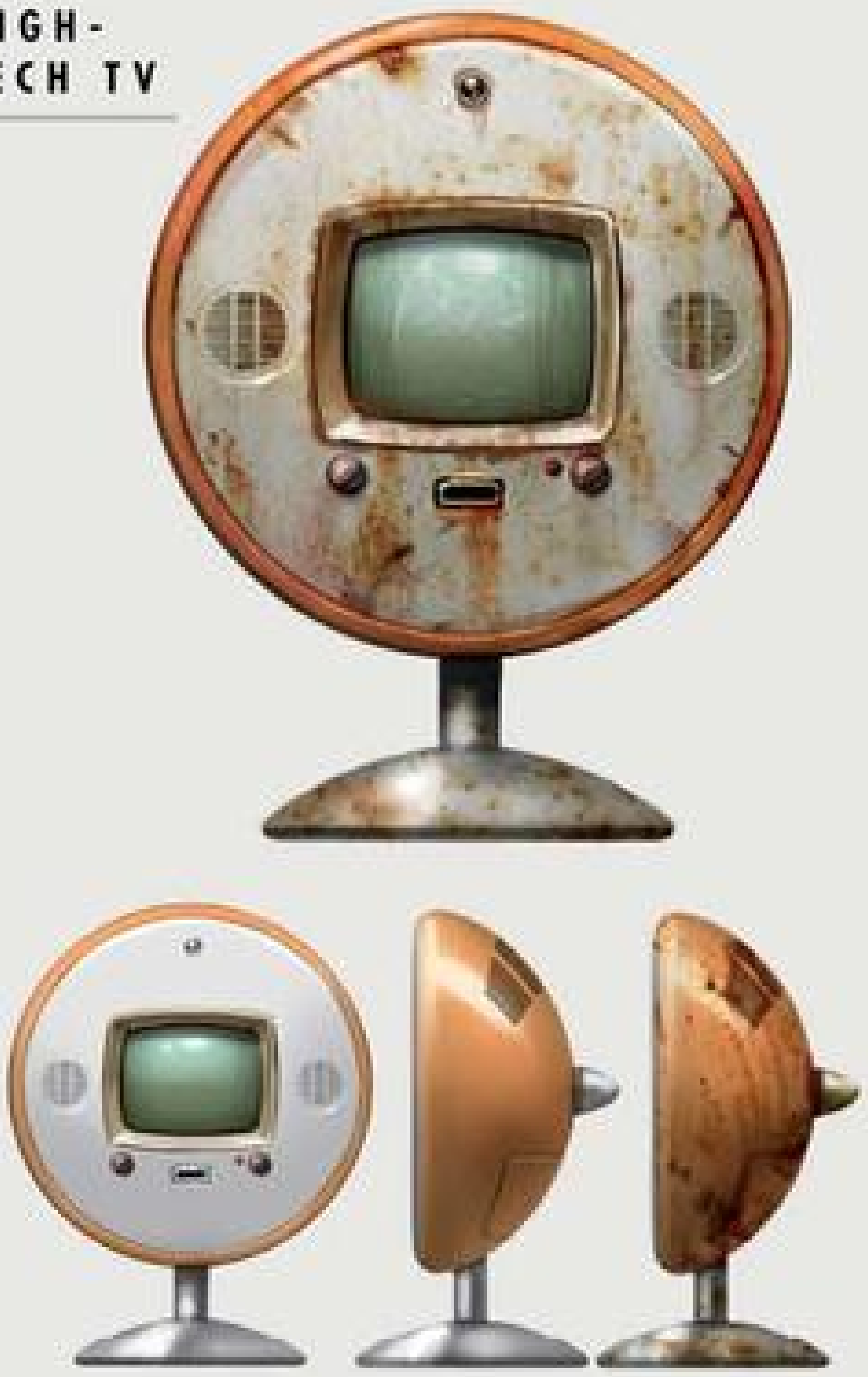

Plastic
Chrome
Bars attached with a single bar
Hollow inside with round, fluorescent light



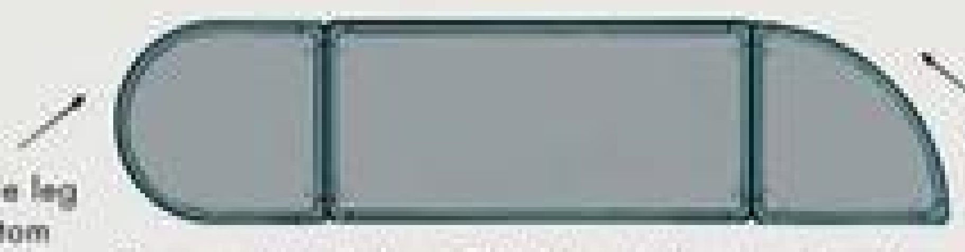
LIGHTING

● ● ○ In addition to the orange and yellow colors here, make an alternative white cream version for all lights

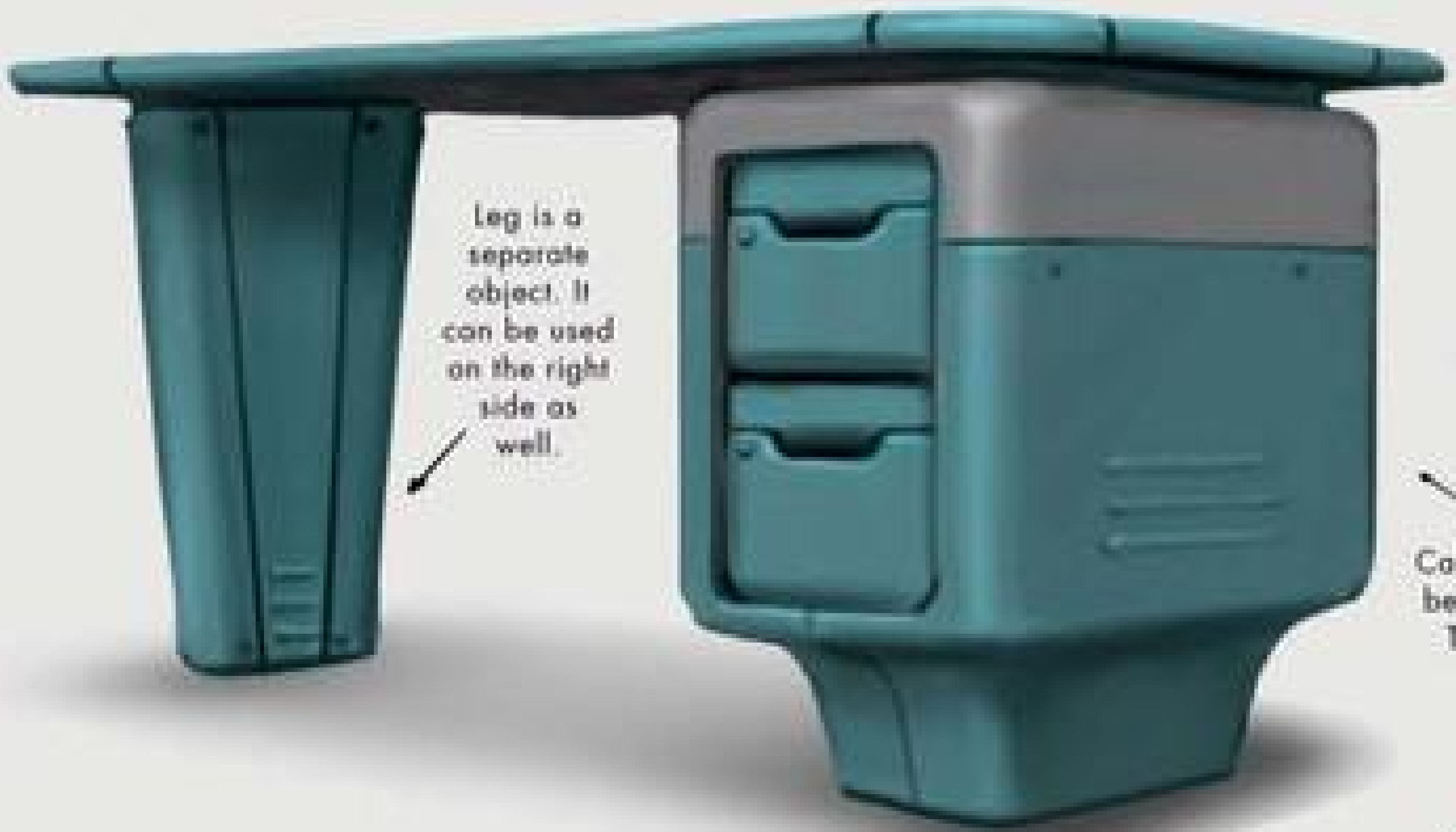
HIGH-TECH TV



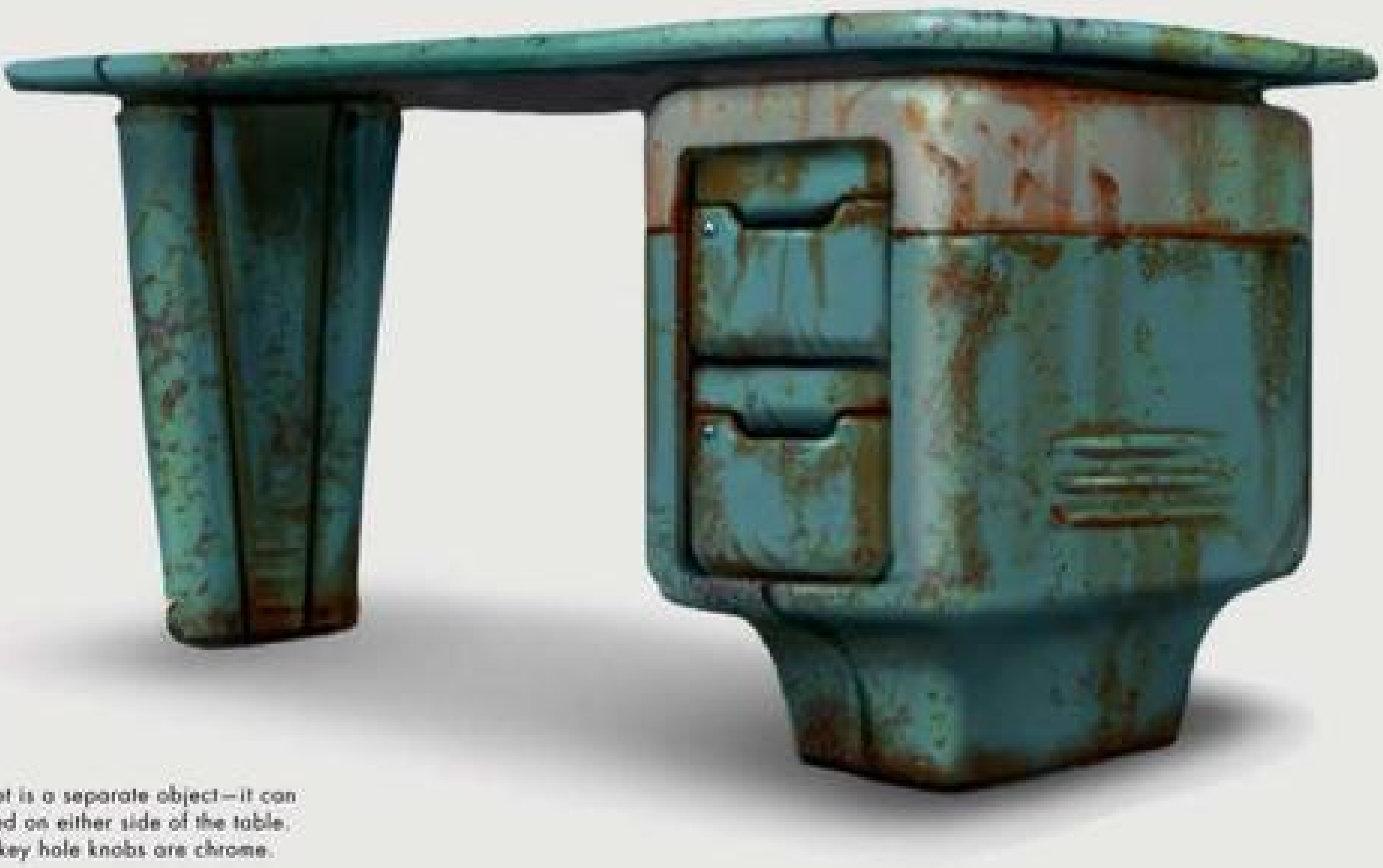
HIGH-TECH DESK


Add a single leg at the bottom
Add a single leg at the bottom

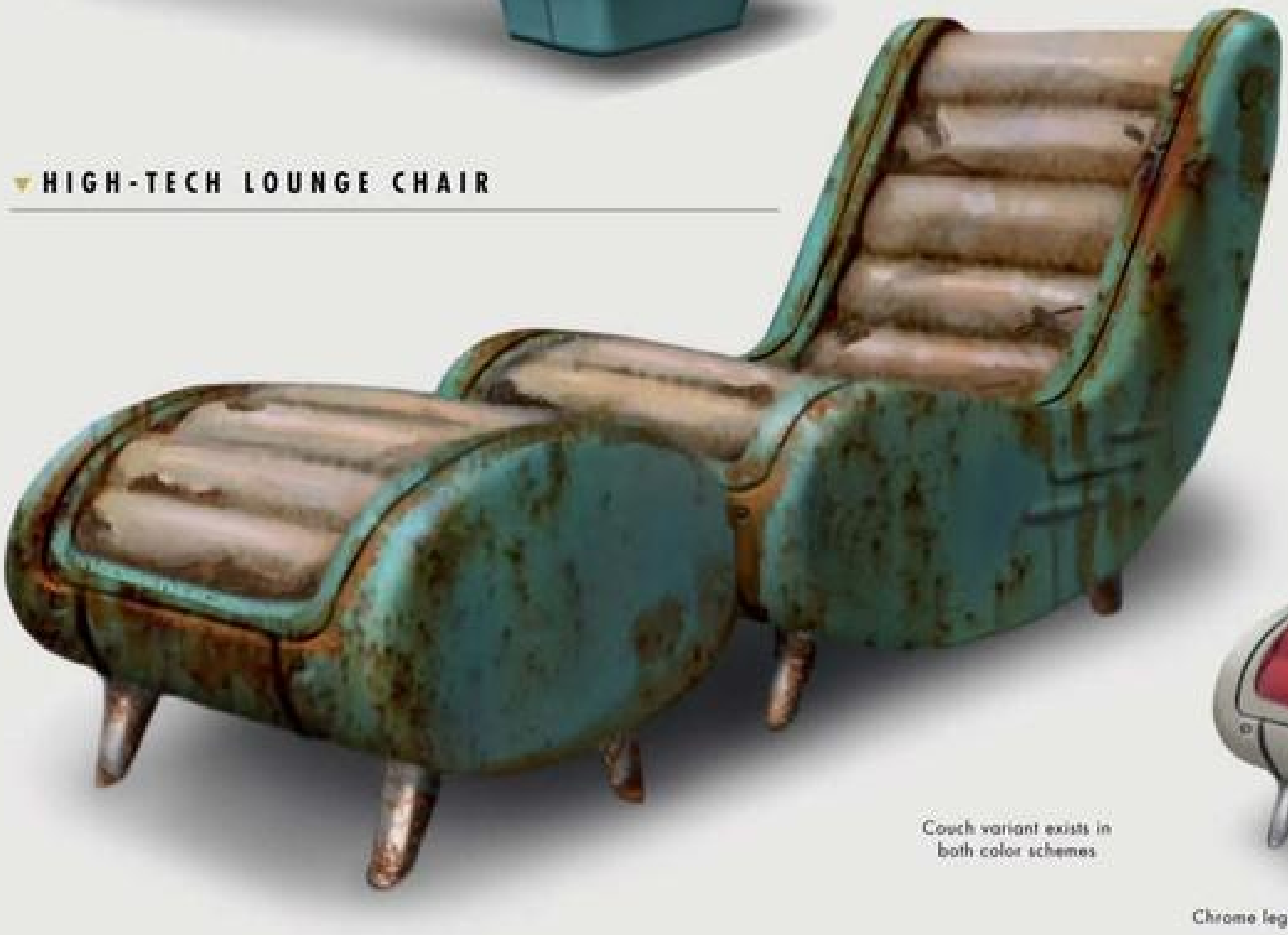
3 separate table tops. Table top texture is extra rusty—add rust along seams and bolts


Leg is a separate object. It can be used on the right side as well.

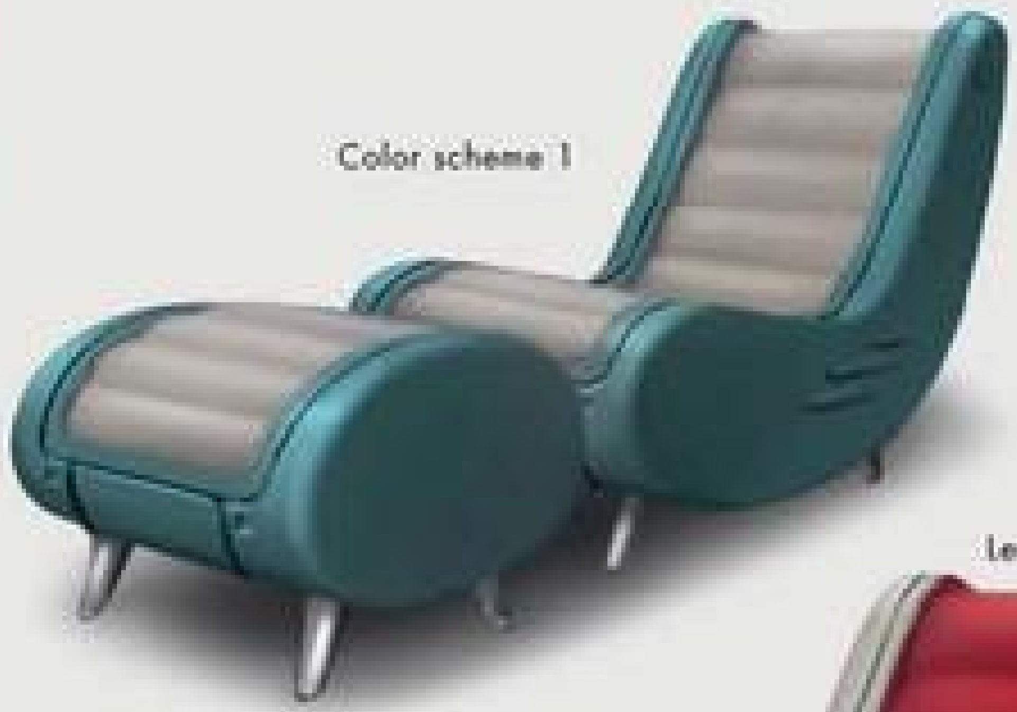
Cabinet is a separate object—it can be used on either side of the table. The key hole knobs are chrome.

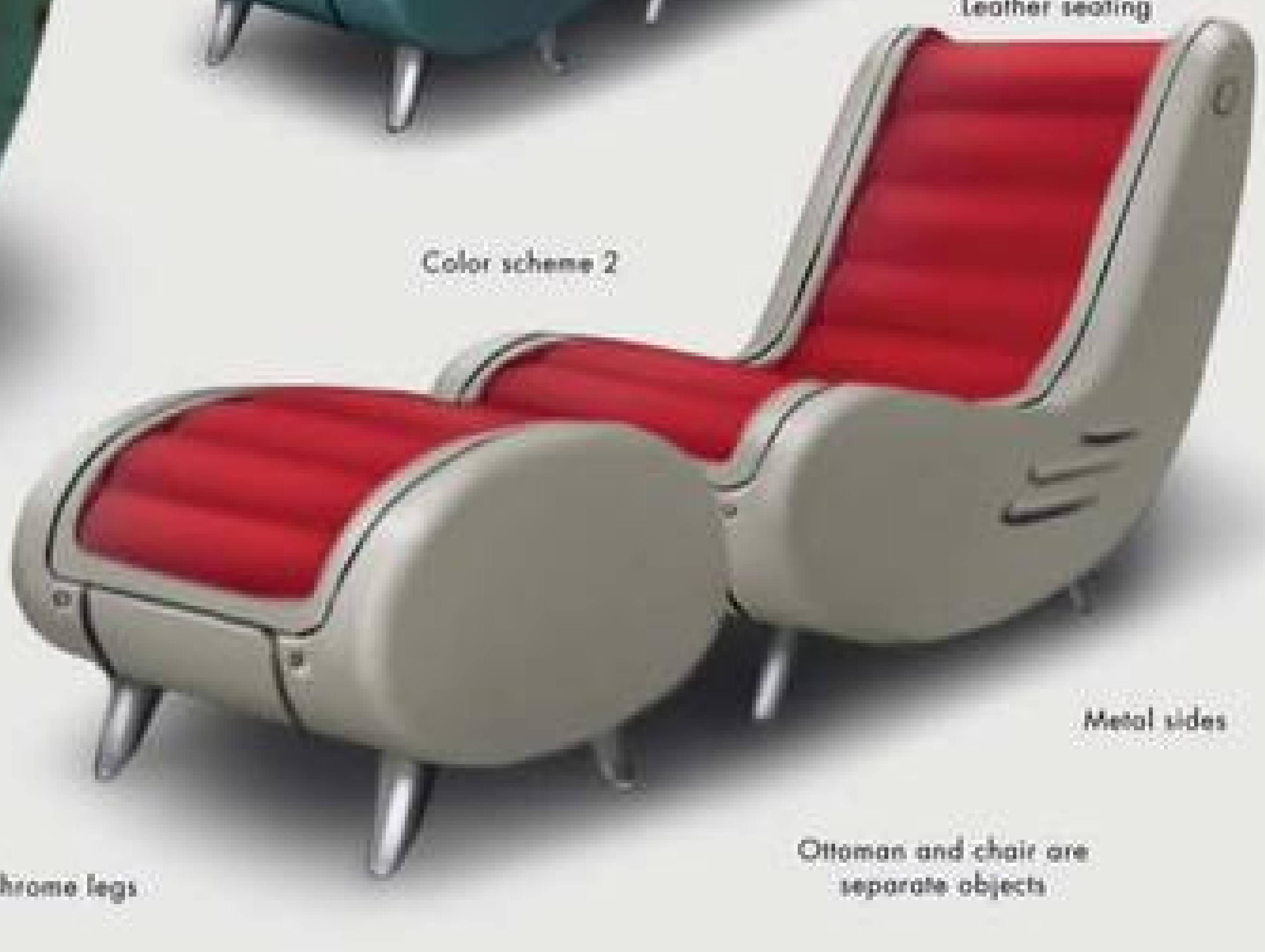


HIGH-TECH LOUNGE CHAIR

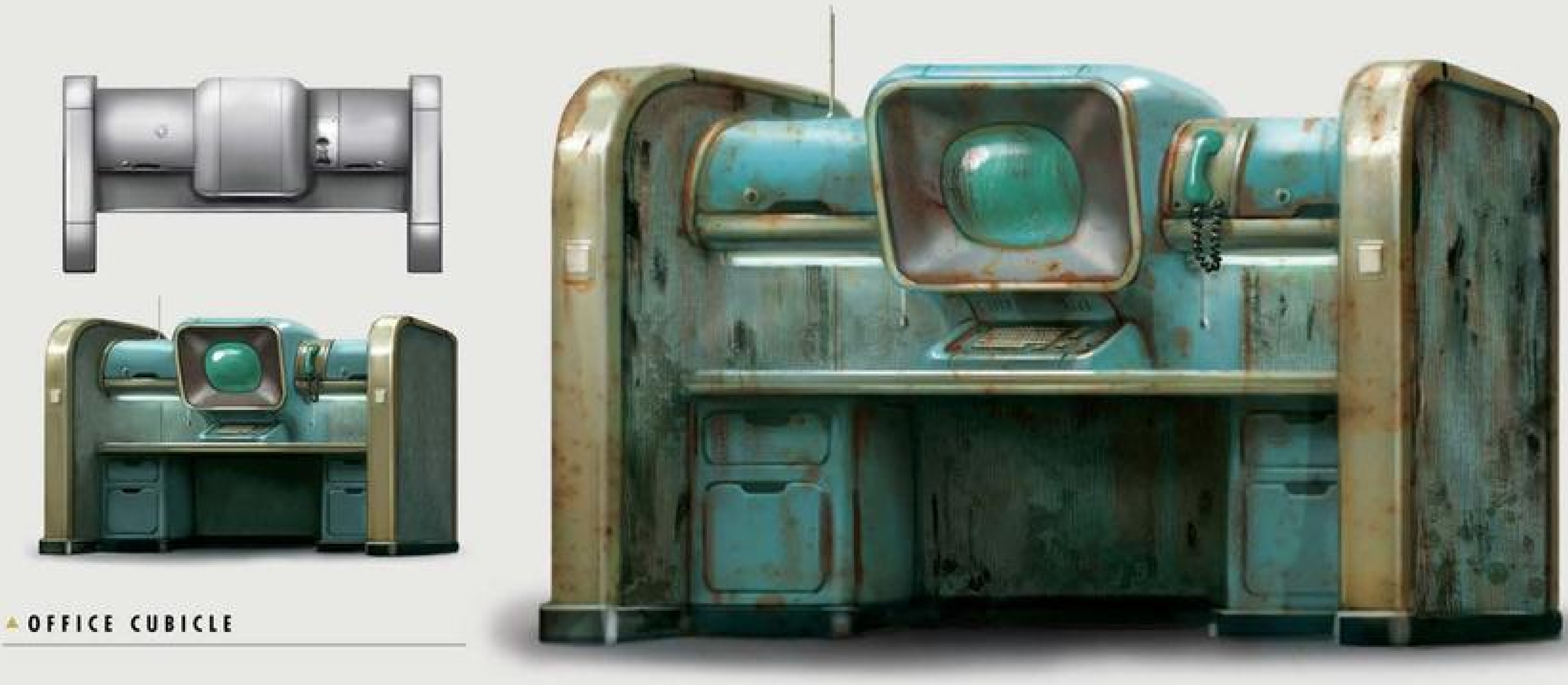


Couch variant exists in both color schemes

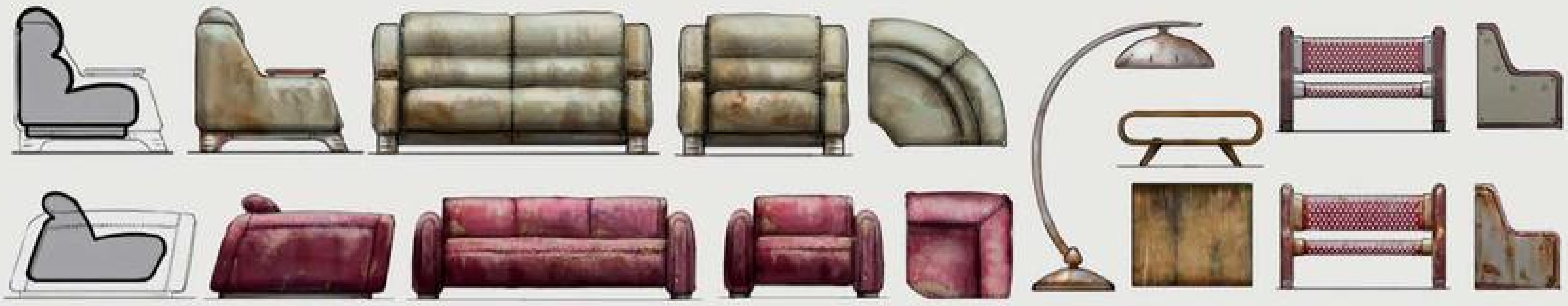

Color scheme 1

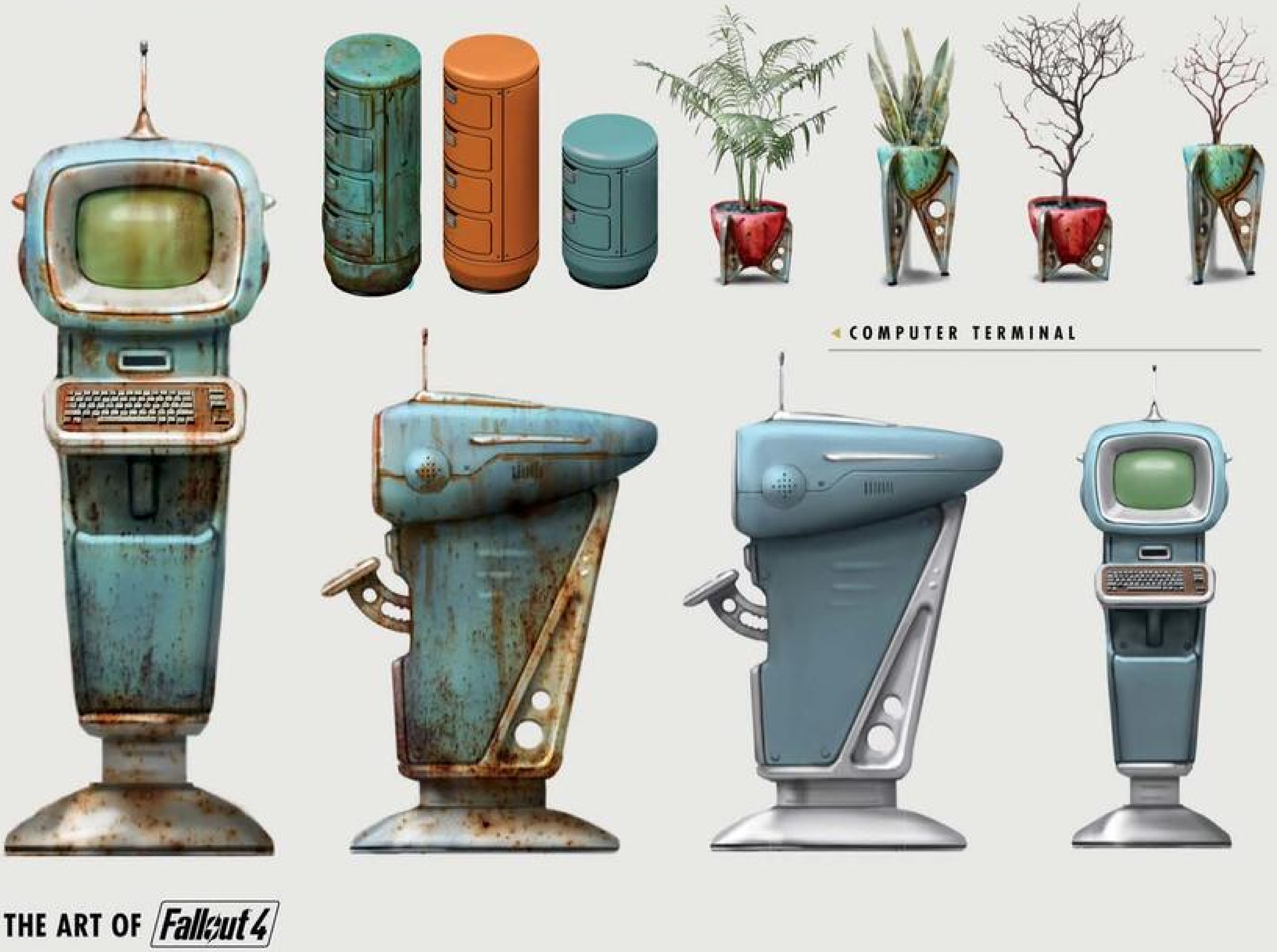

Color scheme 2
Leather seating
Metal sides
Chrome legs

Ottoman and chair are separate objects

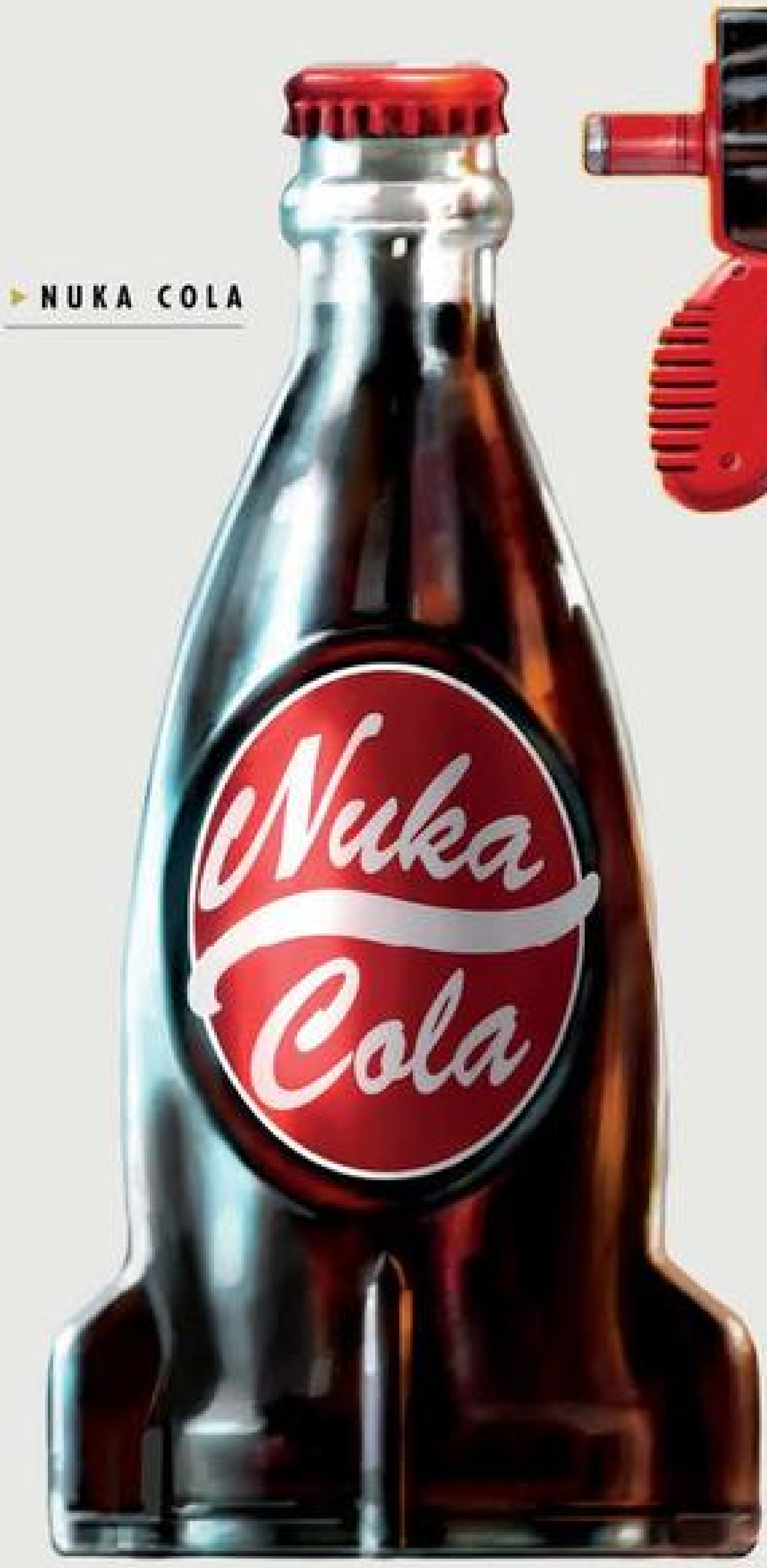


OFFICE CUBICLE

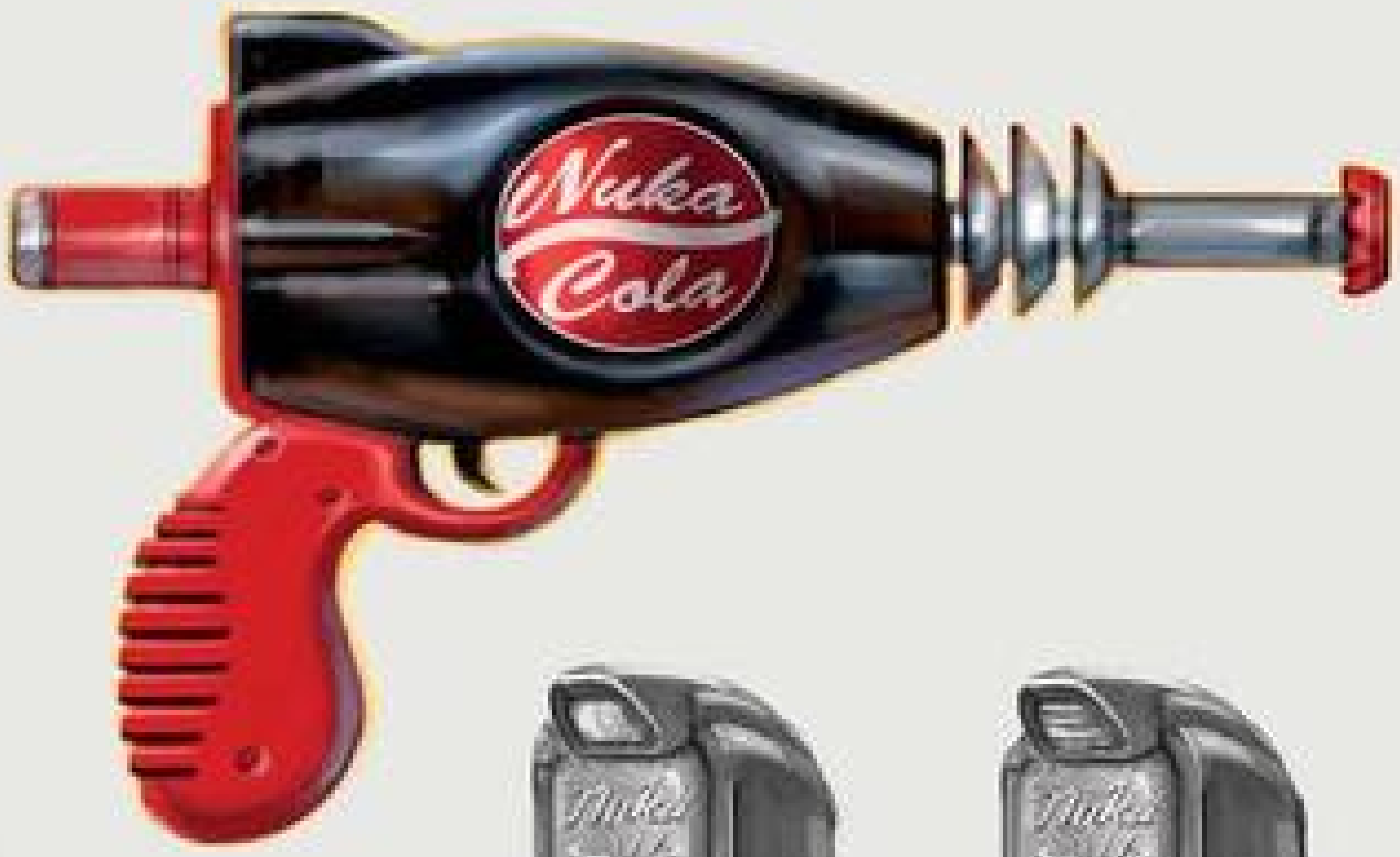


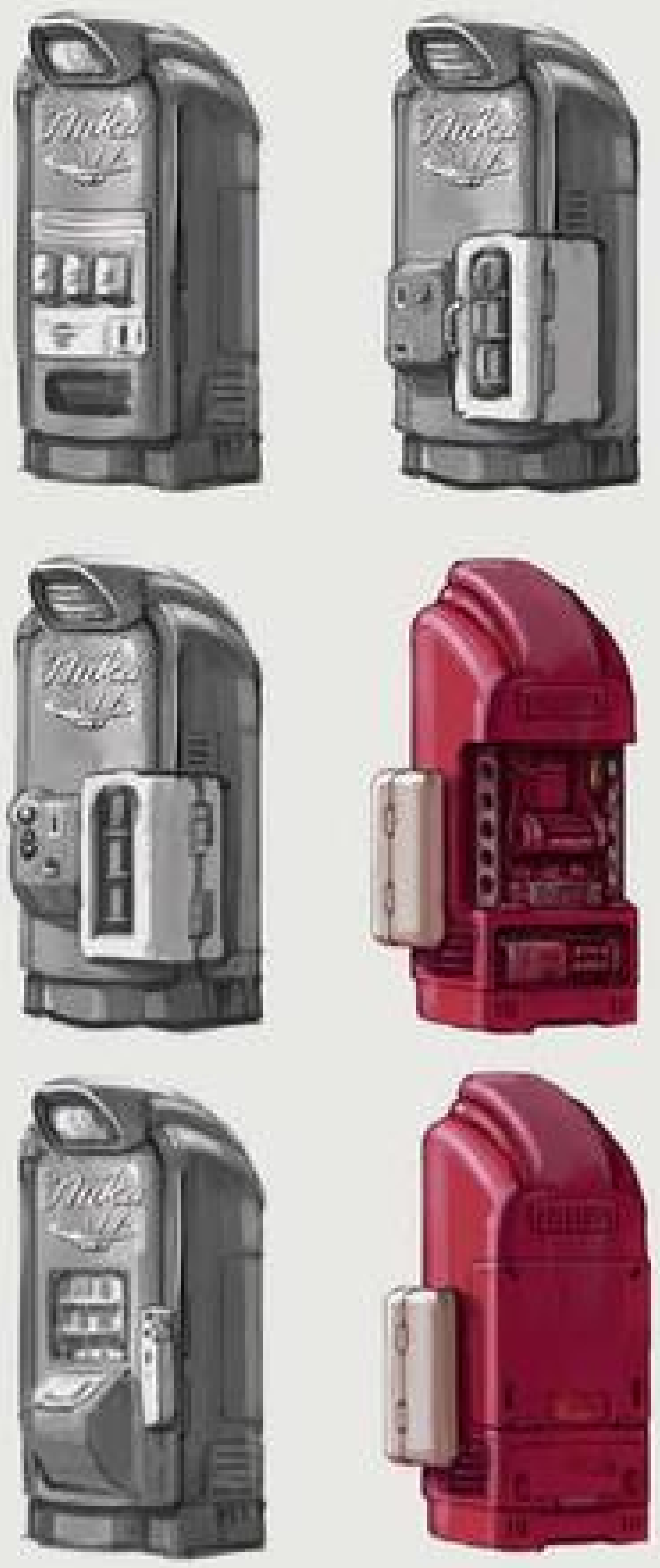


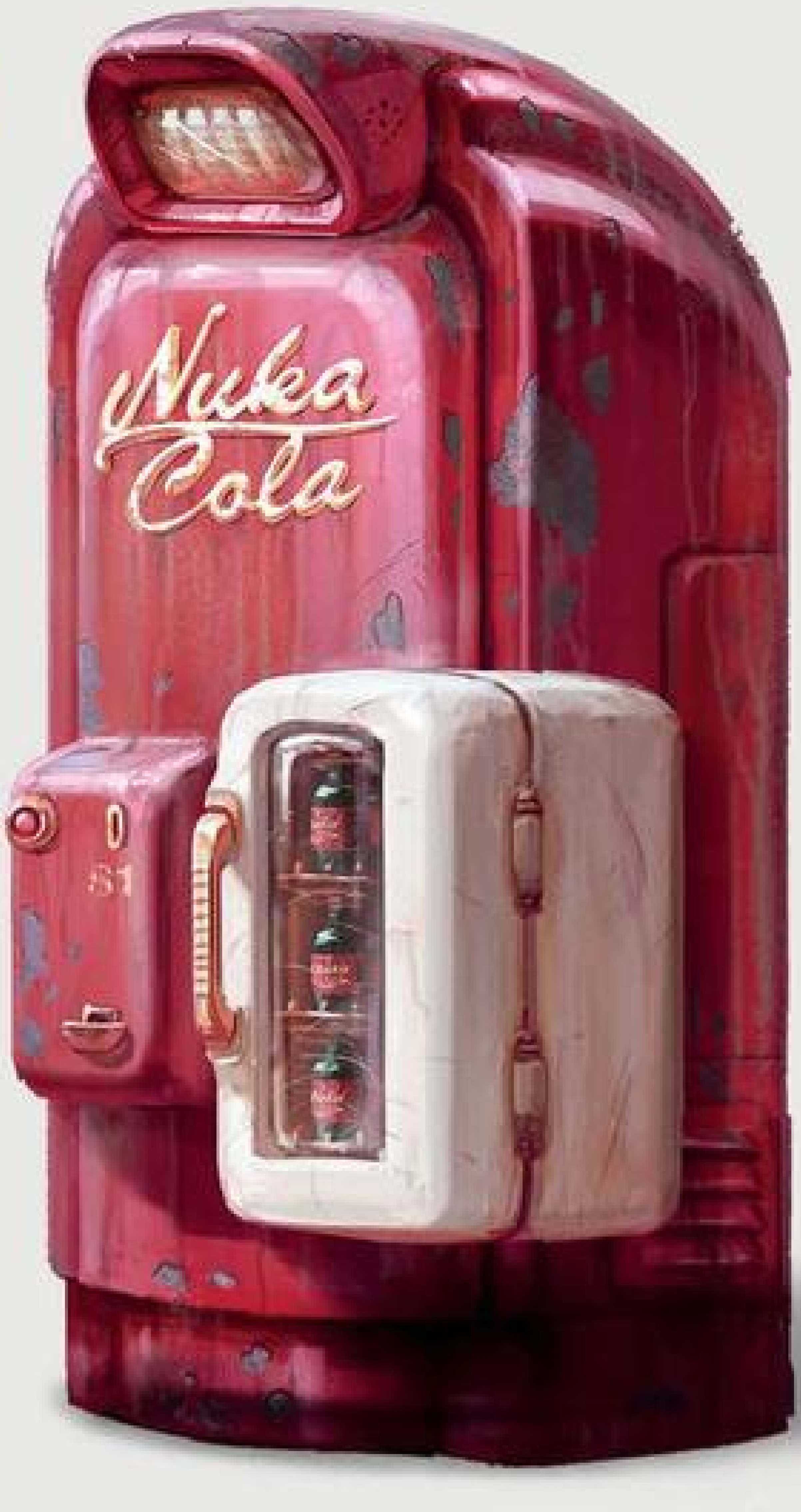
COMPUTER TERMINAL



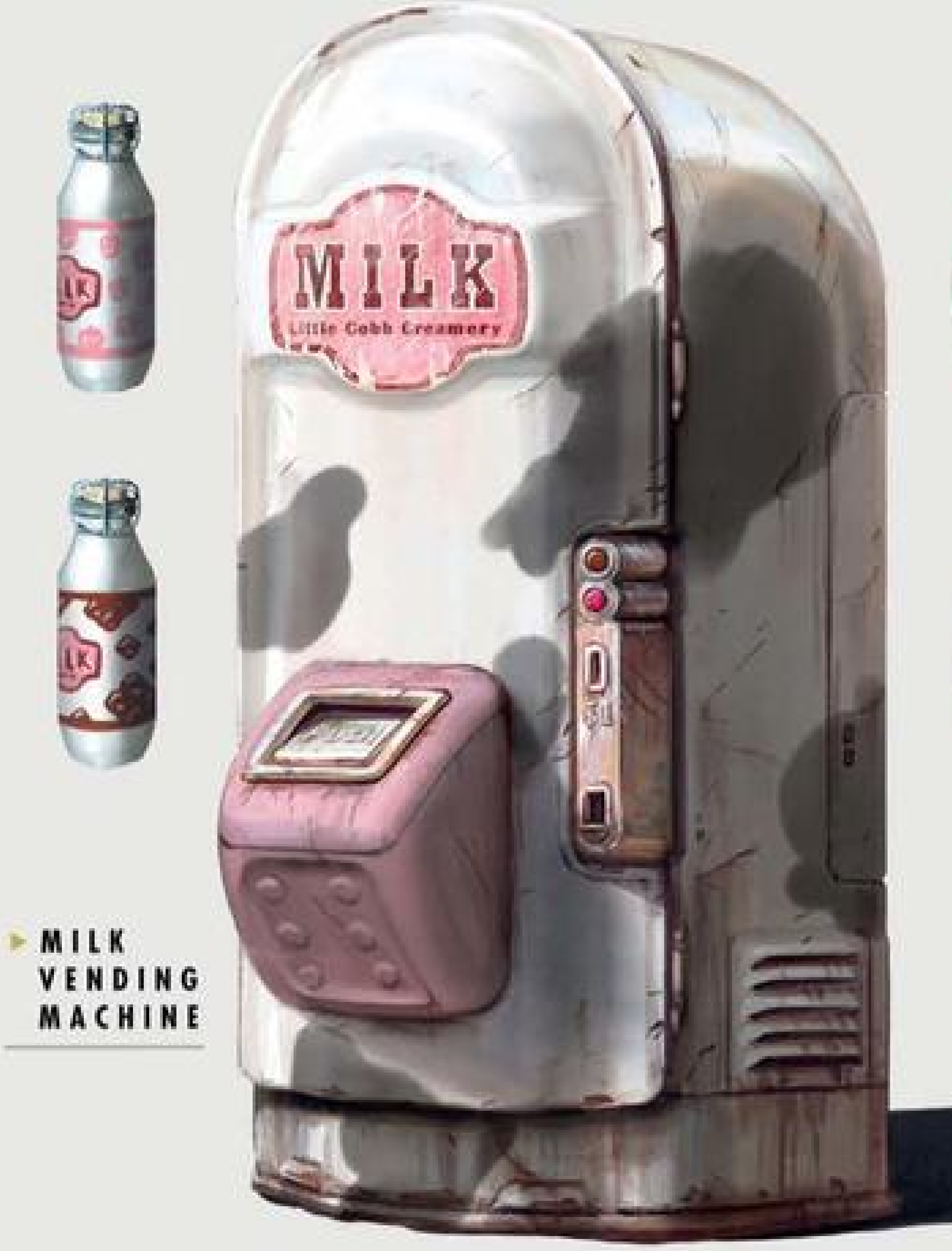
NUKA COLA



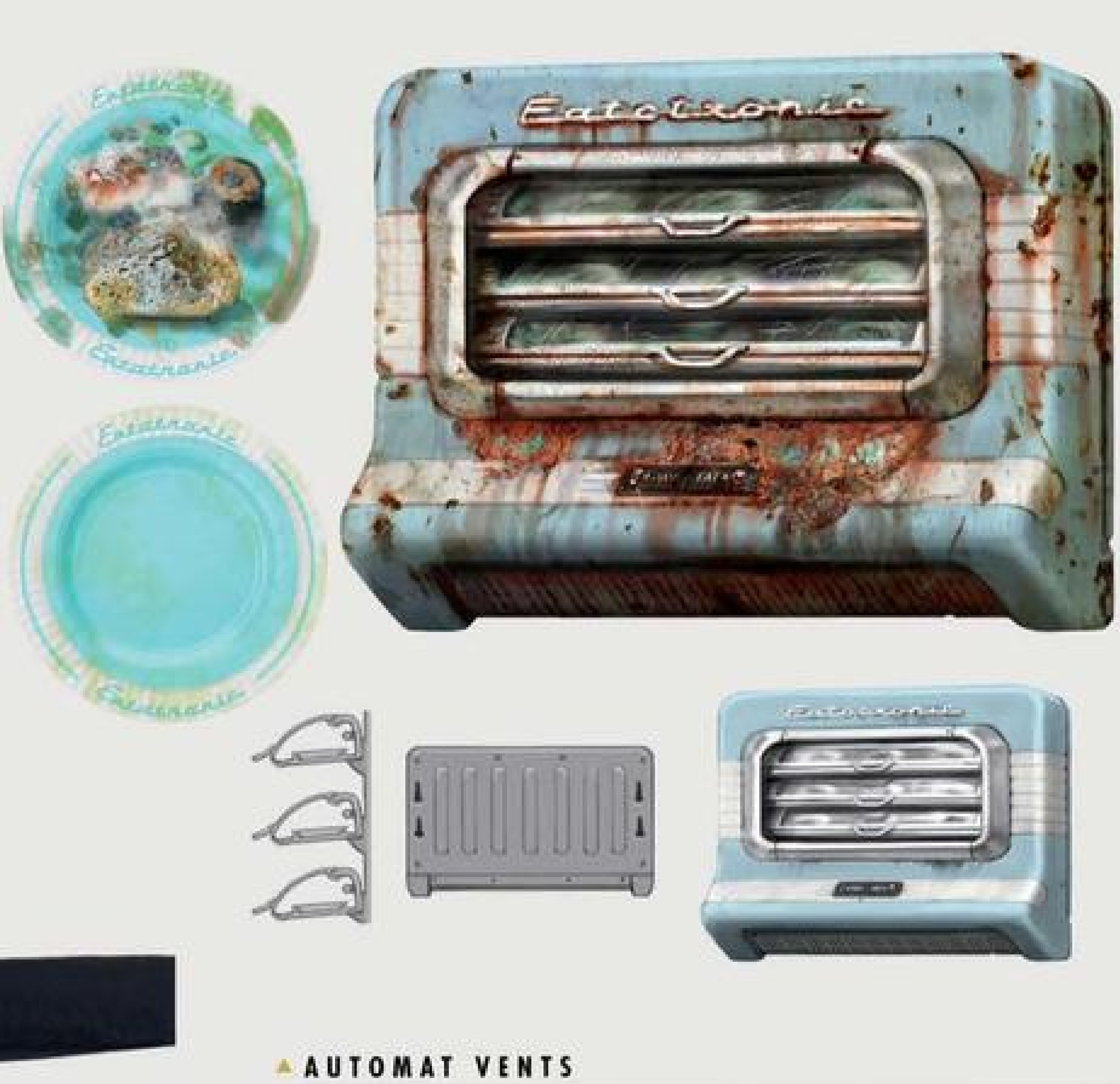




NUKA COLA VENDING MACHINE

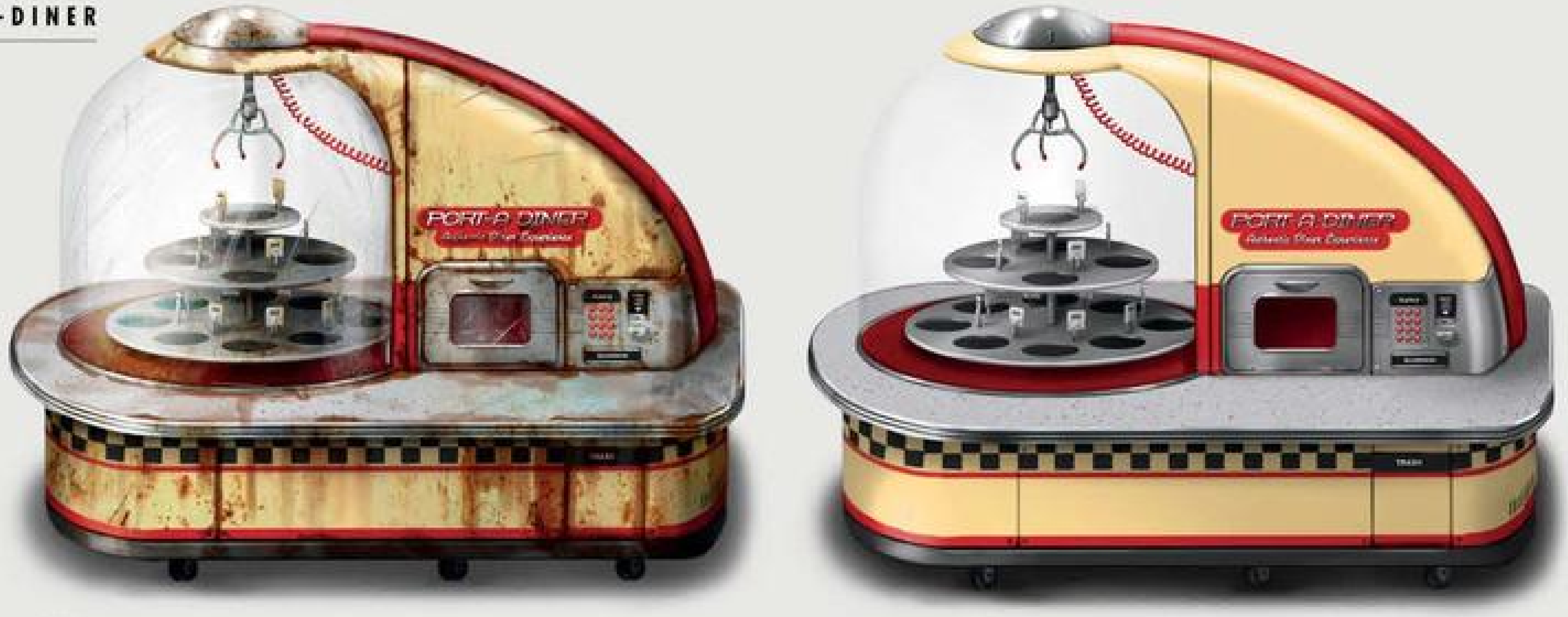

MILK
Little Cobb Creamery

MILK VENDING MACHINE

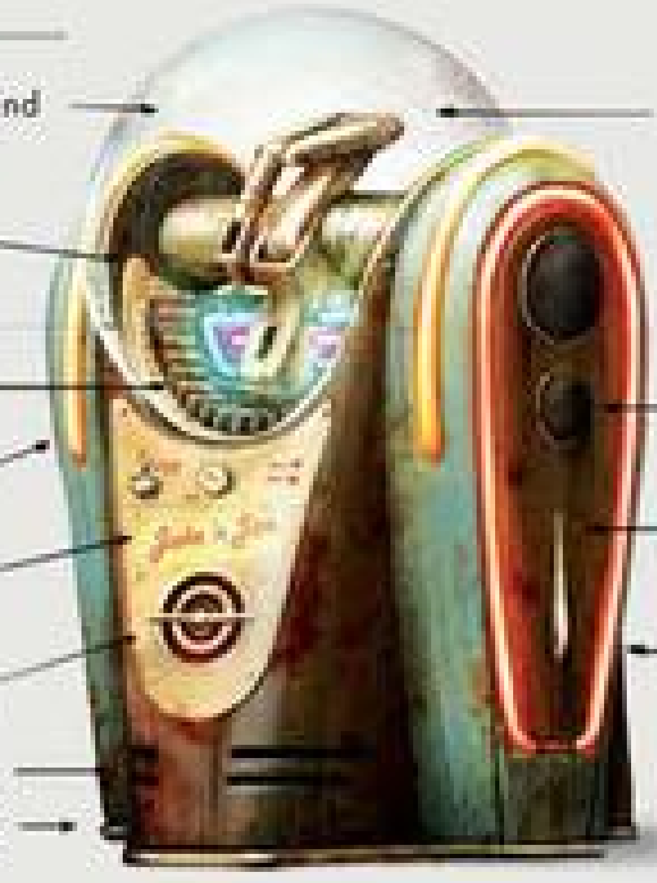

Eatotronic

AUTOMAT VENTS

PORT-A-DINER



JUKE 'N JIVE



Glass scratched and dirty, chrome trim all around

Glowing circular label A on the left side, B on the right

Chrome with white paper label. Numbers 1-12 on both left and right side

Use existing holotapes, add colorful labels on top, build them as separate objects

Neon tube is partially inset into the metal, the end loops and turns inside the machine

Juke 'n Jive label is a cut out hole. Light set behind the chrome plate makes it glow

Dark red speaker inset deep behind chrome grill

Black speaker grill inset deep behind these holes

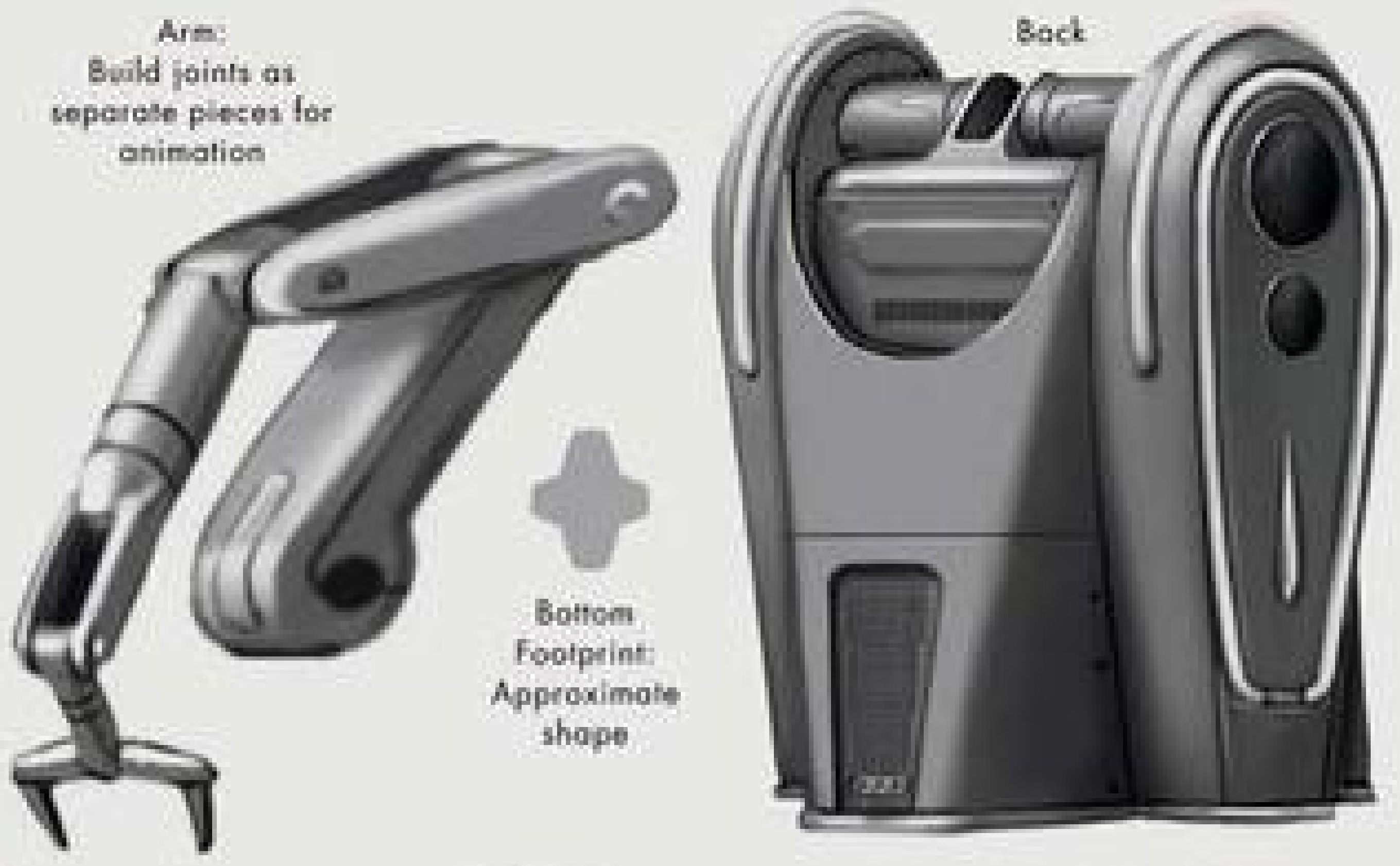
Chrome base

Chrome arm piece inside, sides and walls of the machine. Brown.

Chrome around speakers

Chrome

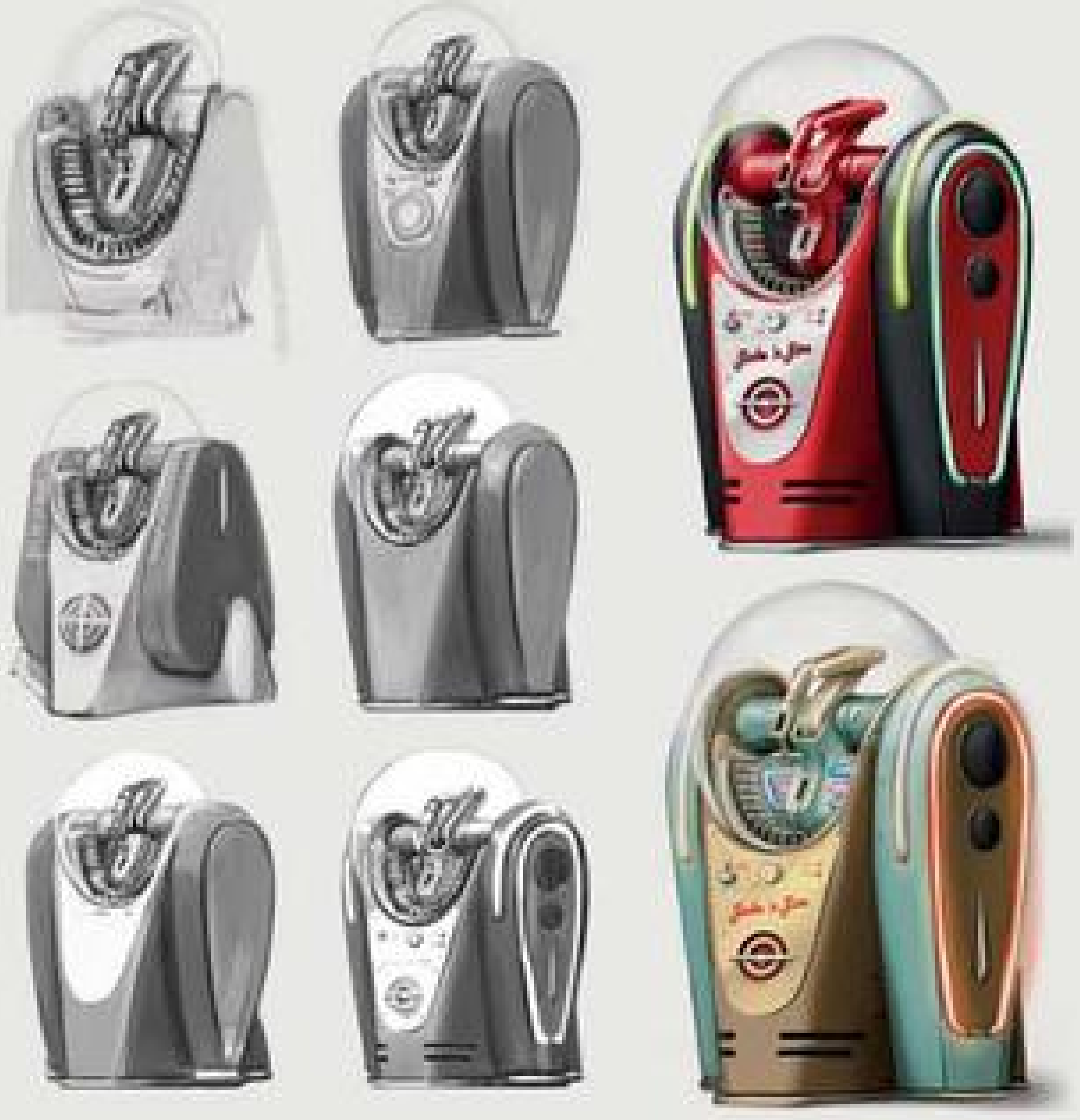
Neon tube is inset between metal plates and protrudes half way

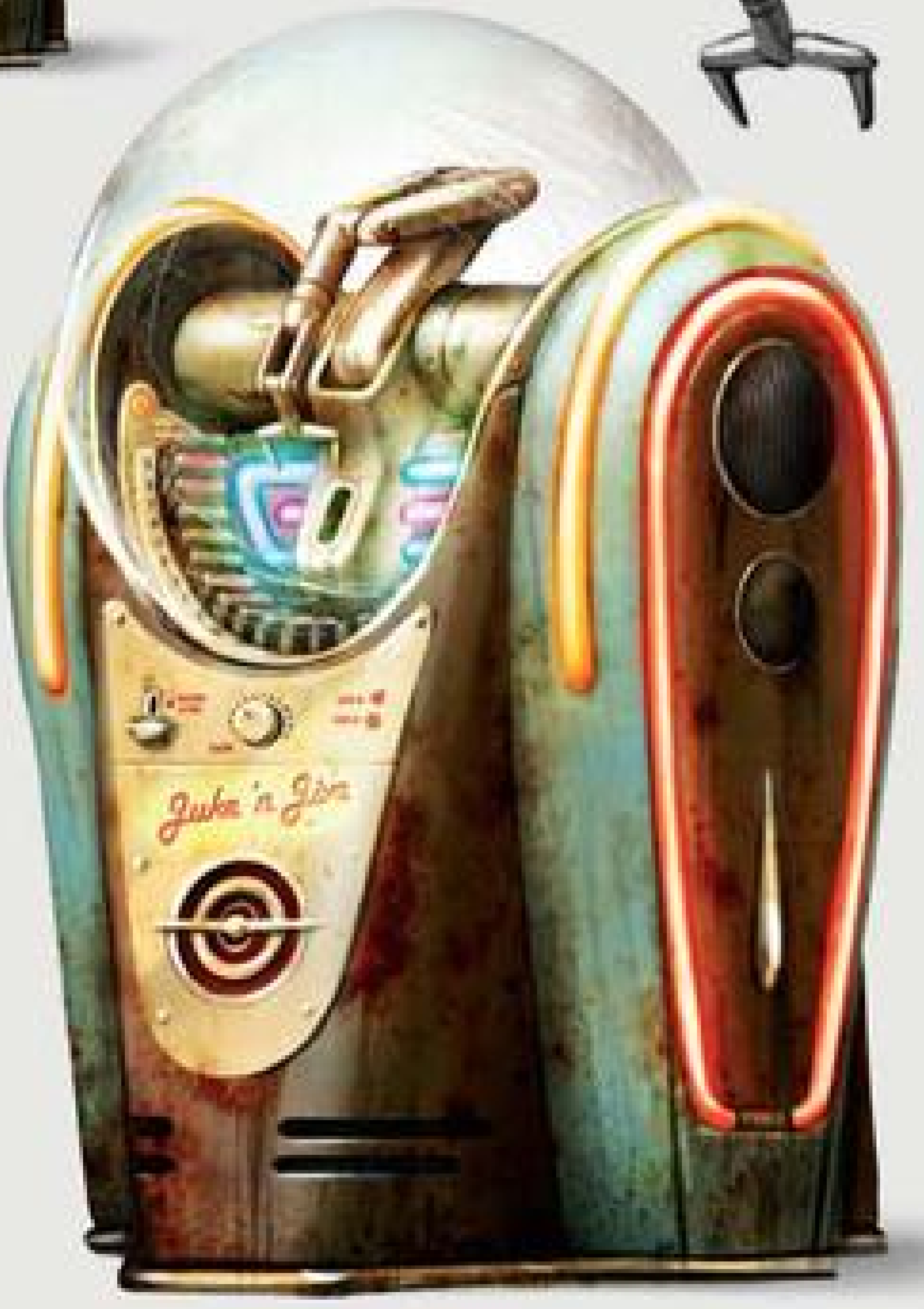


Arm:
Build joints as separate pieces for animation

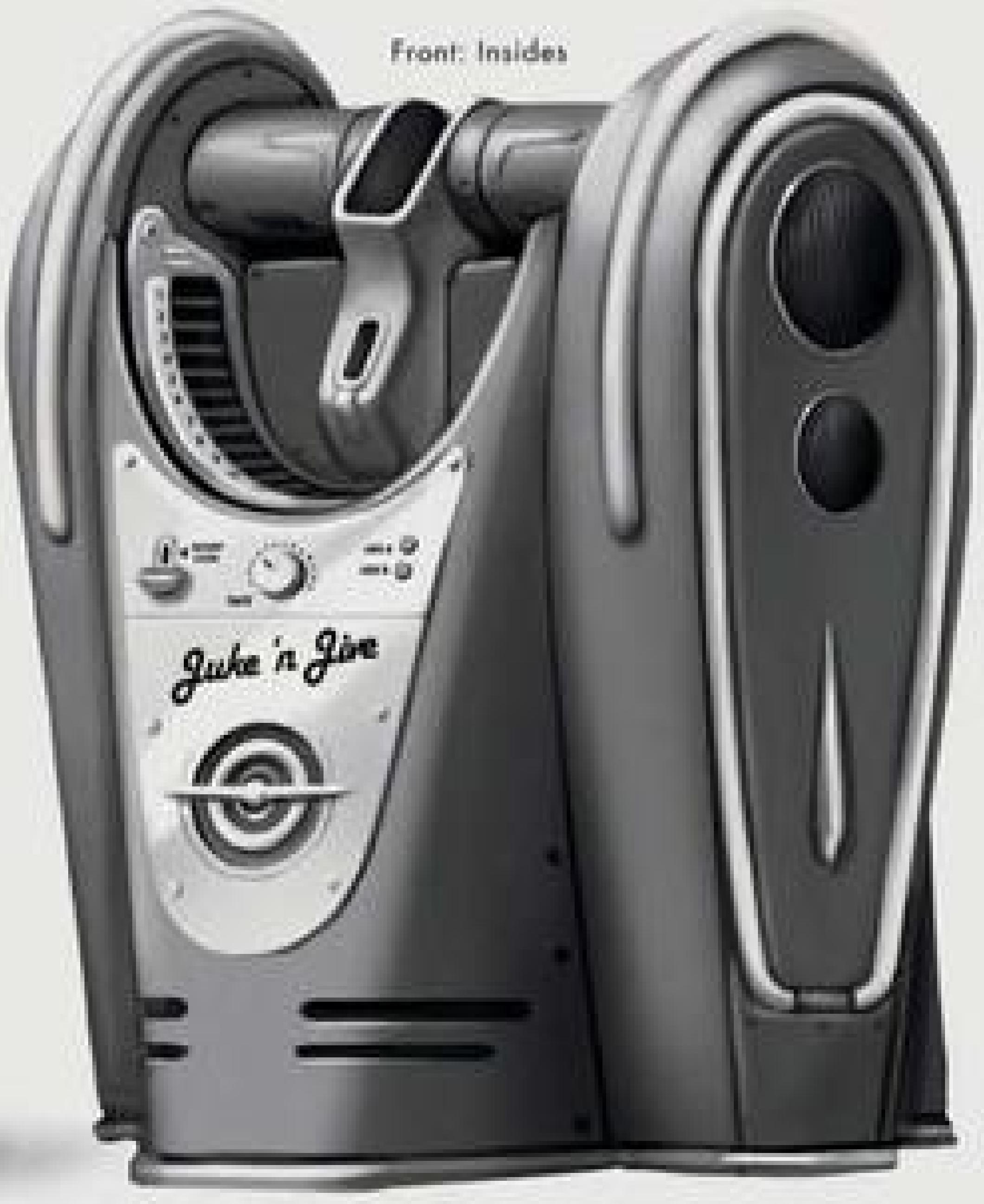
Bottom Footprint: Approximate shape

Back

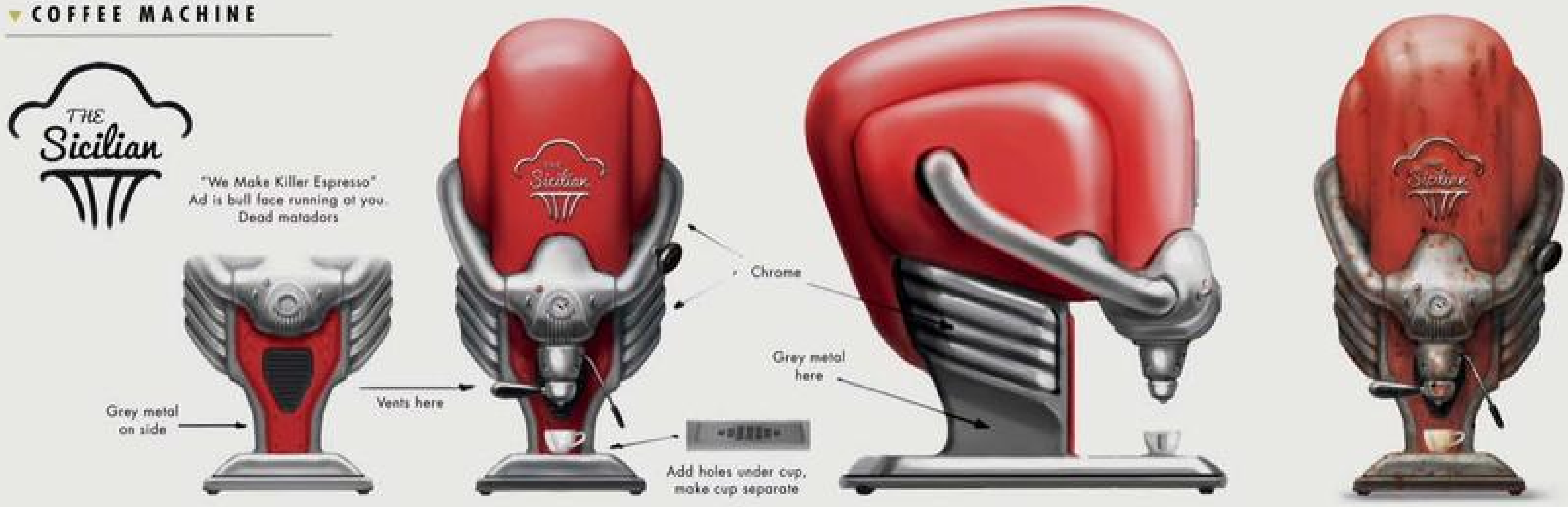




Front: Insides



COFFEE MACHINE



"We Make Killer Espresso"
Ad is bull face running at you.
Dead matadors

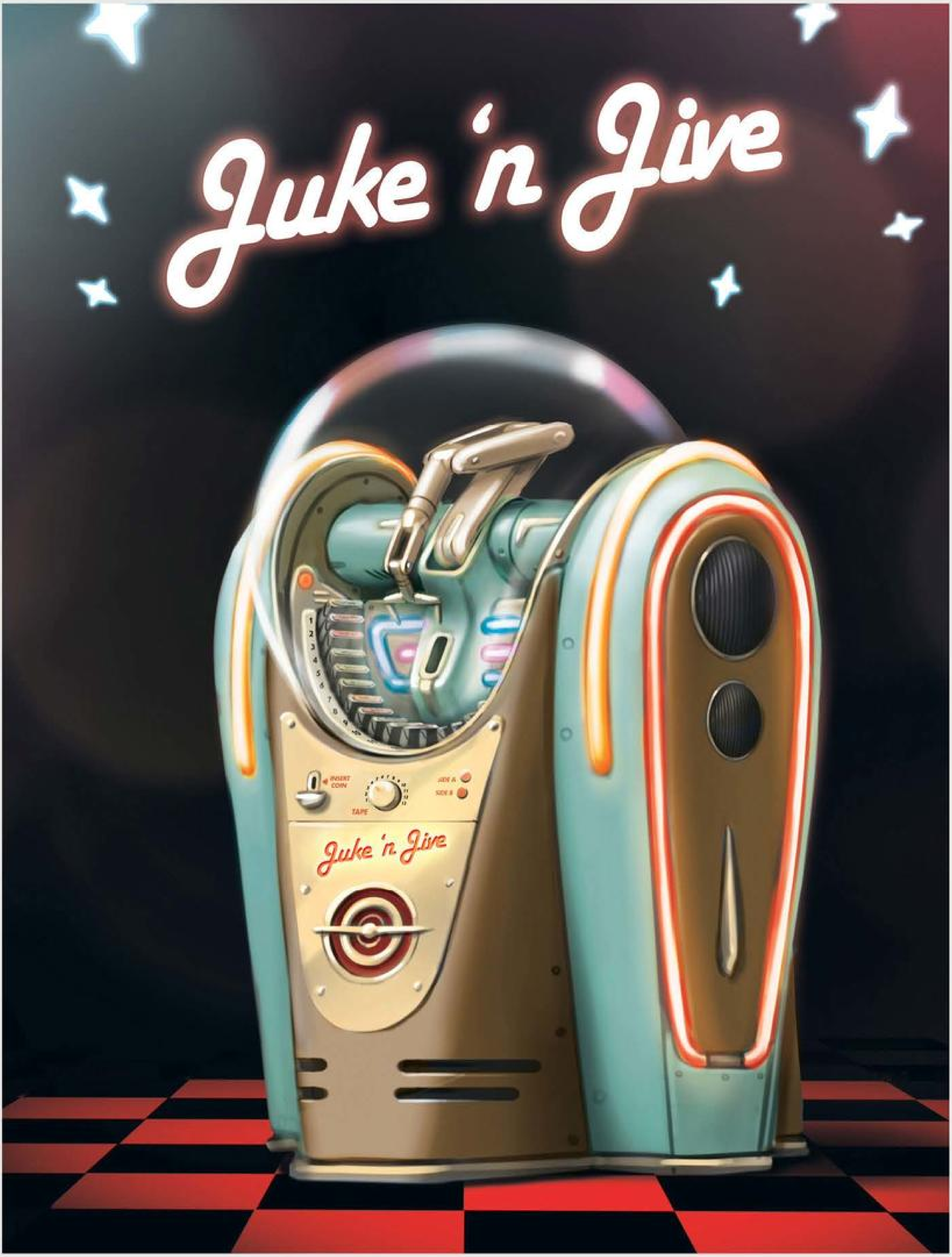
Grey metal on side

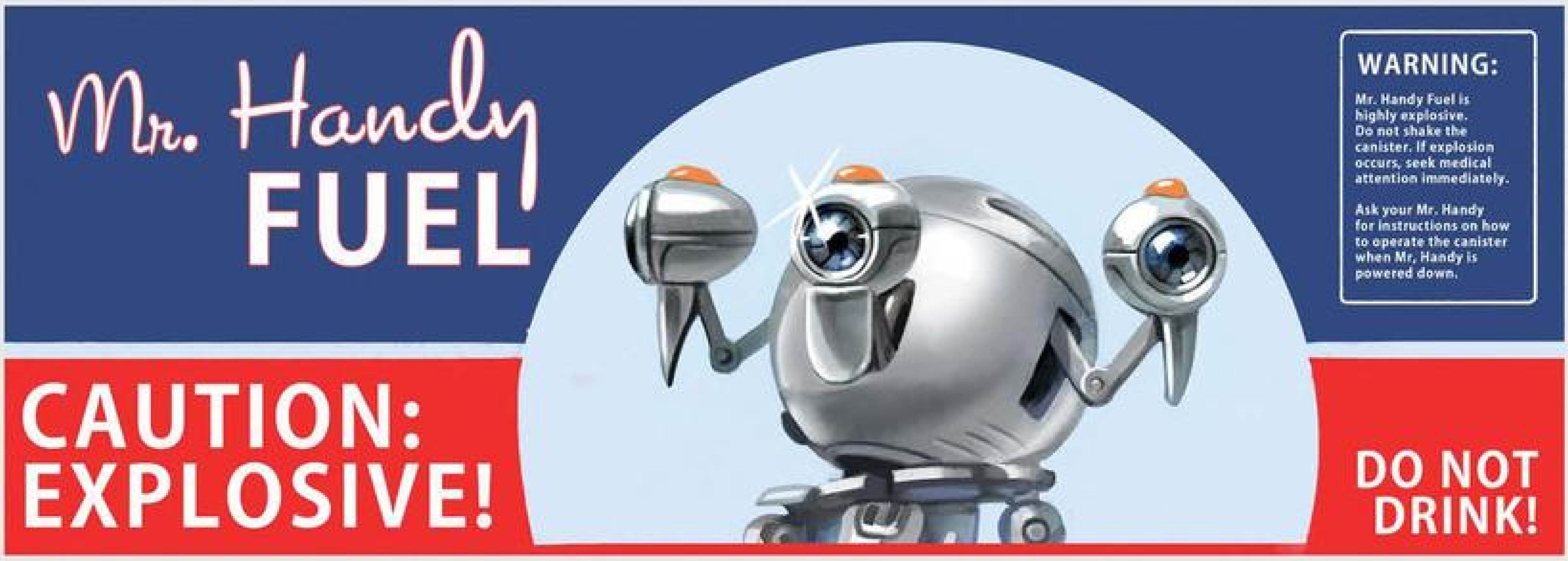
Vents here

Chrome

Grey metal here

Add holes under cup, make cup separate


Juke 'n Jive
INSERT COIN
TAPE
SIDE A
SIDE B
Juke 'n Jive



Mr. Handy
FUEL

CAUTION:
EXPLOSIVE!

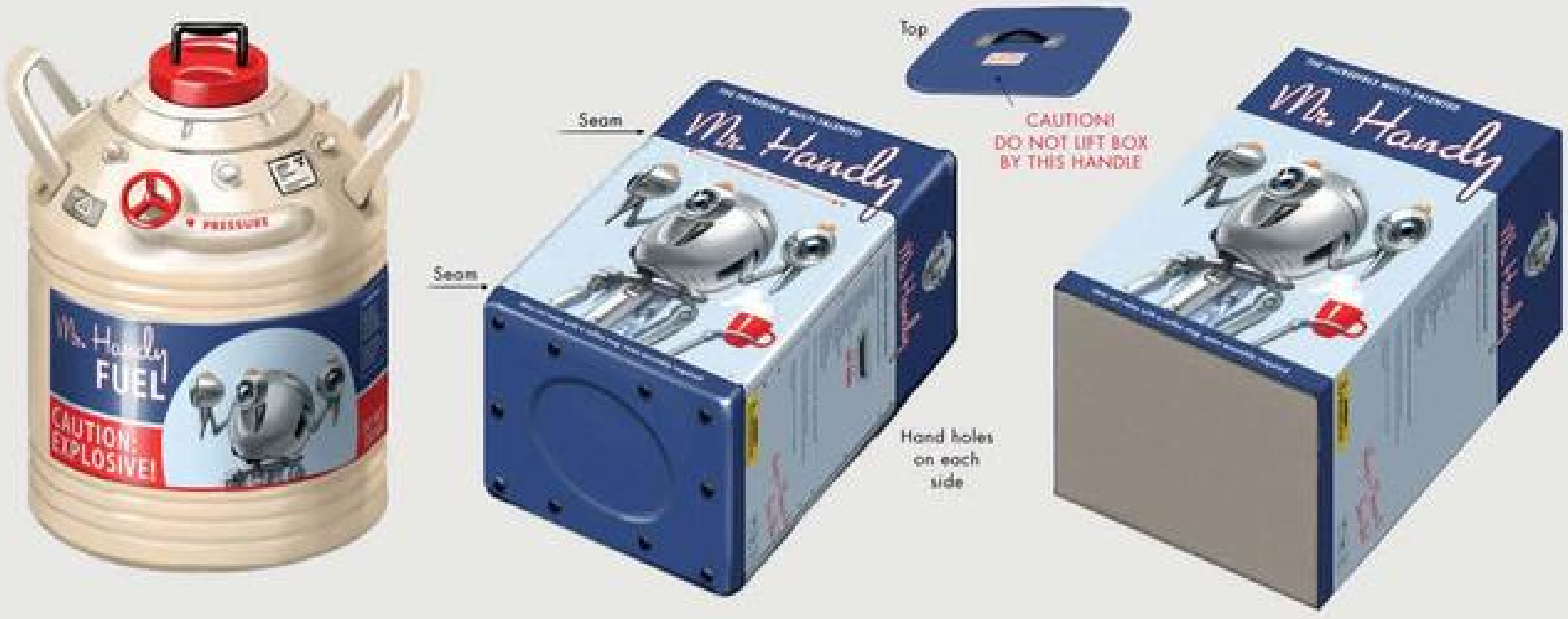
WARNING:
Mr. Handy Fuel is highly explosive. Do not shake the canister. If explosion occurs, seek medical attention immediately.

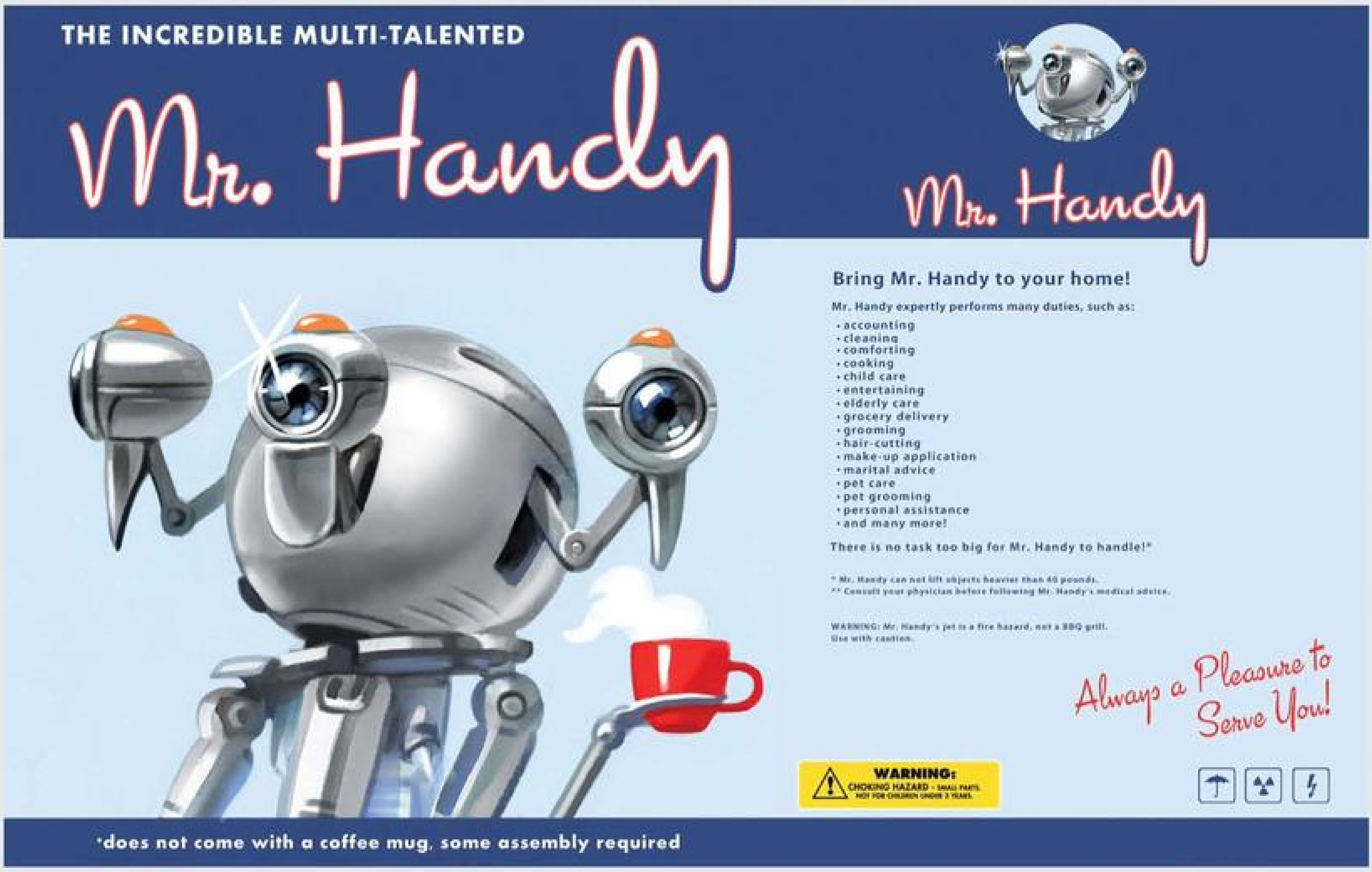
Ask your Mr. Handy for instructions on how to operate the canister when Mr. Handy is powered down.

DO NOT
DRINK!

MR. HANDY BOX AND FUEL CANISTER

The fuel canister and packaging for Mr. Handy were created to add a bit of a visual backstory to Codsworth, as he was a recent purchase by the player character's family.





THE INCREDIBLE MULTI-TALENTED

Mr. Handy

Mr. Handy

Bring Mr. Handy to your home!

Mr. Handy expertly performs many duties, such as:

- accounting
- cleaning
- comforting
- cooking
- child care
- entertaining
- elderly care
- grocery delivery
- grooming
- hair-cutting
- make-up application
- marital advice
- pet care
- pet grooming
- personal assistance
- and many more!

There is no task too big for Mr. Handy to handle!*

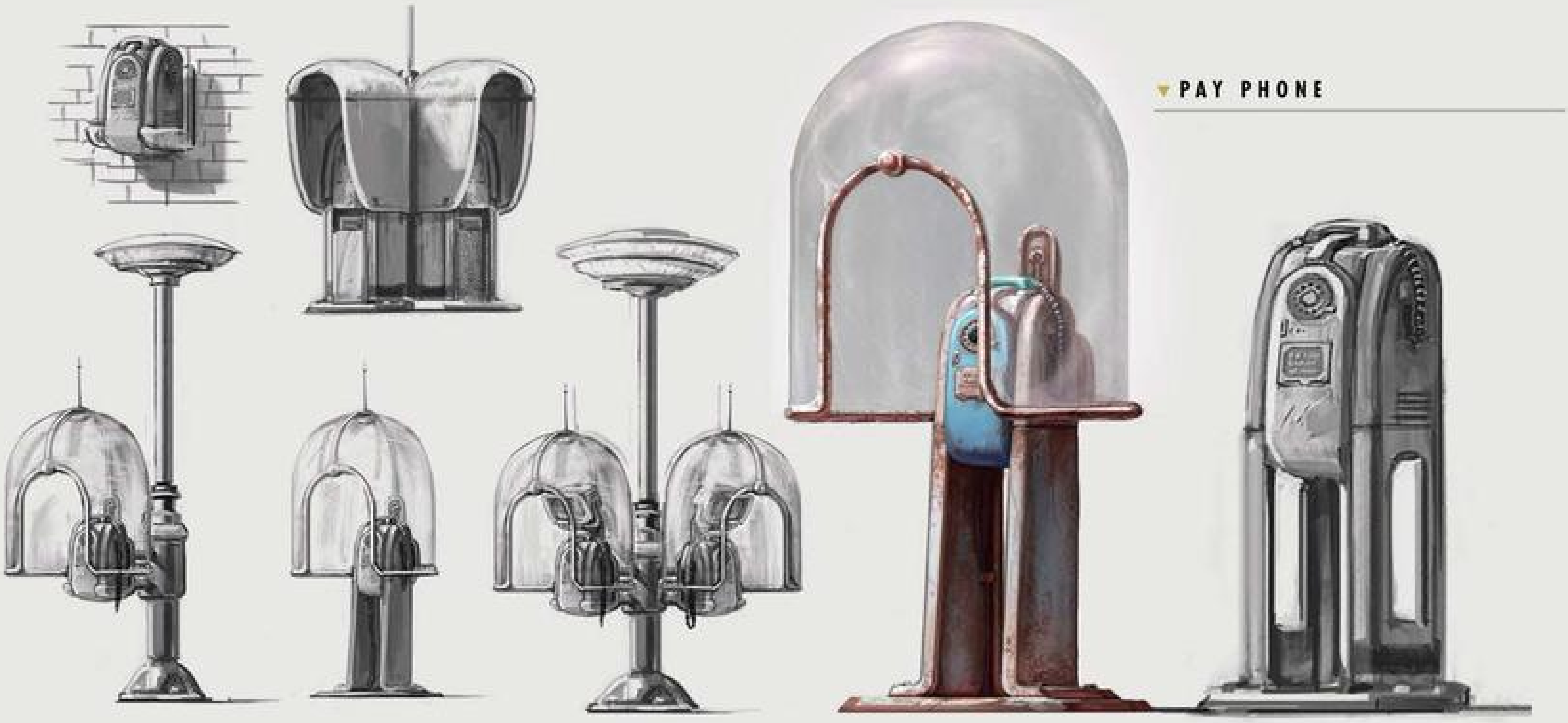
* Mr. Handy can not lift objects heavier than 40 pounds.
** Consult your physician before following Mr. Handy's medical advice.

WARNING: Mr. Handy's jet is a fire hazard, not a BBQ grill.
Use with caution.

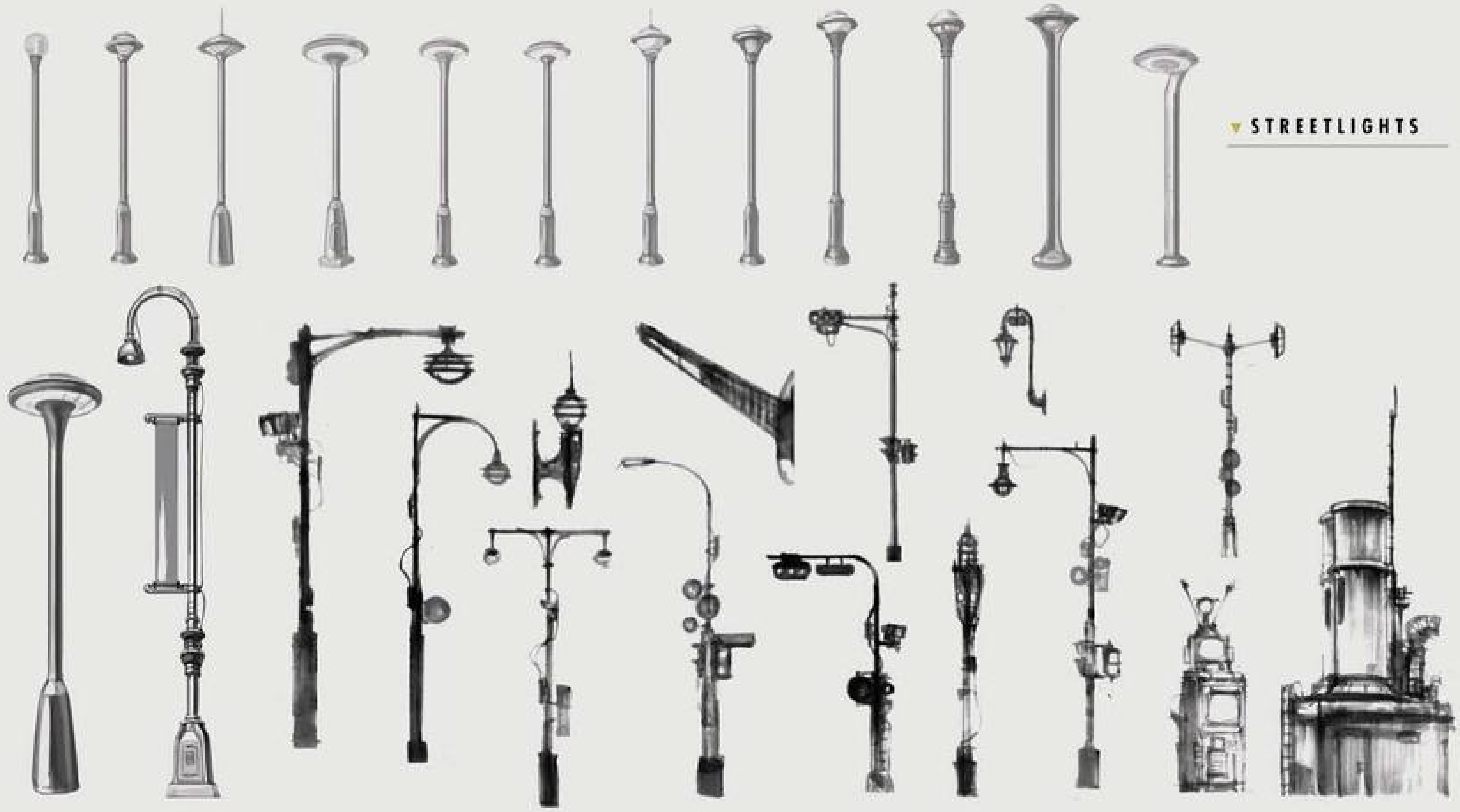
Always a Pleasure to Serve You!

WARNING:
CHOKING HAZARD - SMALL PARTS.
NOT FOR CHILDREN UNDER 3 YEARS.

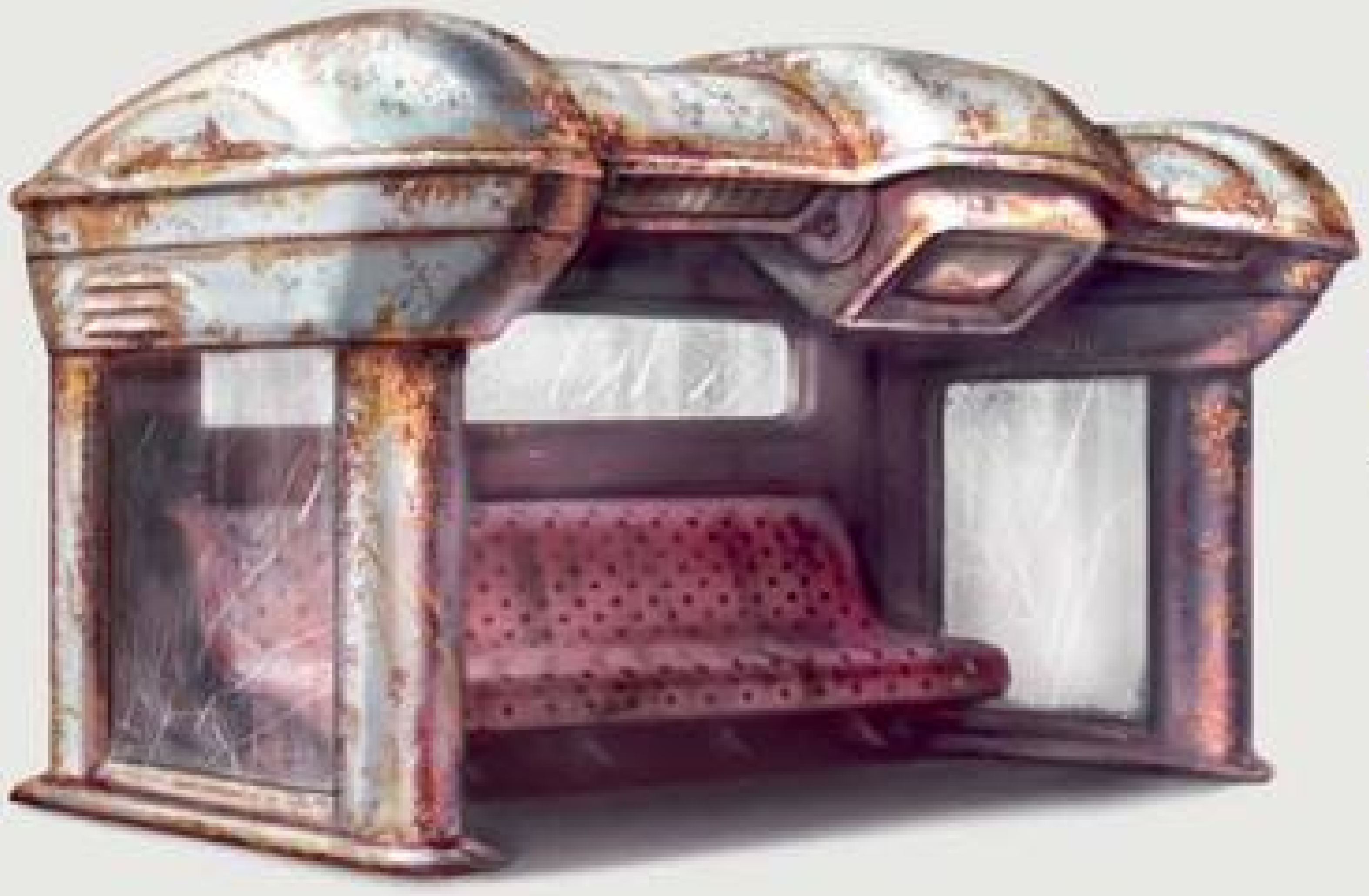
*does not come with a coffee mug, some assembly required



PAY PHONE

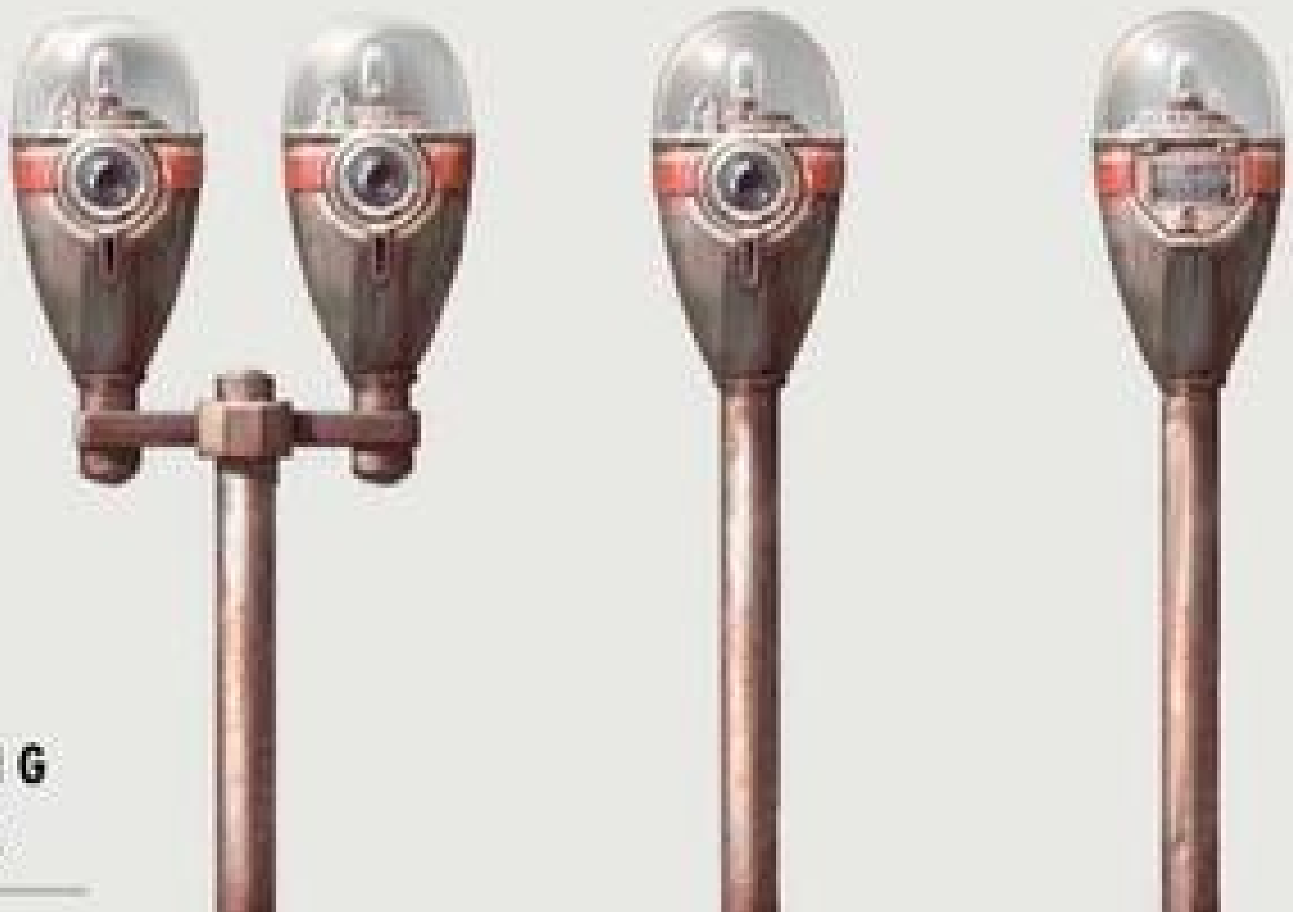


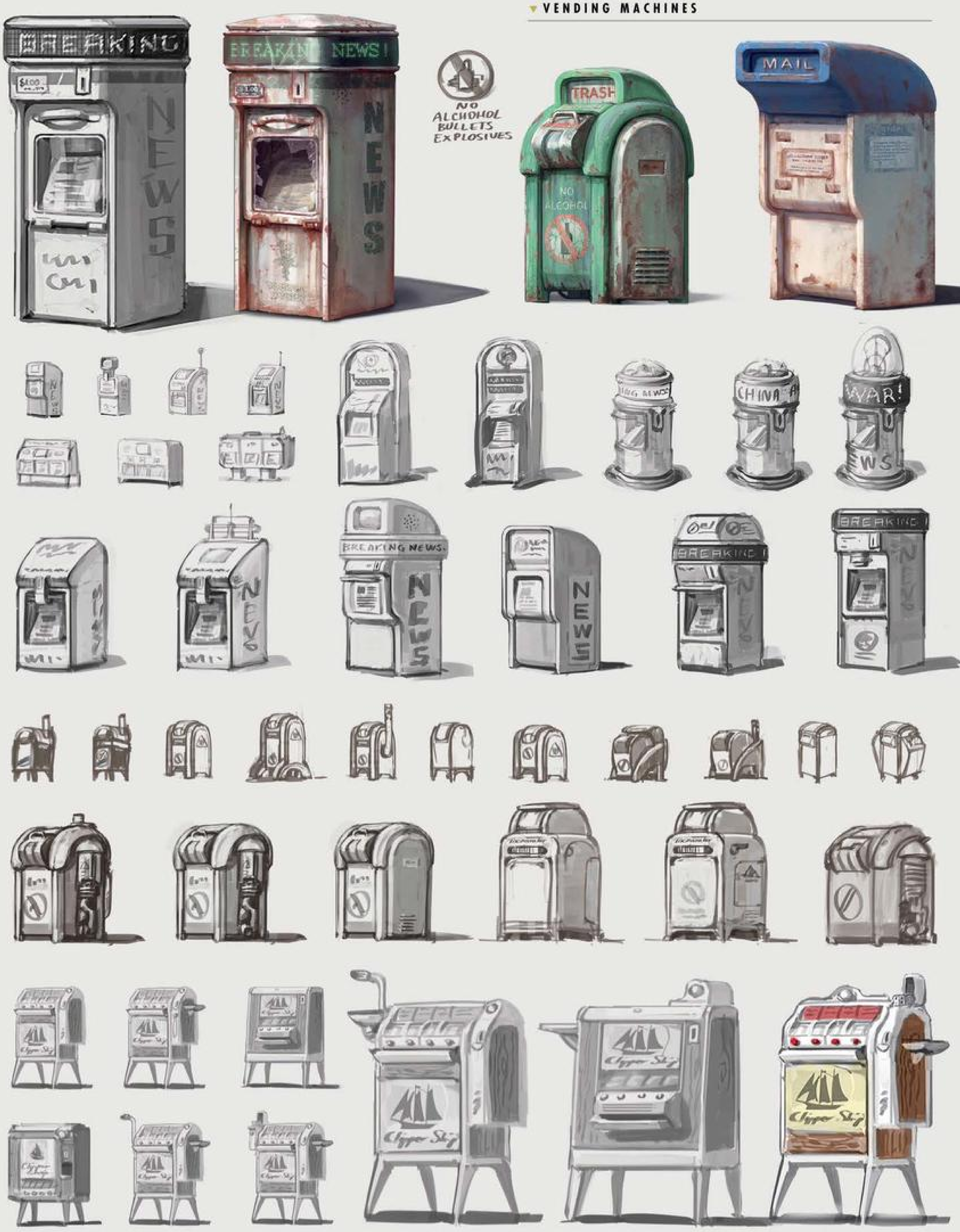
STREETLIGHTS



BUS STOP

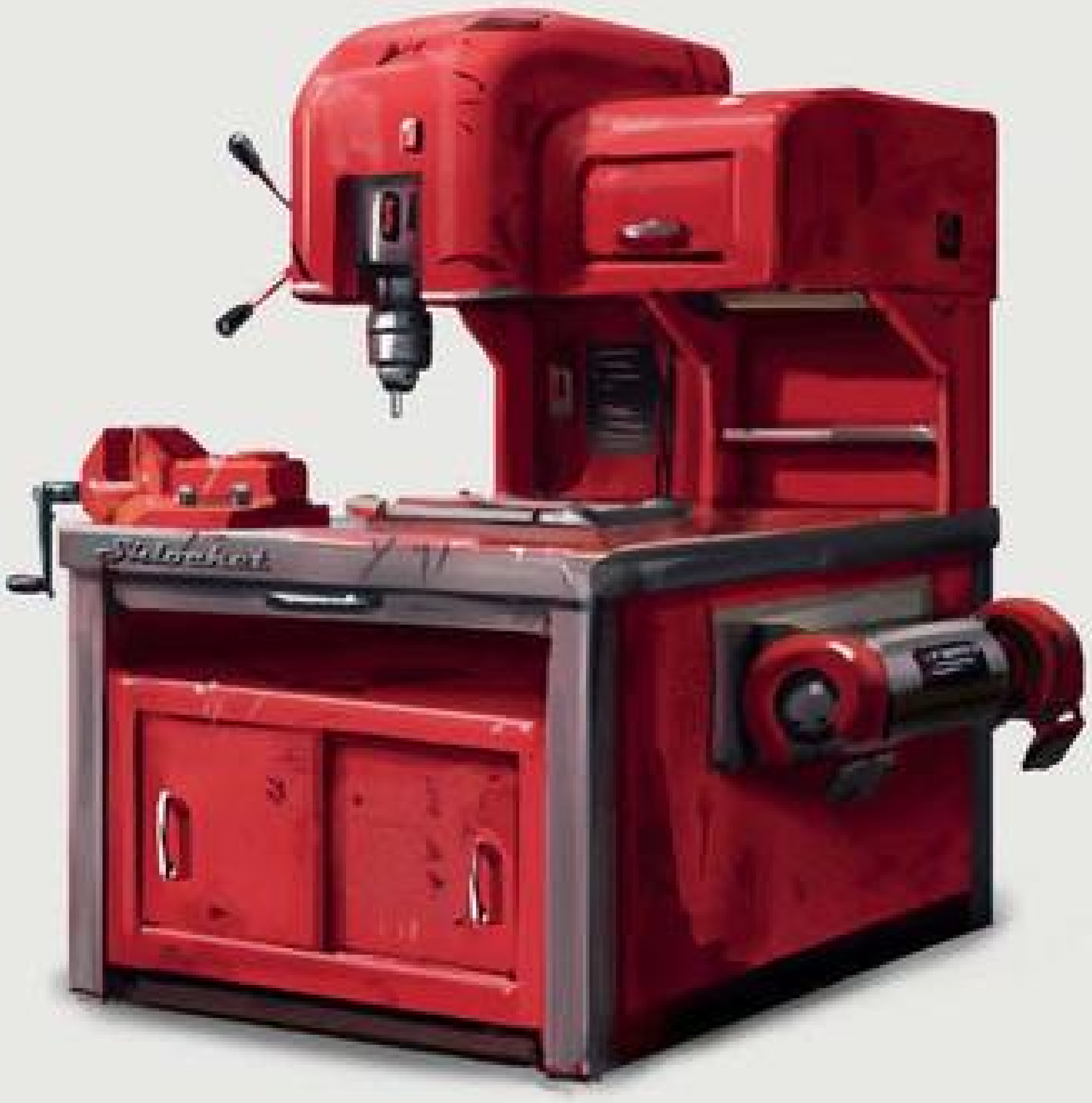
PARKING METERS

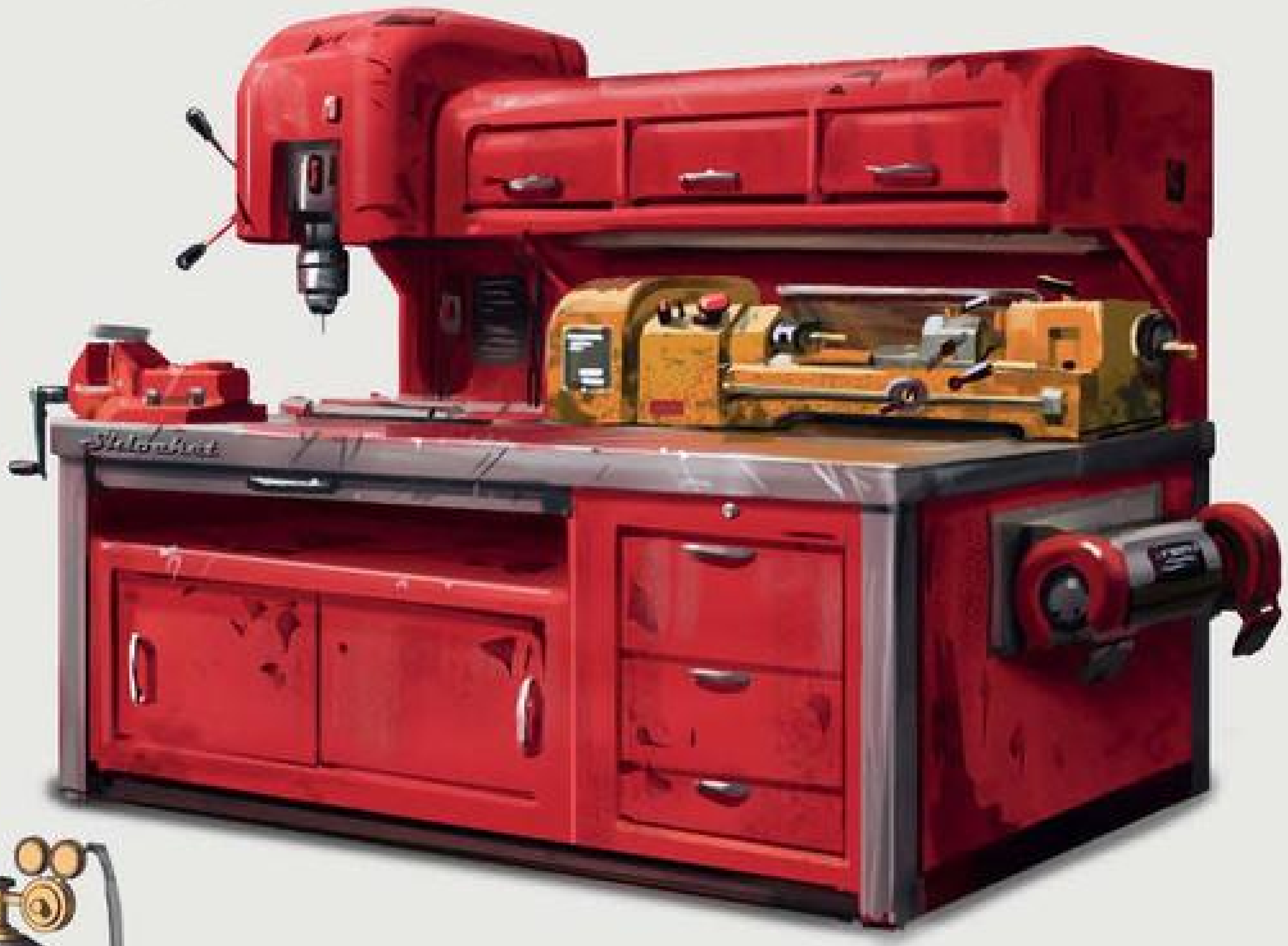


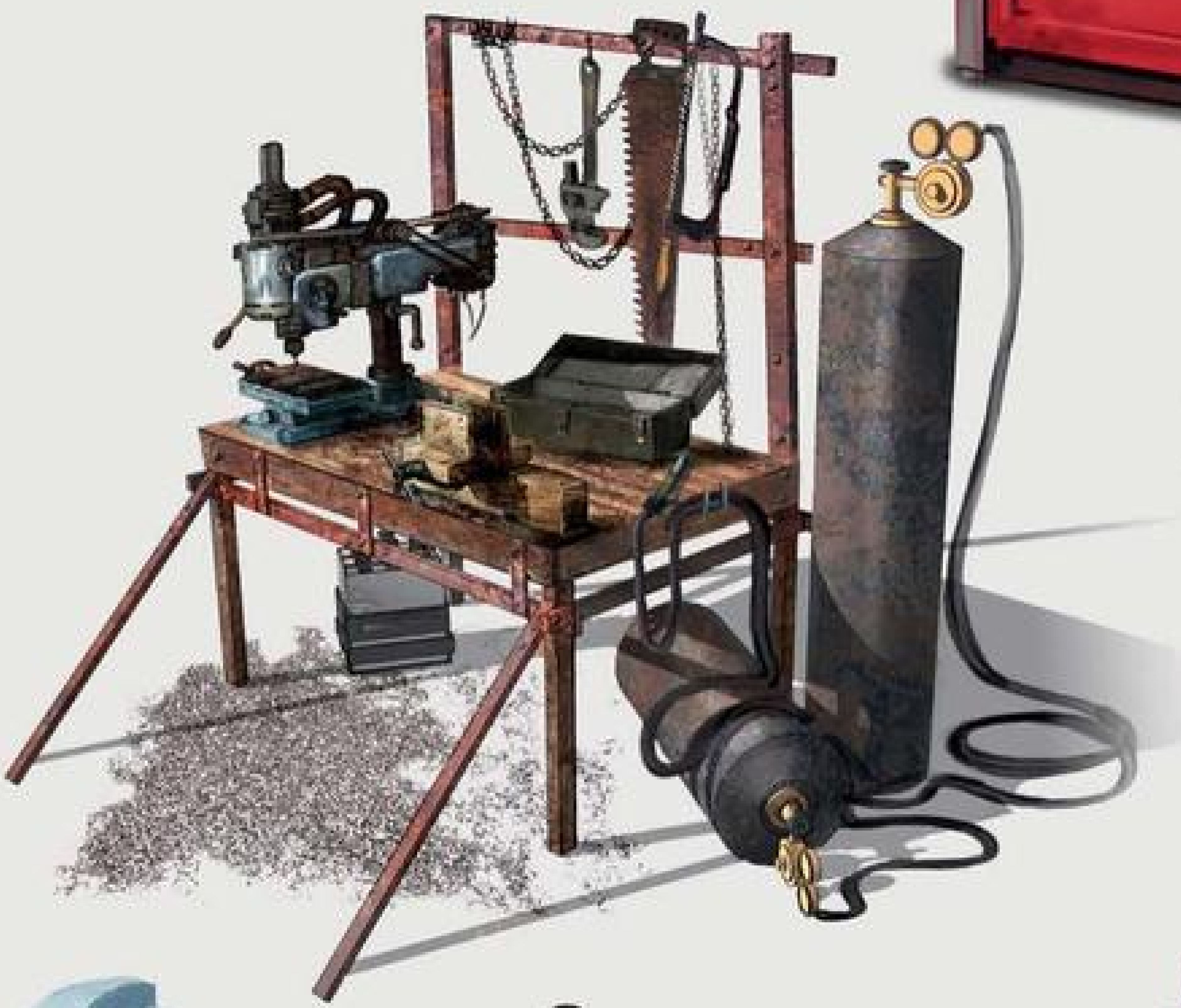

BREAKING
$4.00
NEWS
BREAKING NEWS!
NEWS
NO ALCOHOL BULLETS EXPLOSIVES
TRASH
NO ALCOHOL
MAIL
CHINA
WAR!
BREAKING NEWS.
NEWS
NEWS
BREAKING
BREAKING
NEWS
Clipper Ship

WORKSHOP WORKBENCHES

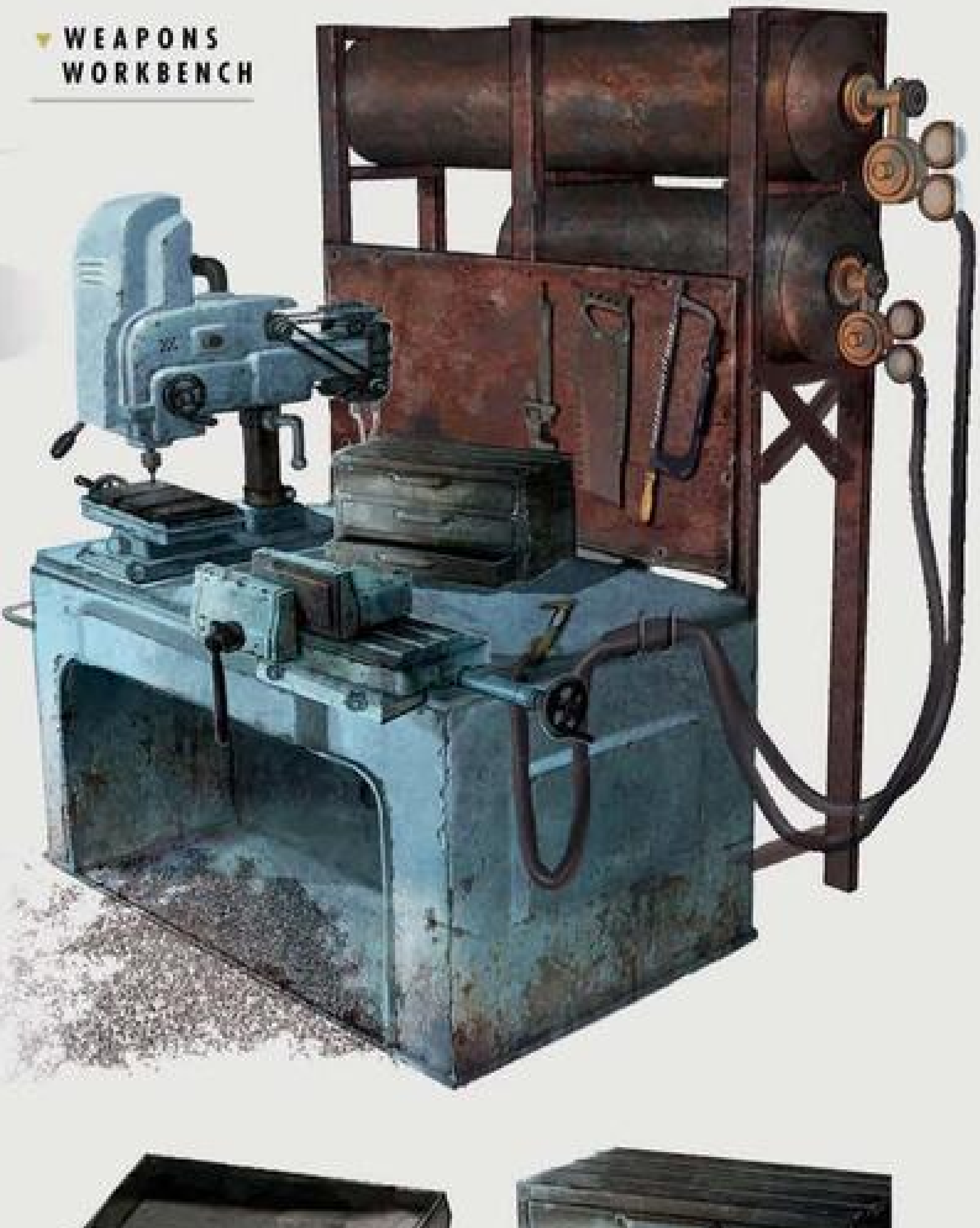
Crafting is a big part of the game, so we designed a variety of workbenches the player (as well as NPCs) can use to make stuff. These were designed with an eye toward both functionality and the animations that go with the crafting.

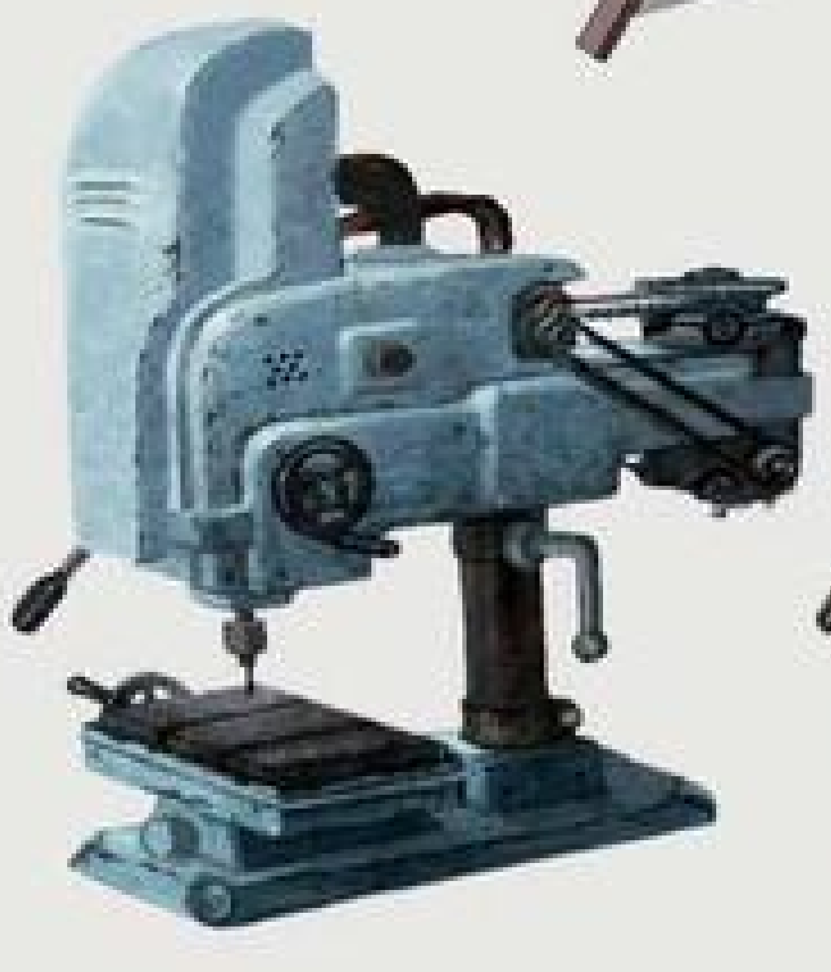


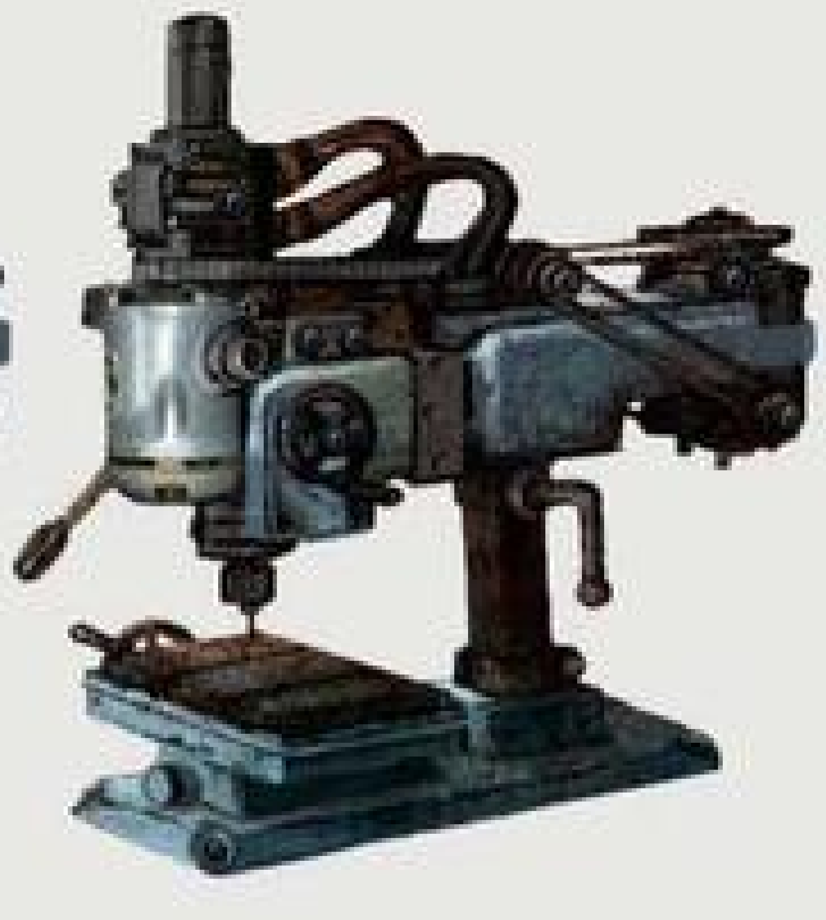


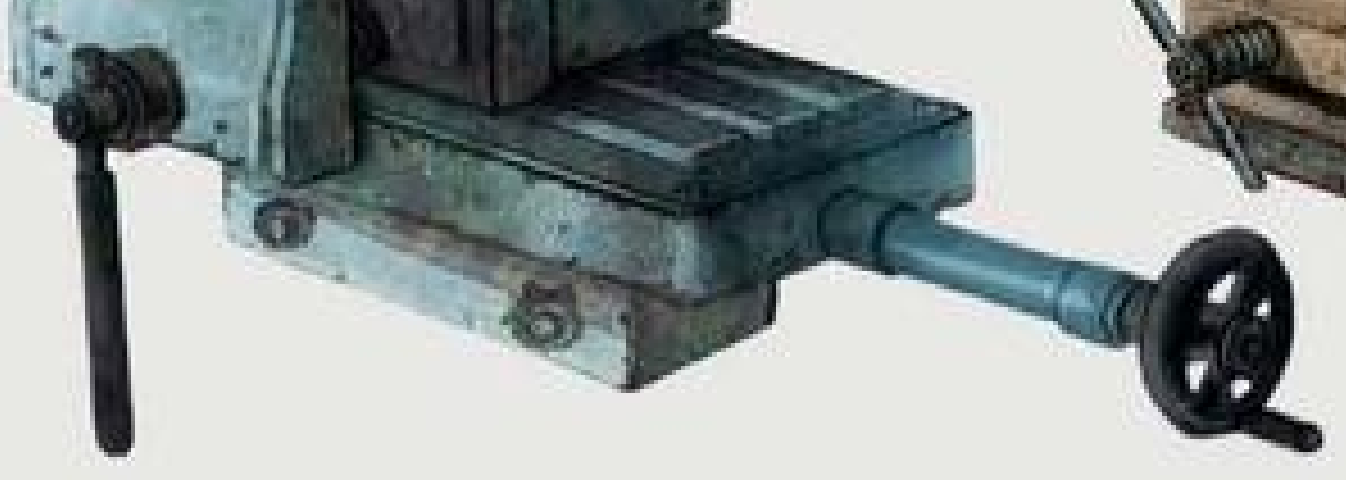


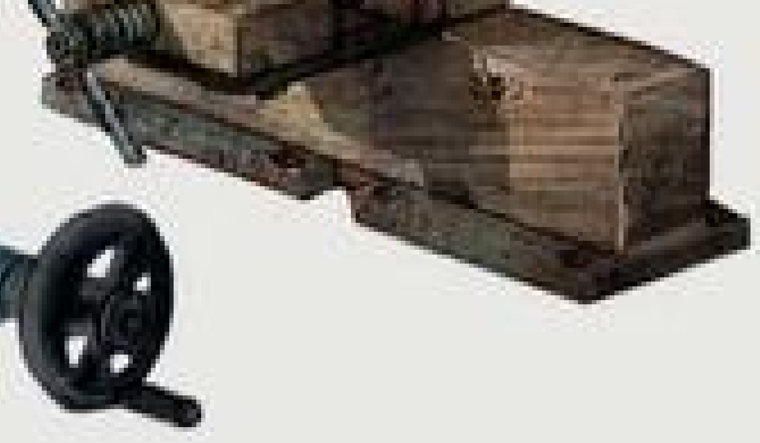
WEAPONS WORKBENCH

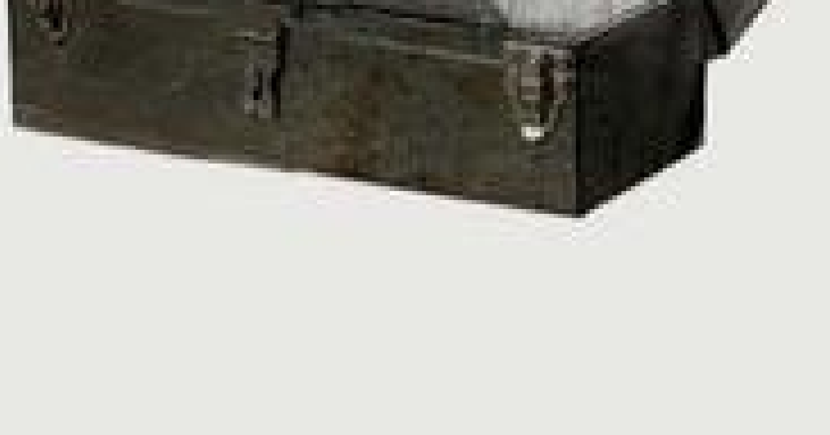


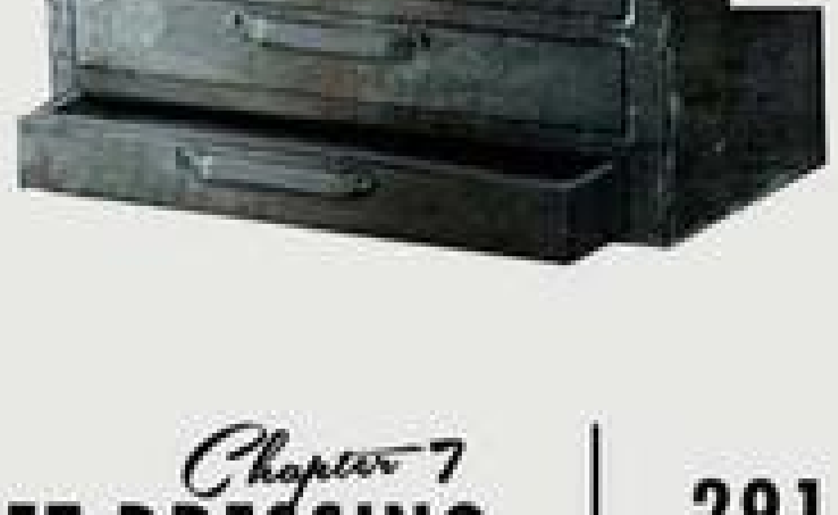






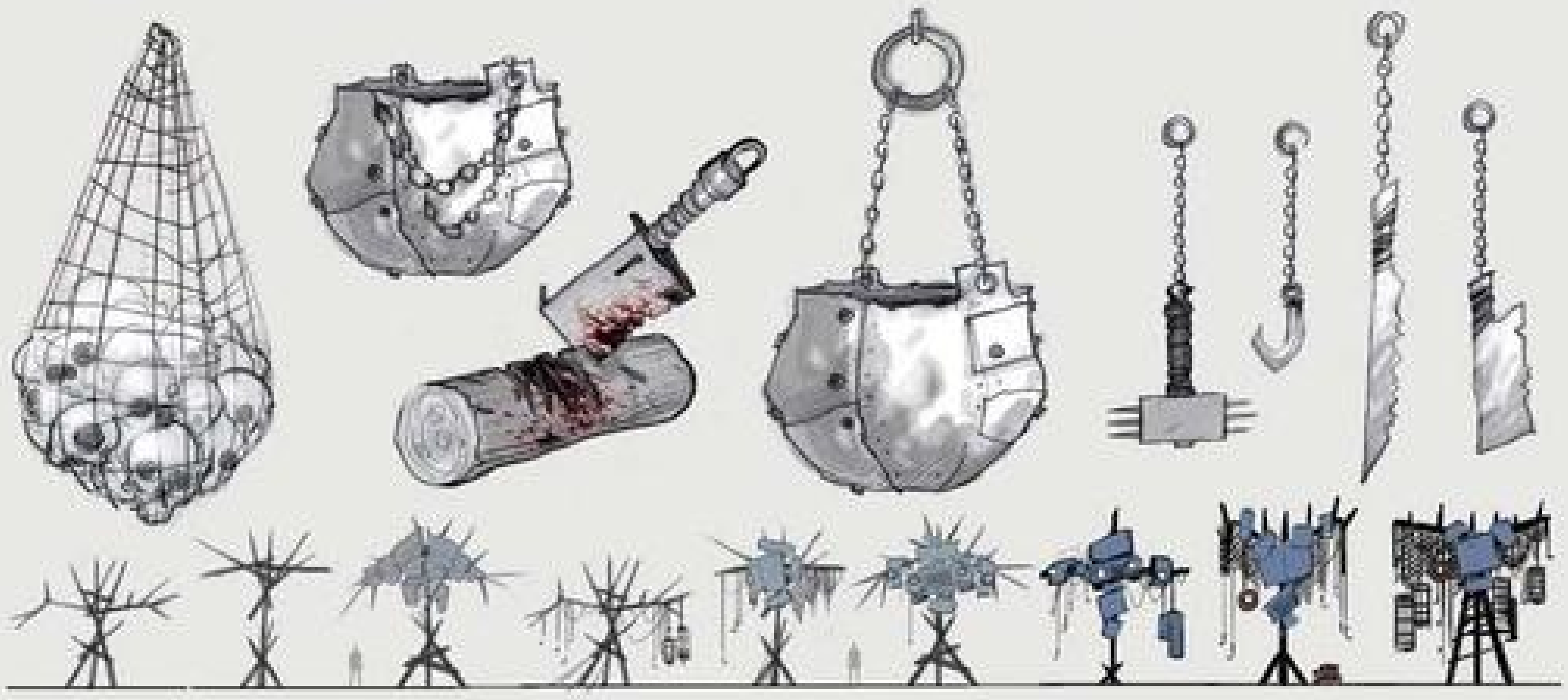


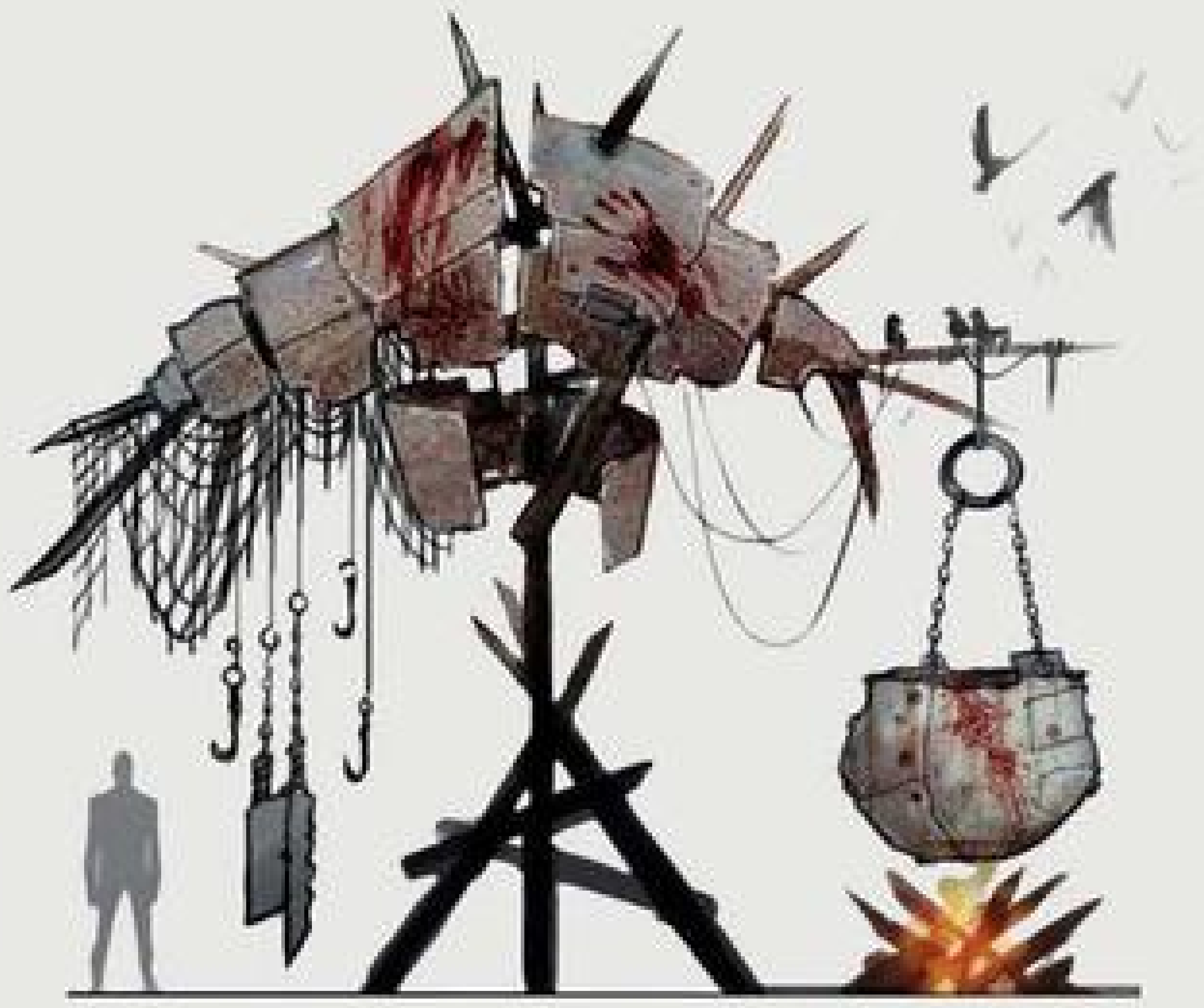


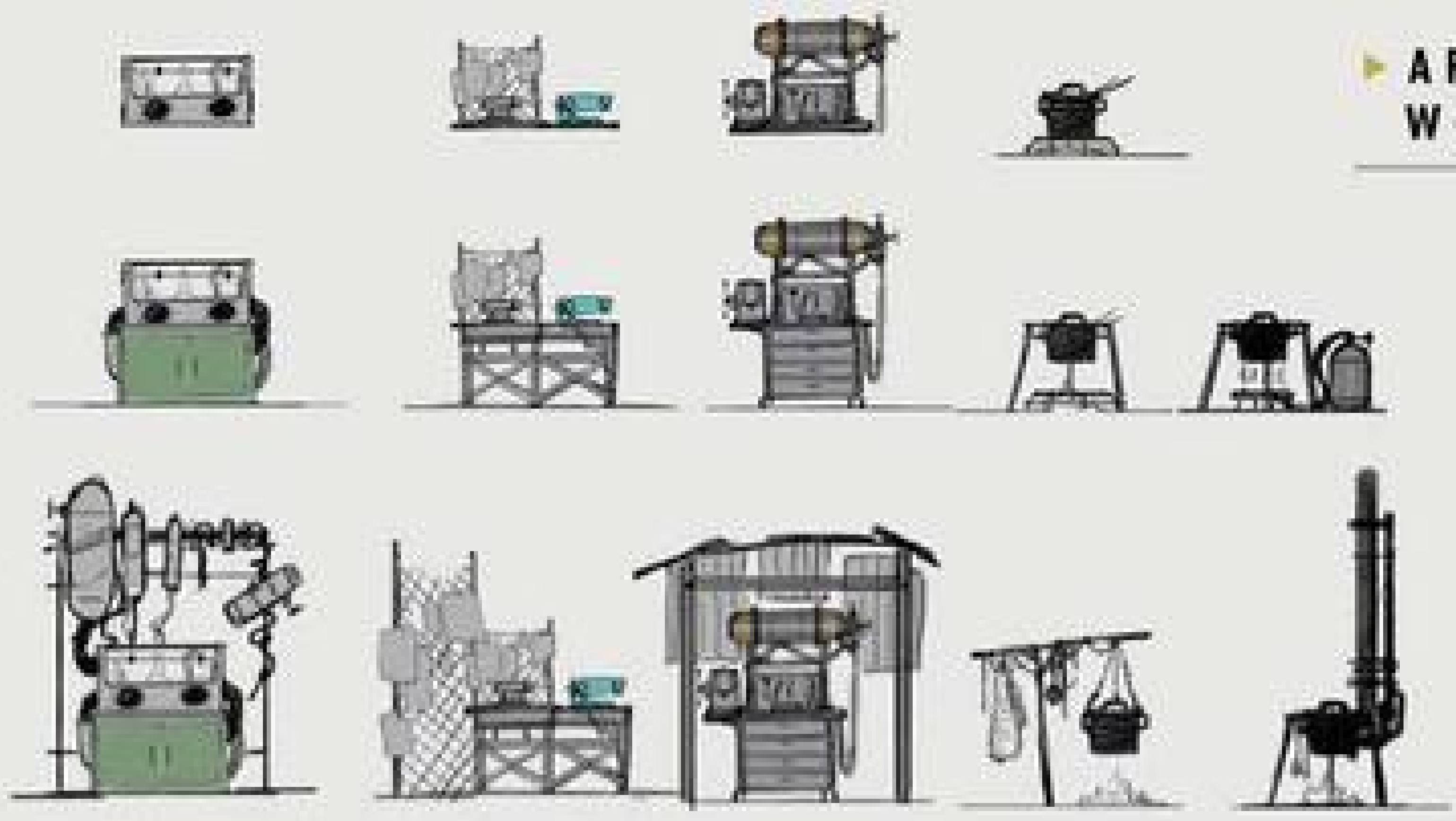


SUPER MUTANT CLUTTER

Super mutants like to capture and eat humans. Most of their stuff is related to this activity.

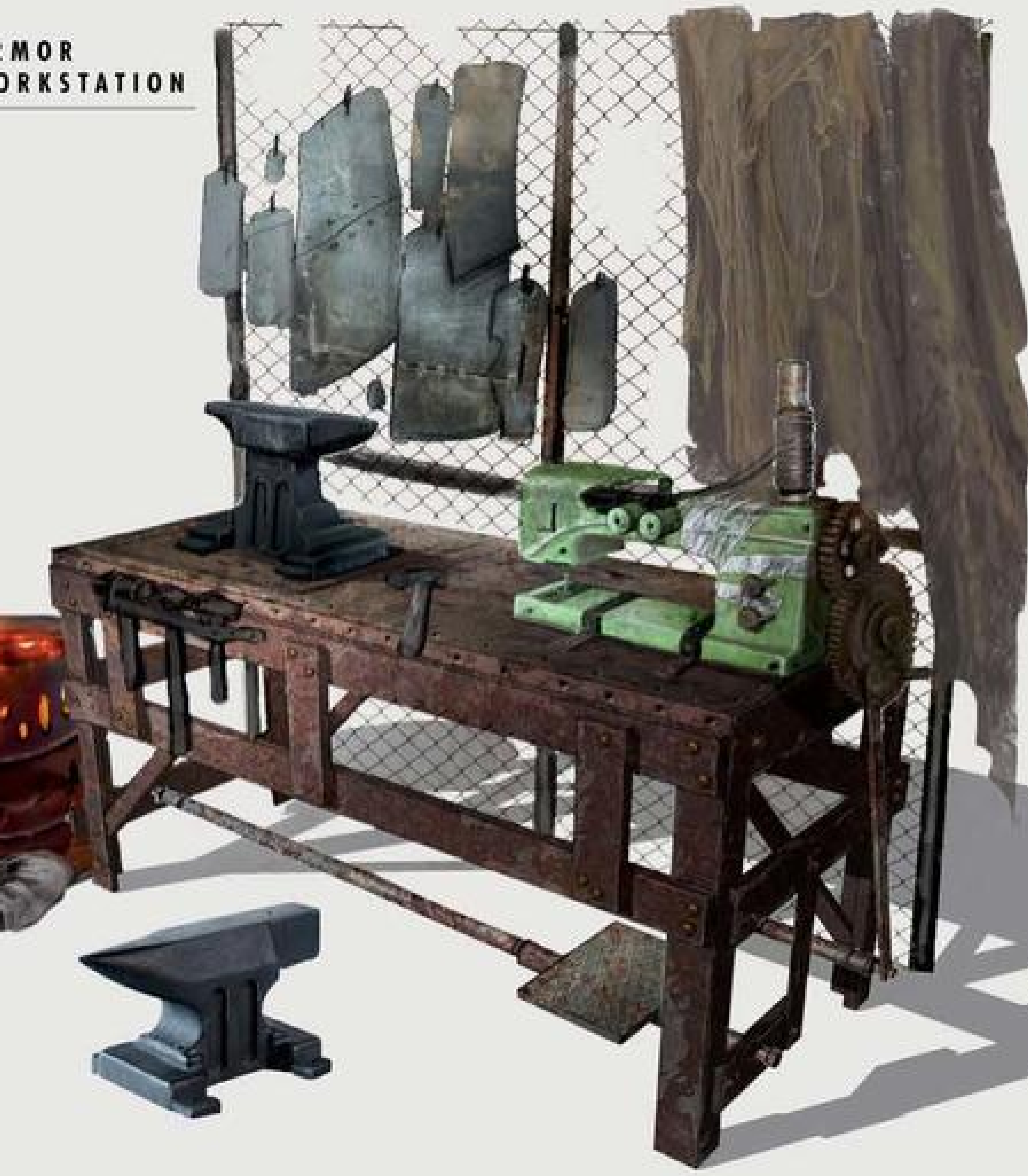


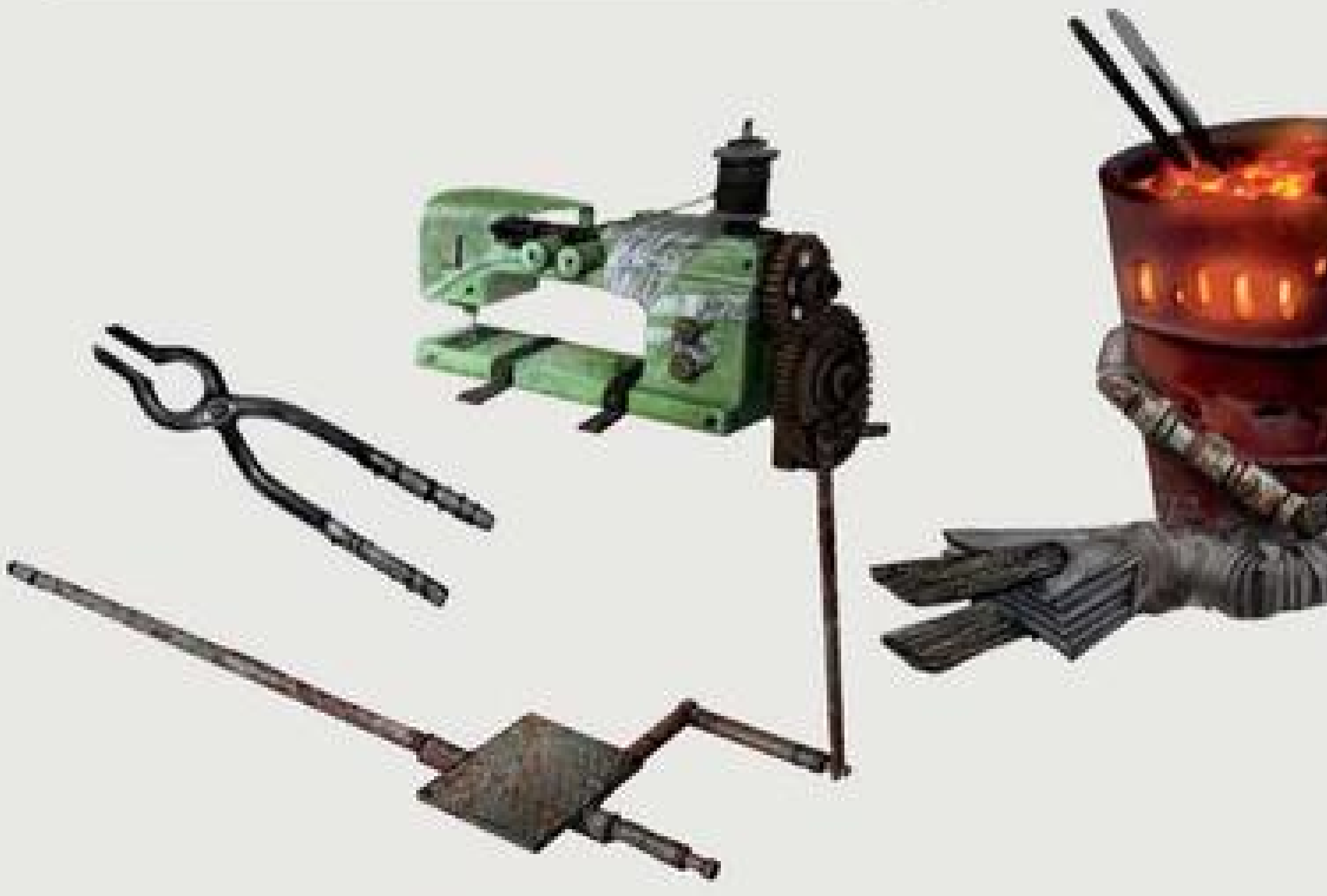




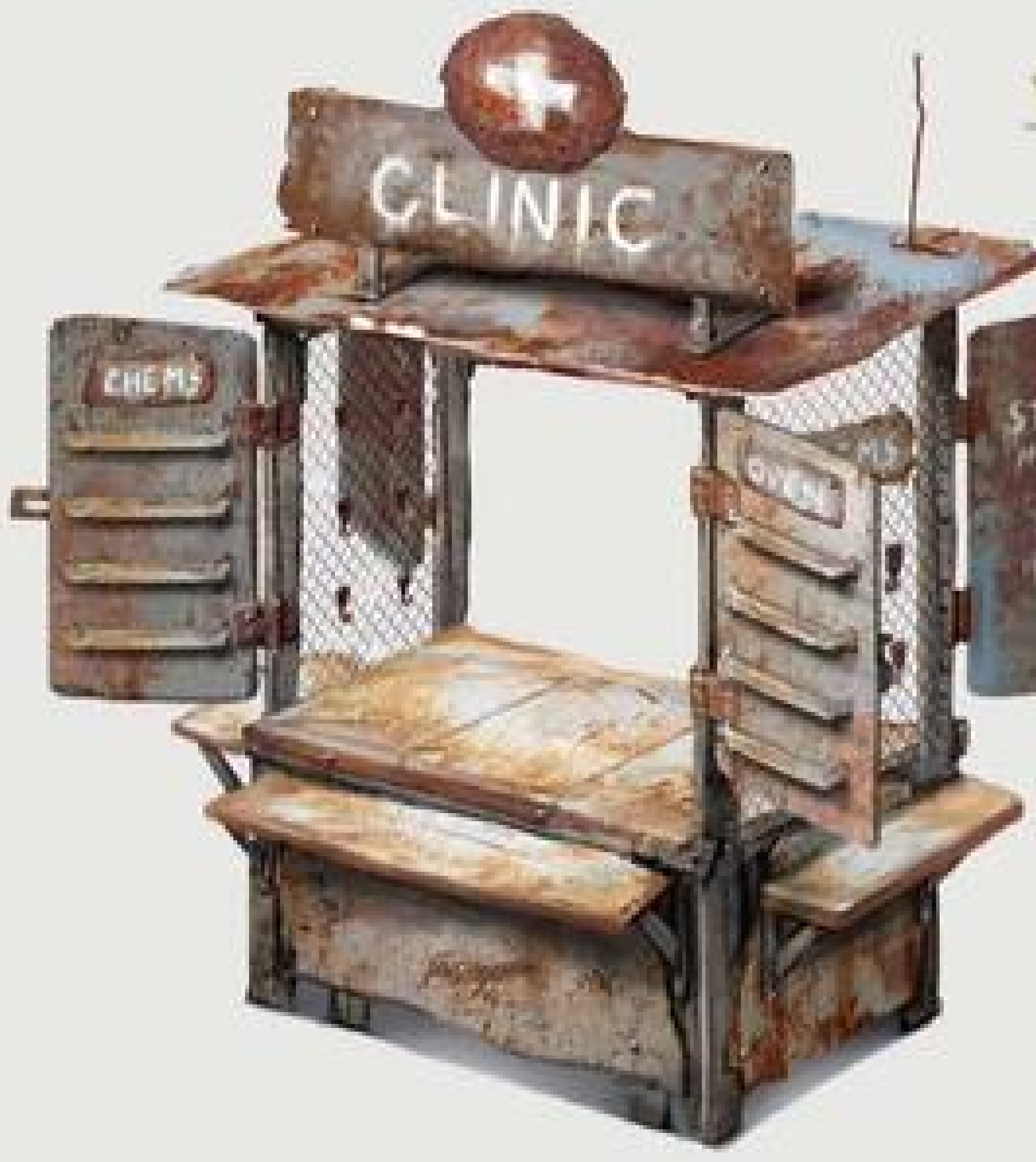
WORKSHOP SKETCHES

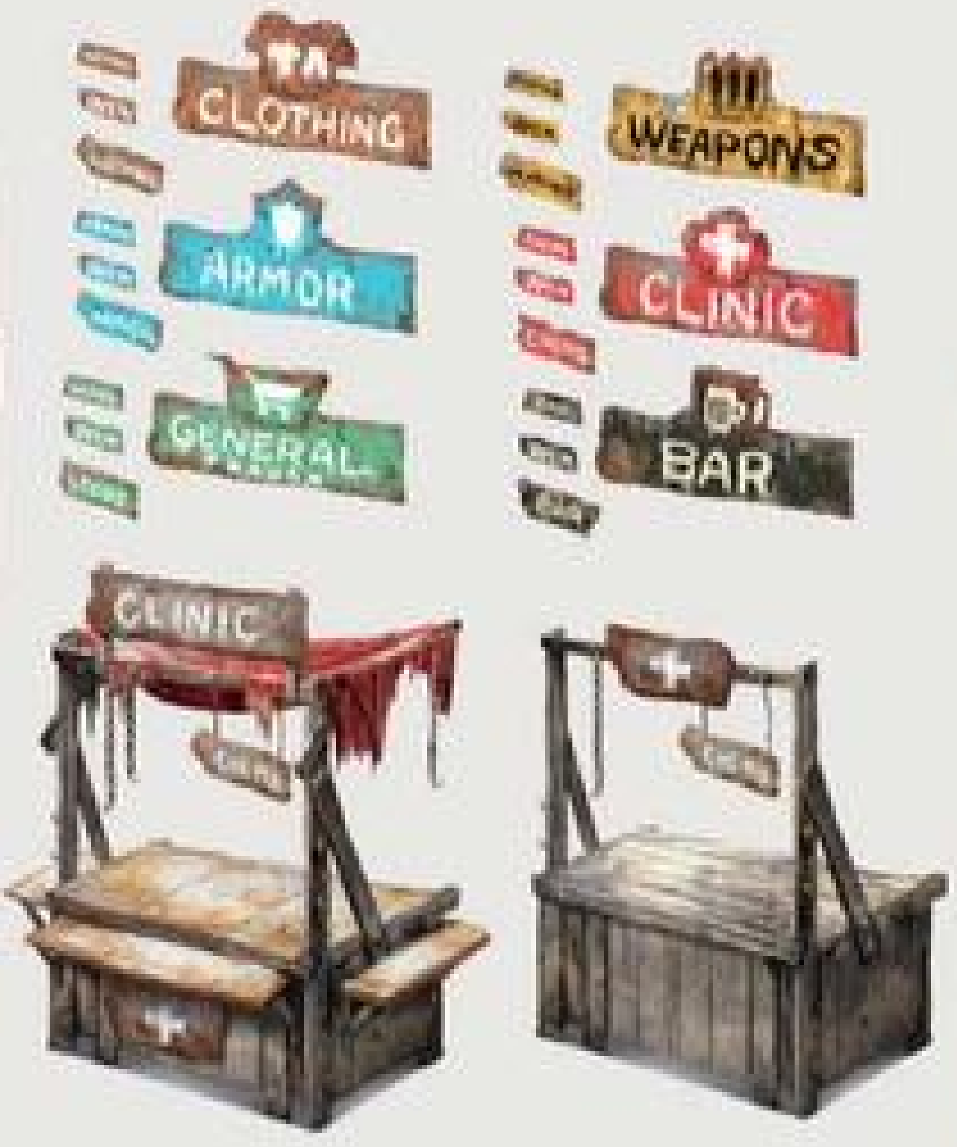
ARMOR WORKSTATION

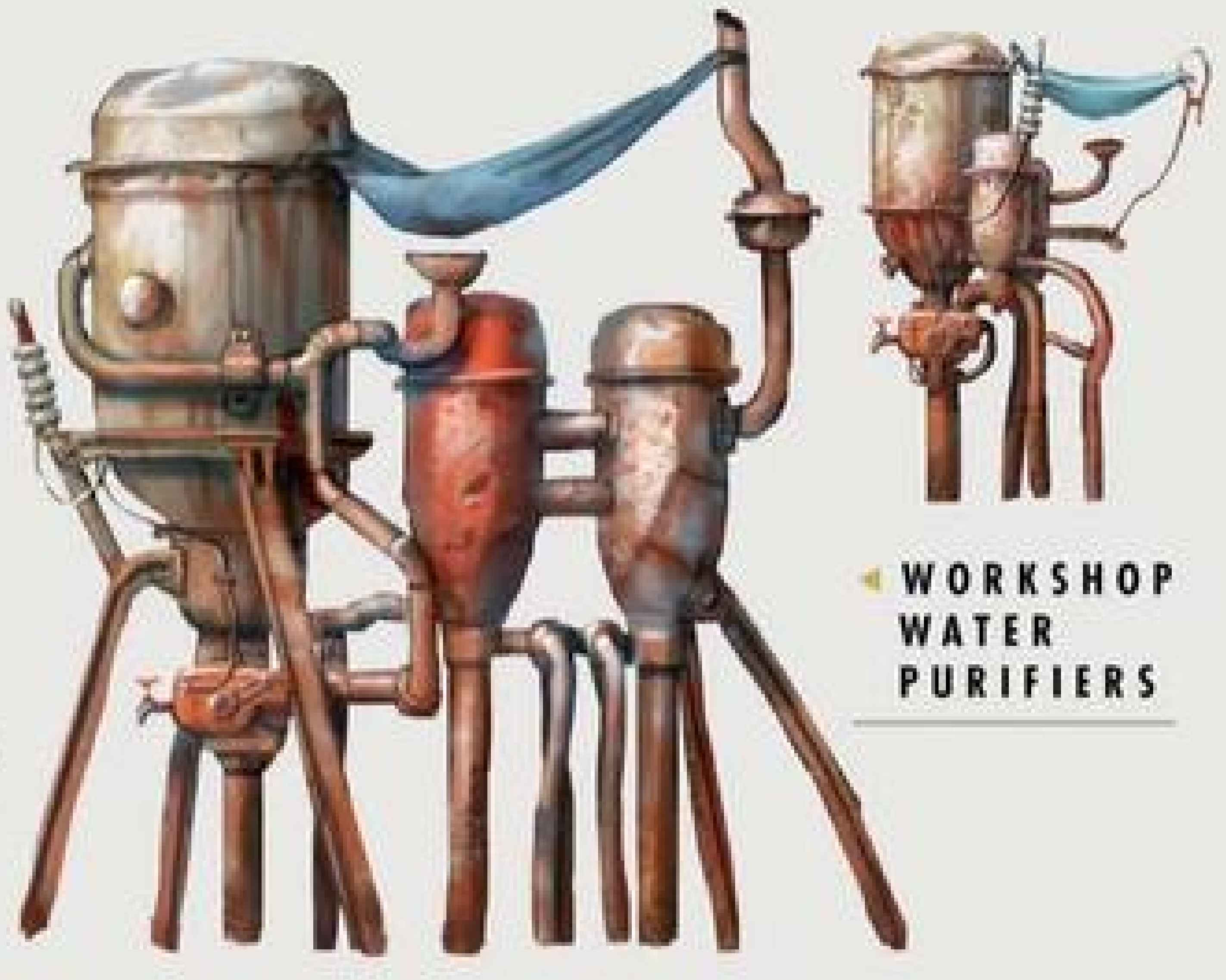




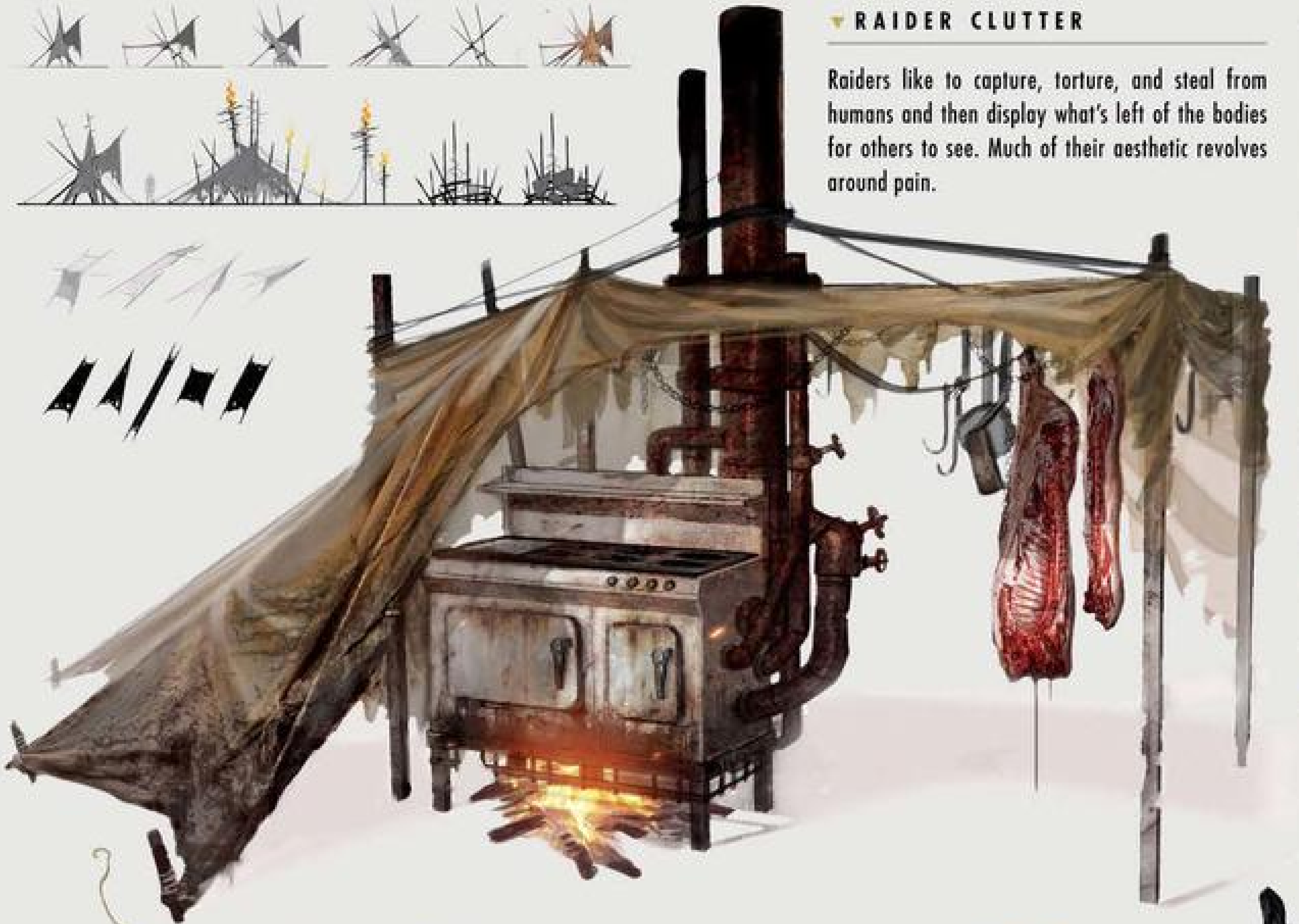
WORKSHOP STAND


CLINIC
CHEMS
STORE HOURS 7AM 10PM
OPEN


CLOTHING
WEAPONS
ARMOR
CLINIC
GENERAL
BAR
CLINIC

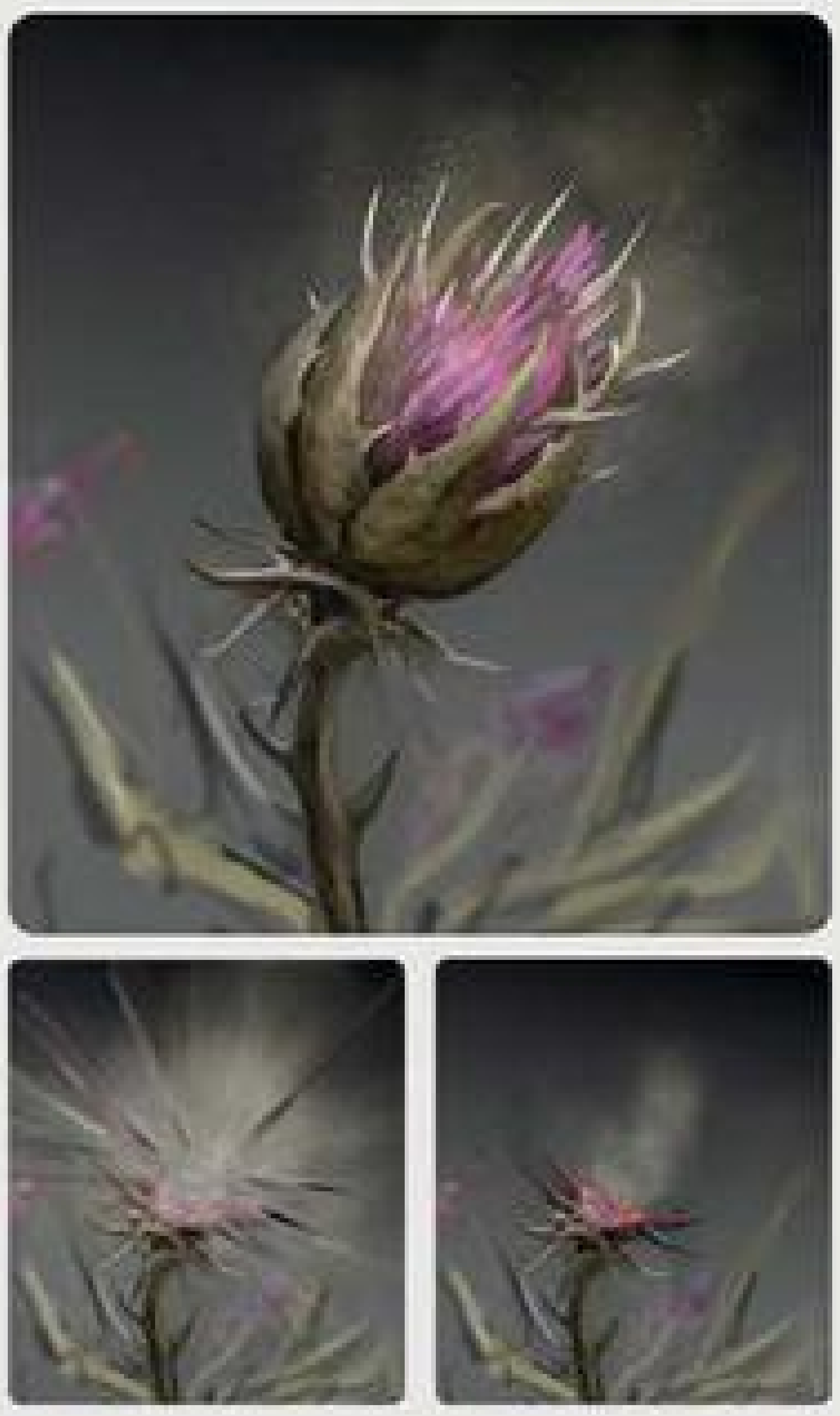


WORKSHOP WATER PURIFIERS

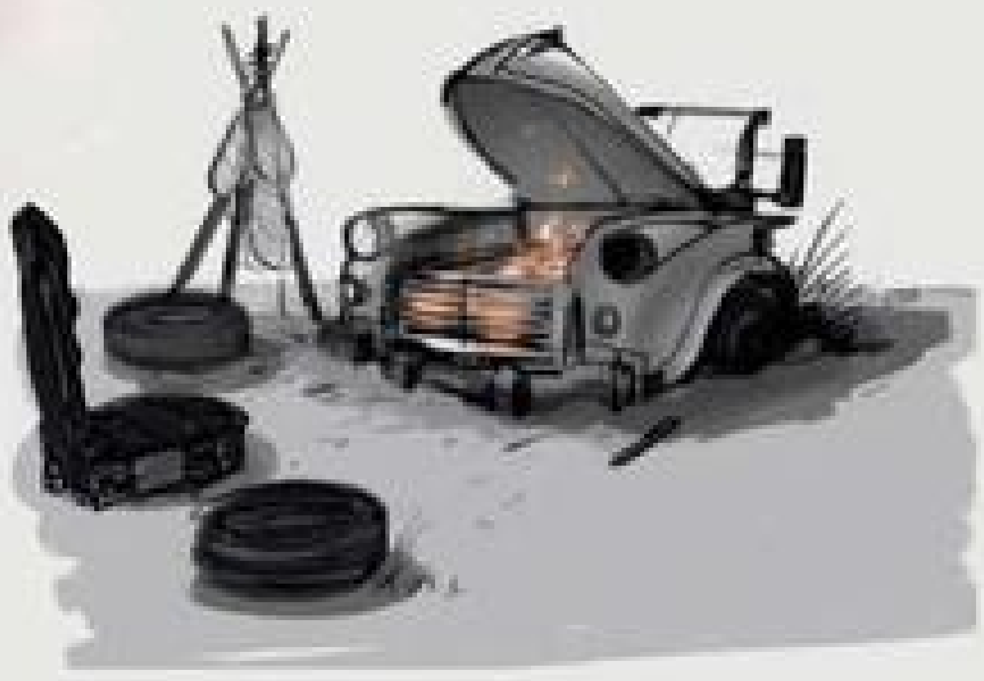


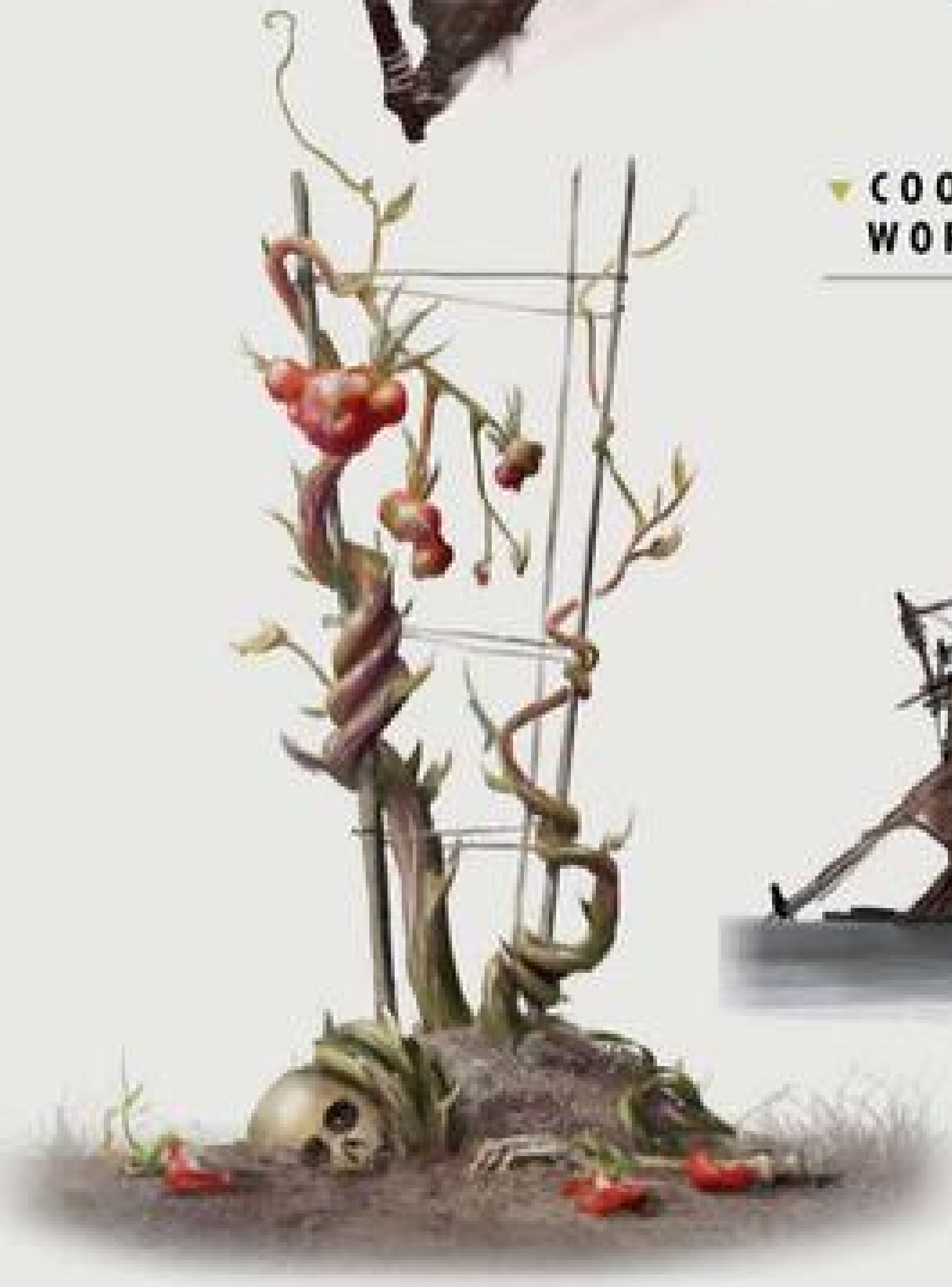
RAIDER CLUTTER

Raiders like to capture, torture, and steal from humans and then display what's left of the bodies for others to see. Much of their aesthetic revolves around pain.

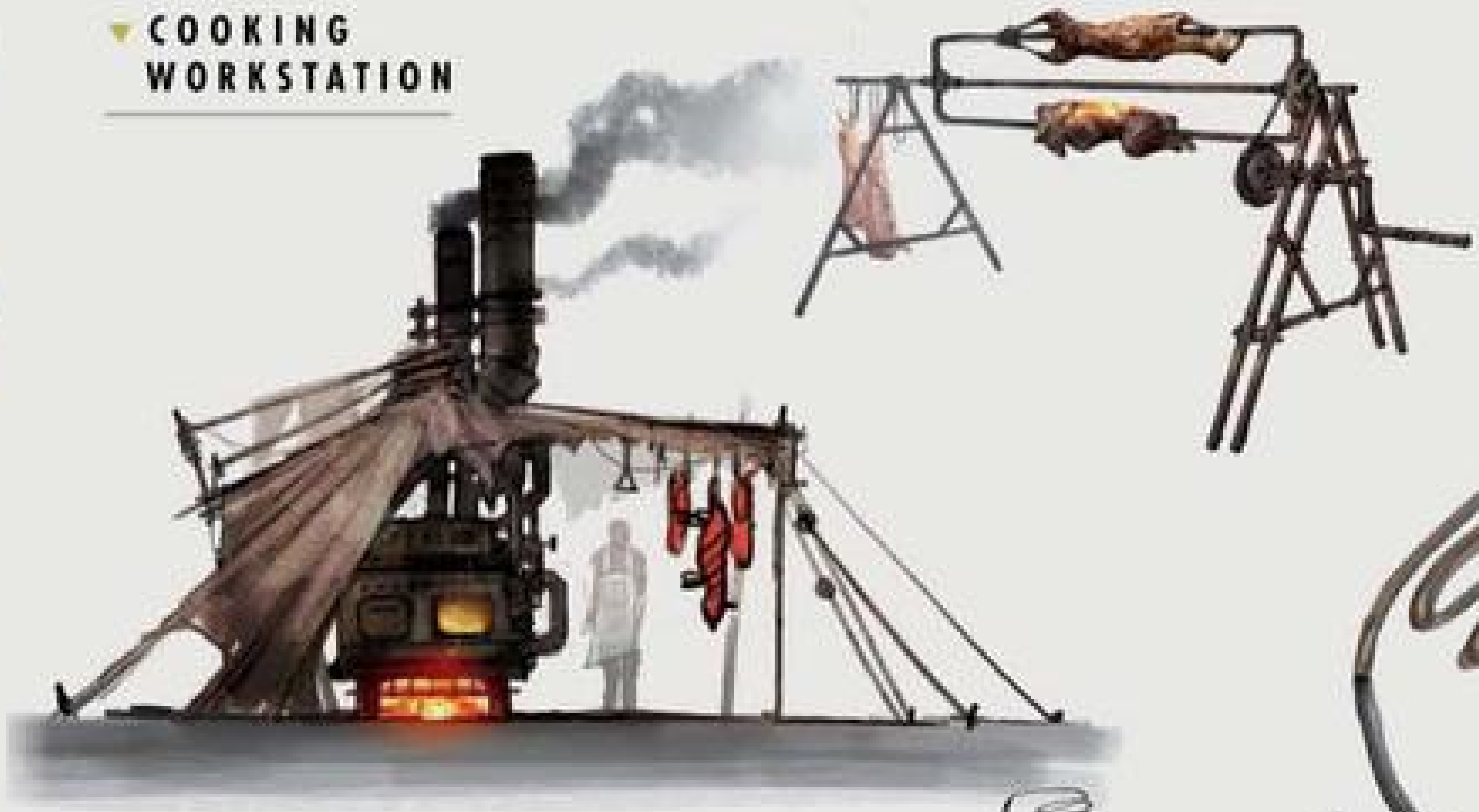


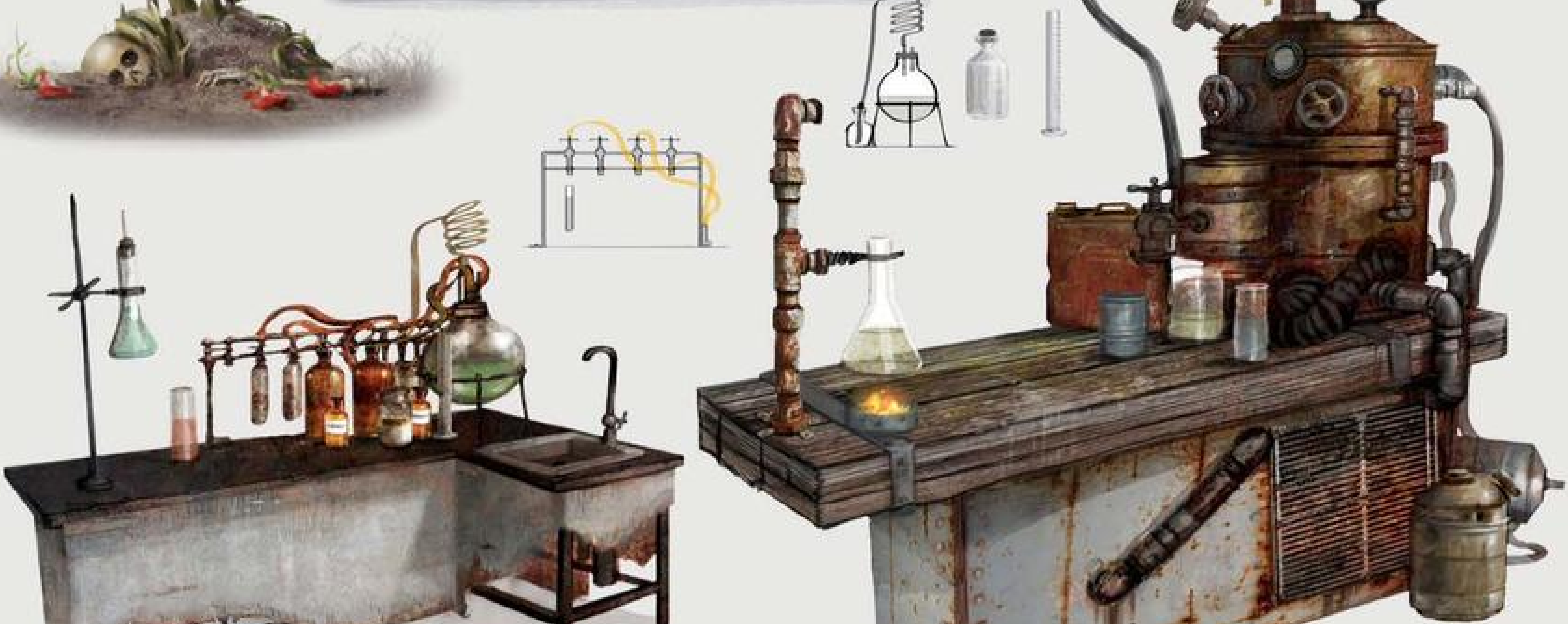
THISTLE PLANT





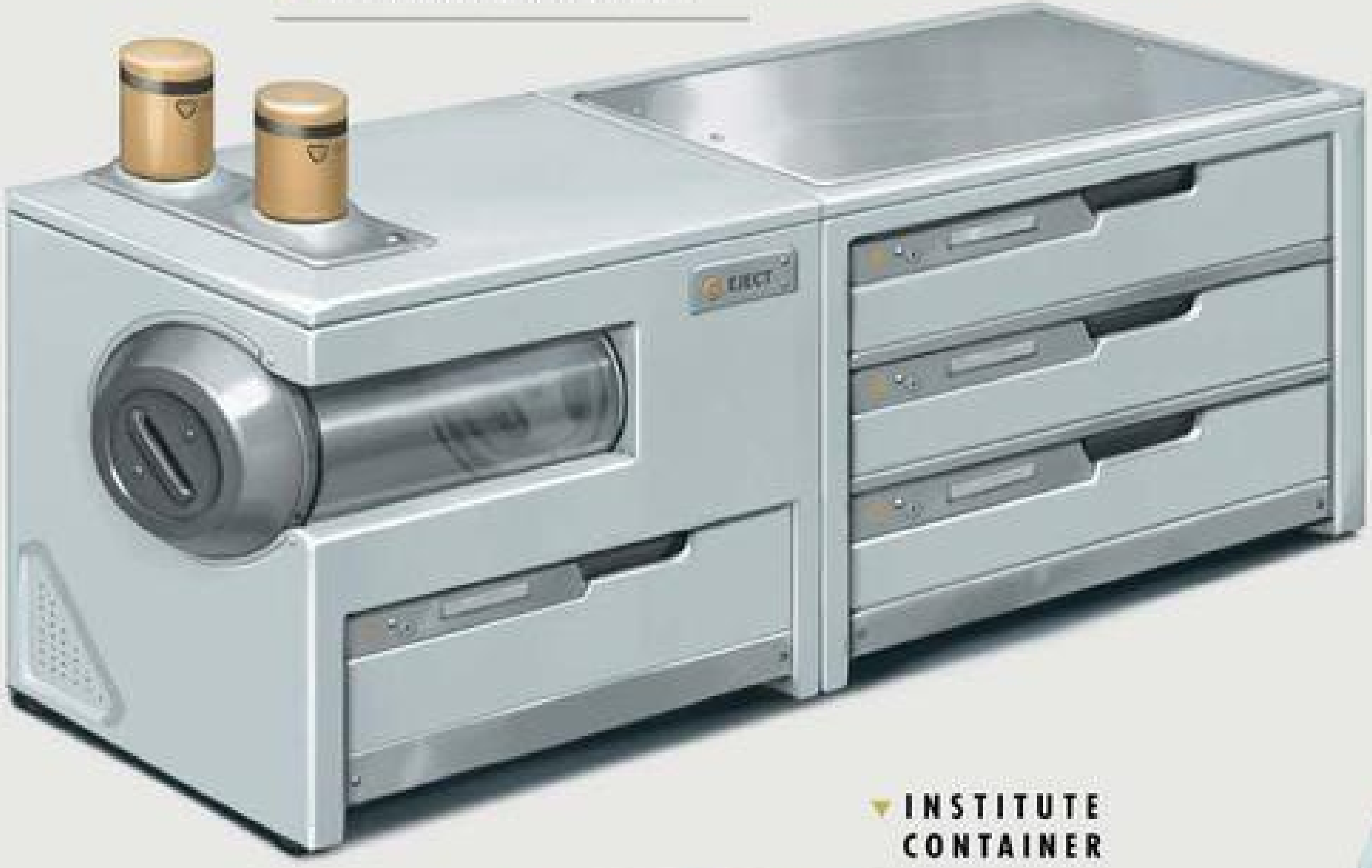
COOKING WORKSTATION



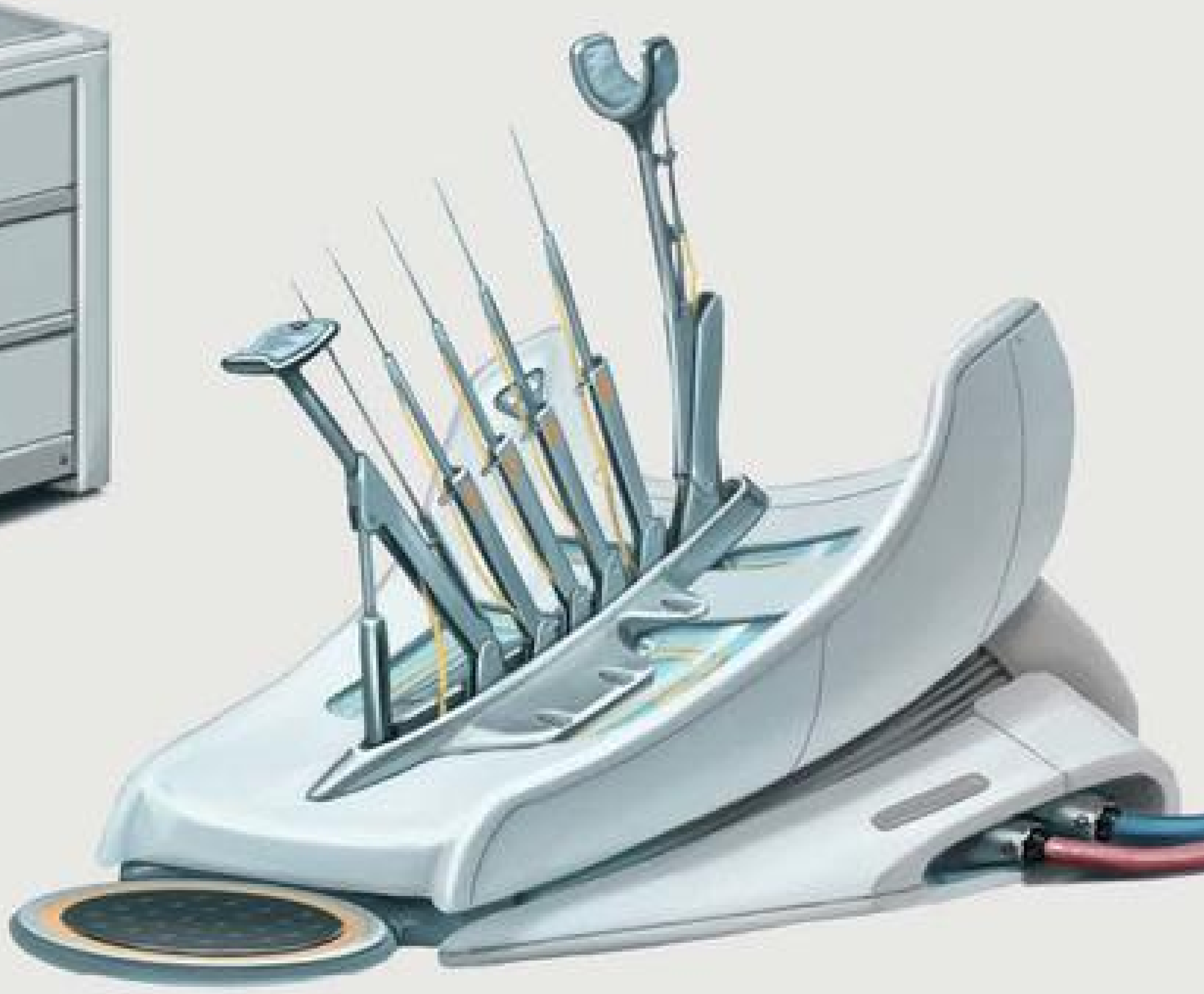


CHEMISTRY WORKSTATION

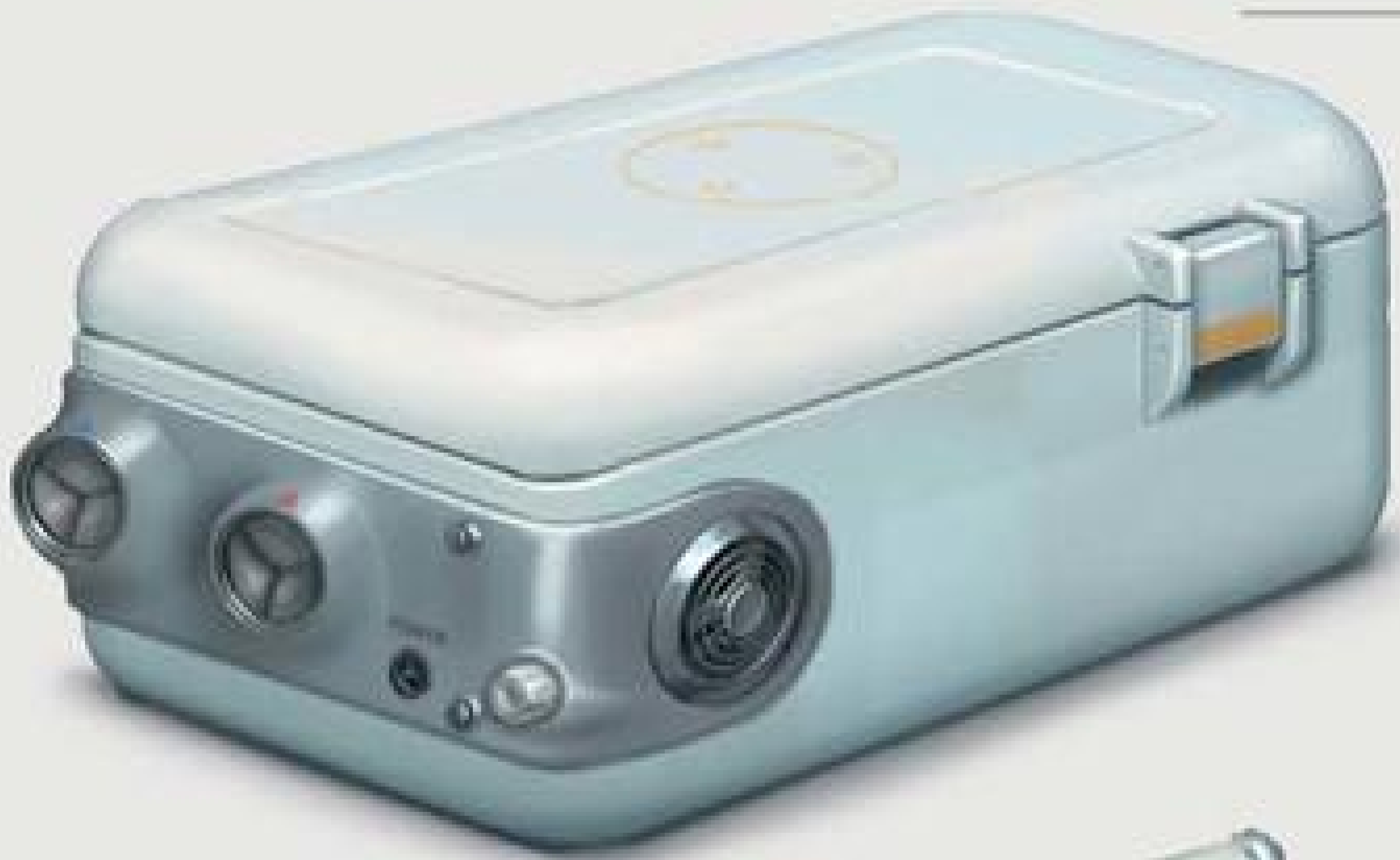
INSTITUTE CABINET



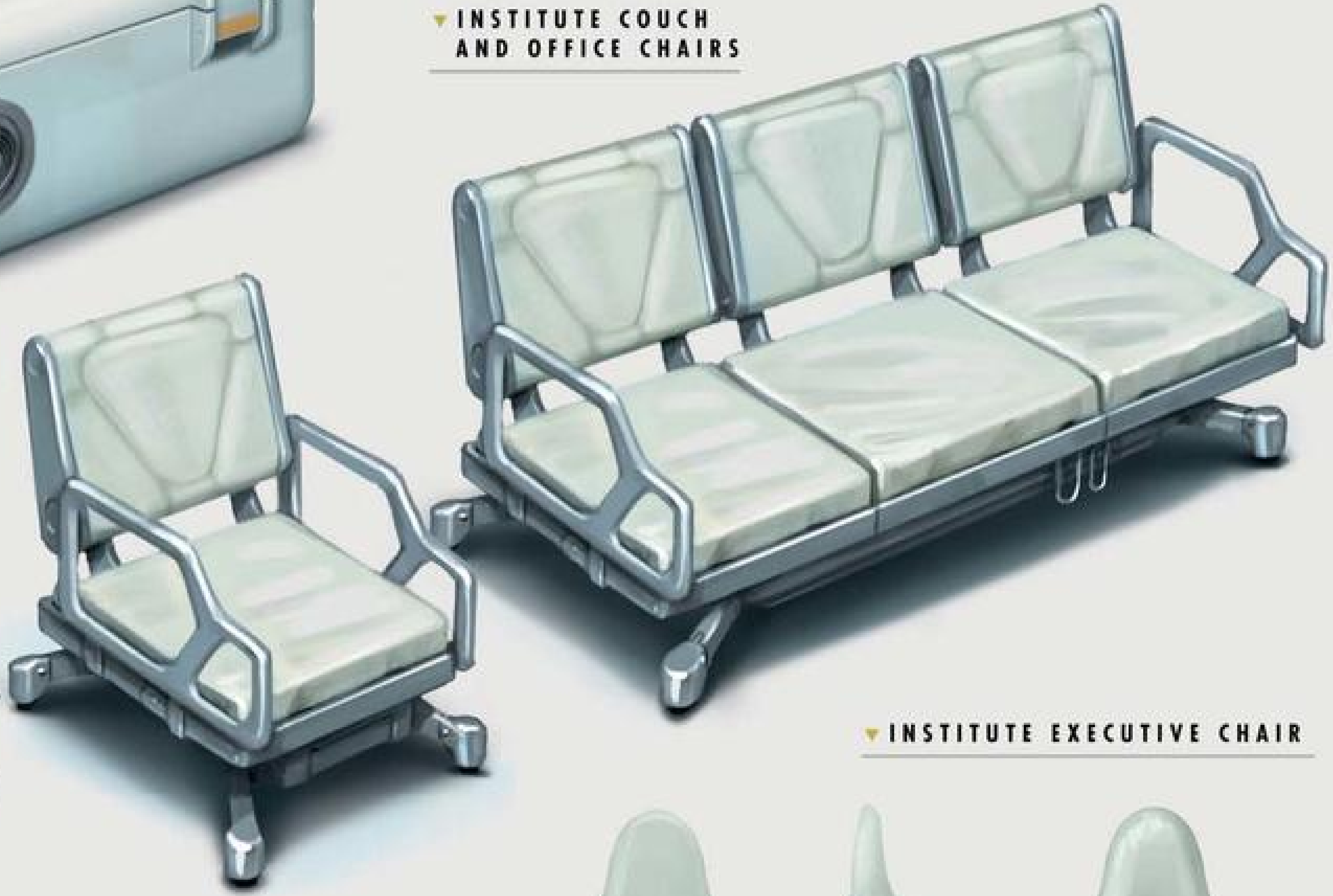
RECLAMATION DEVICE

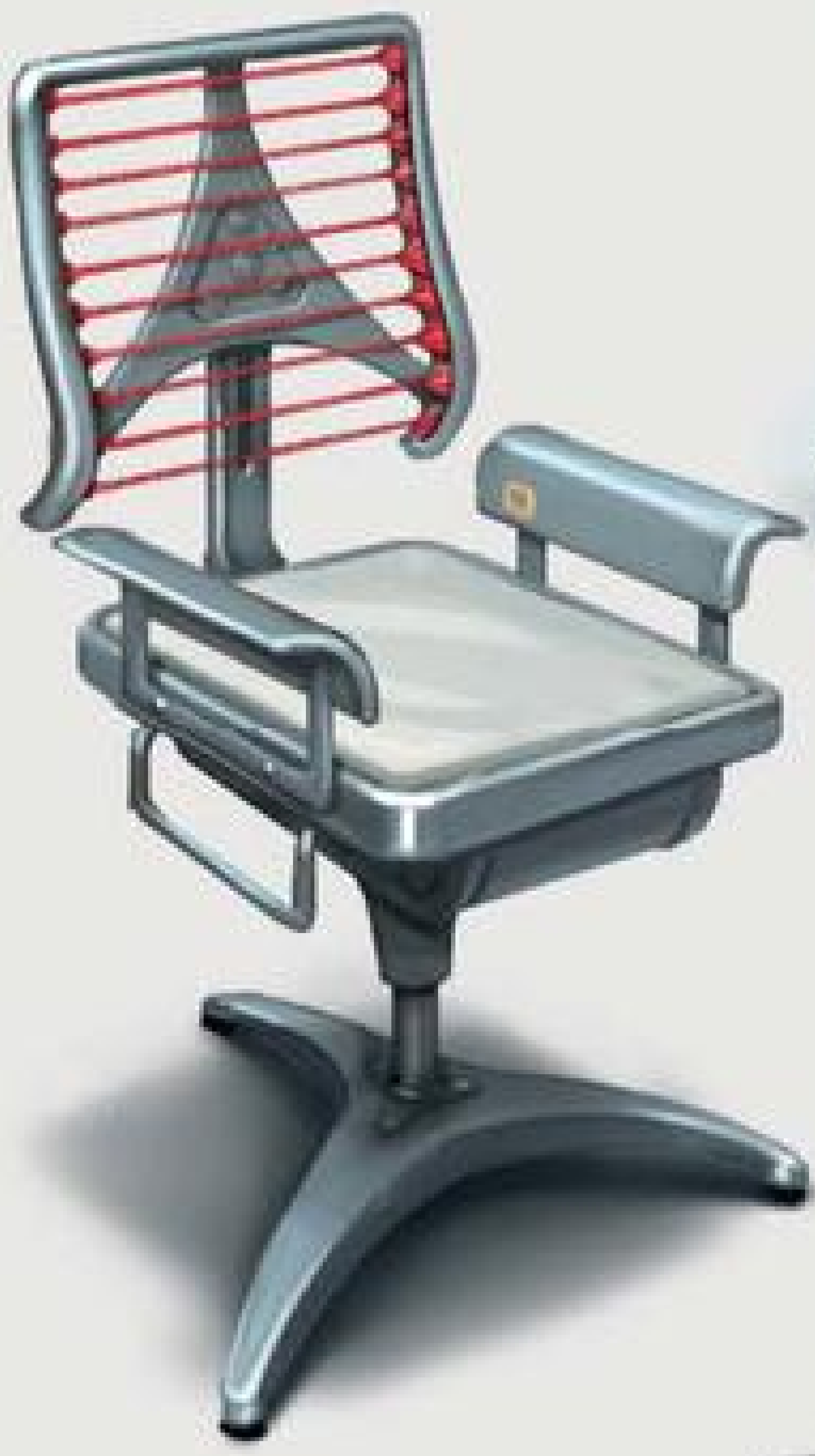


INSTITUTE CONTAINER

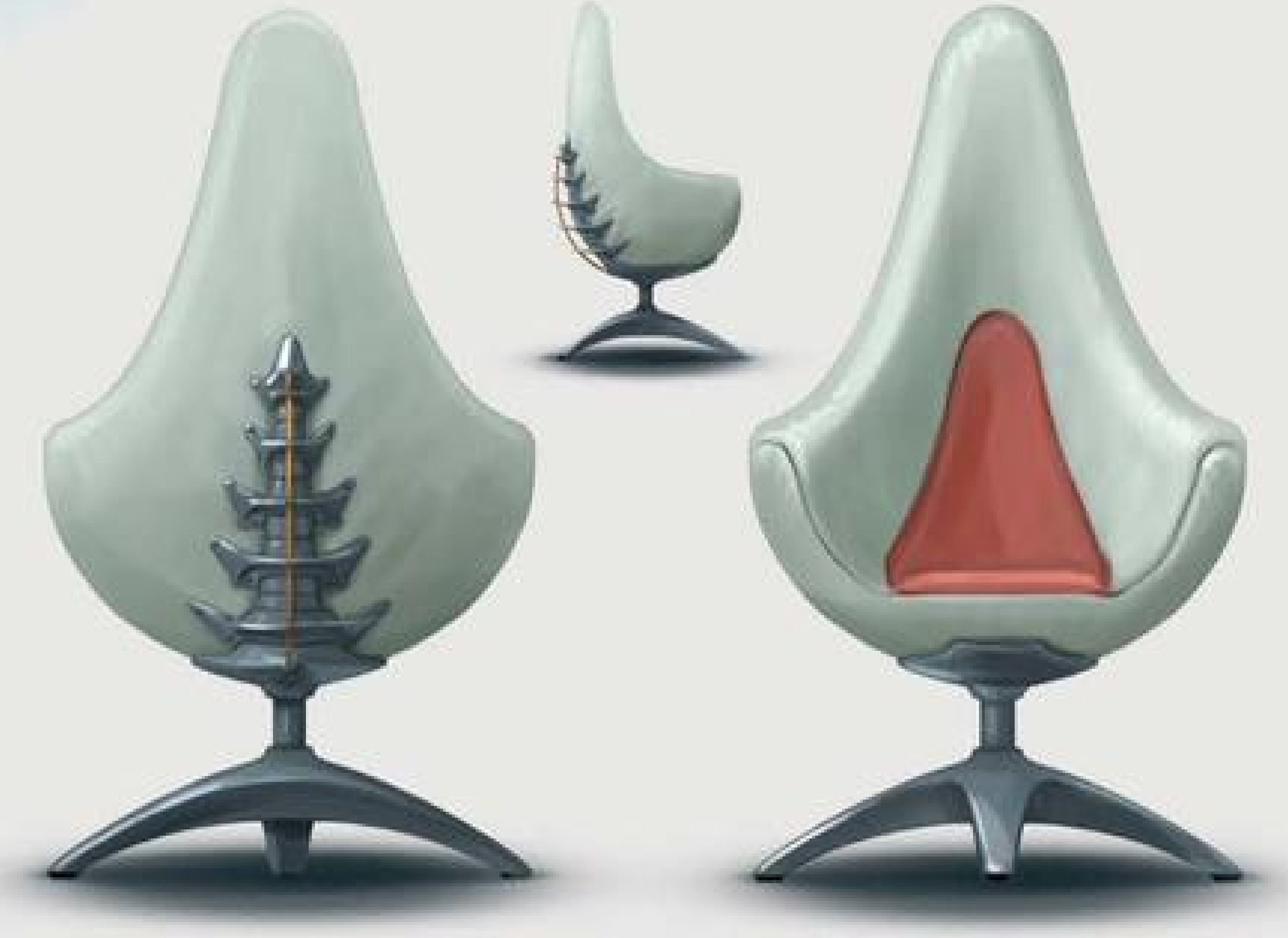


INSTITUTE COUCH AND OFFICE CHAIRS

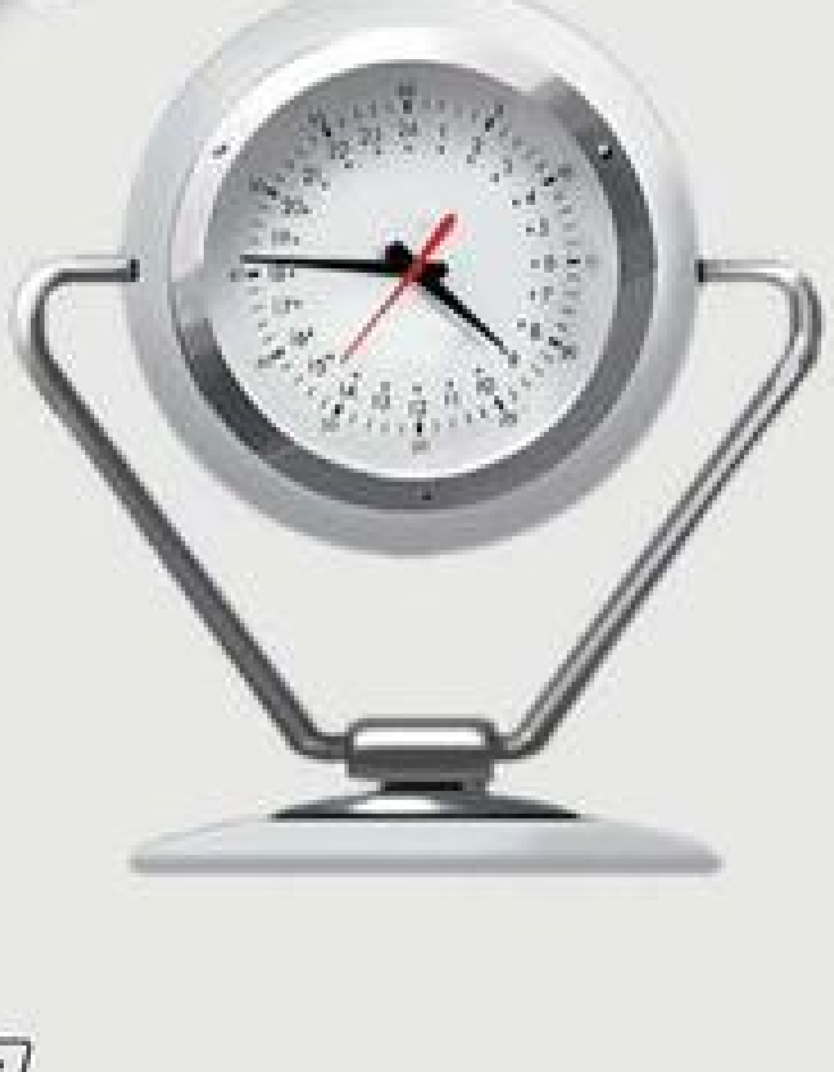


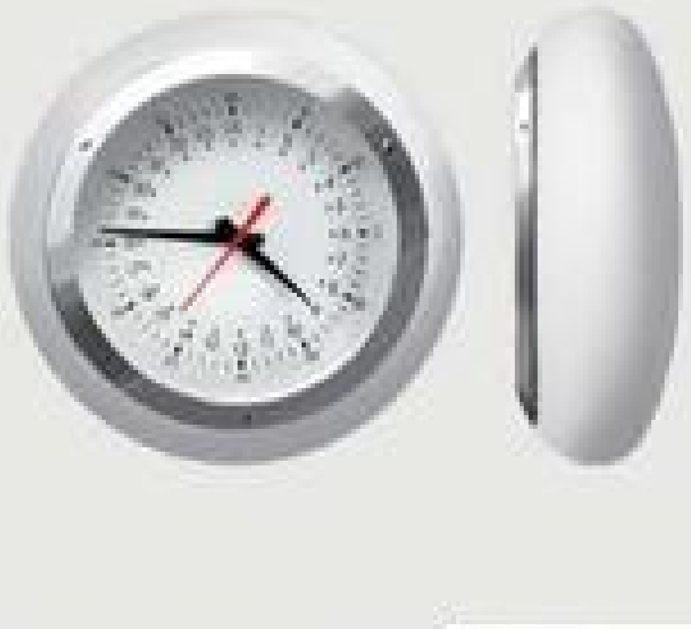


INSTITUTE EXECUTIVE CHAIR

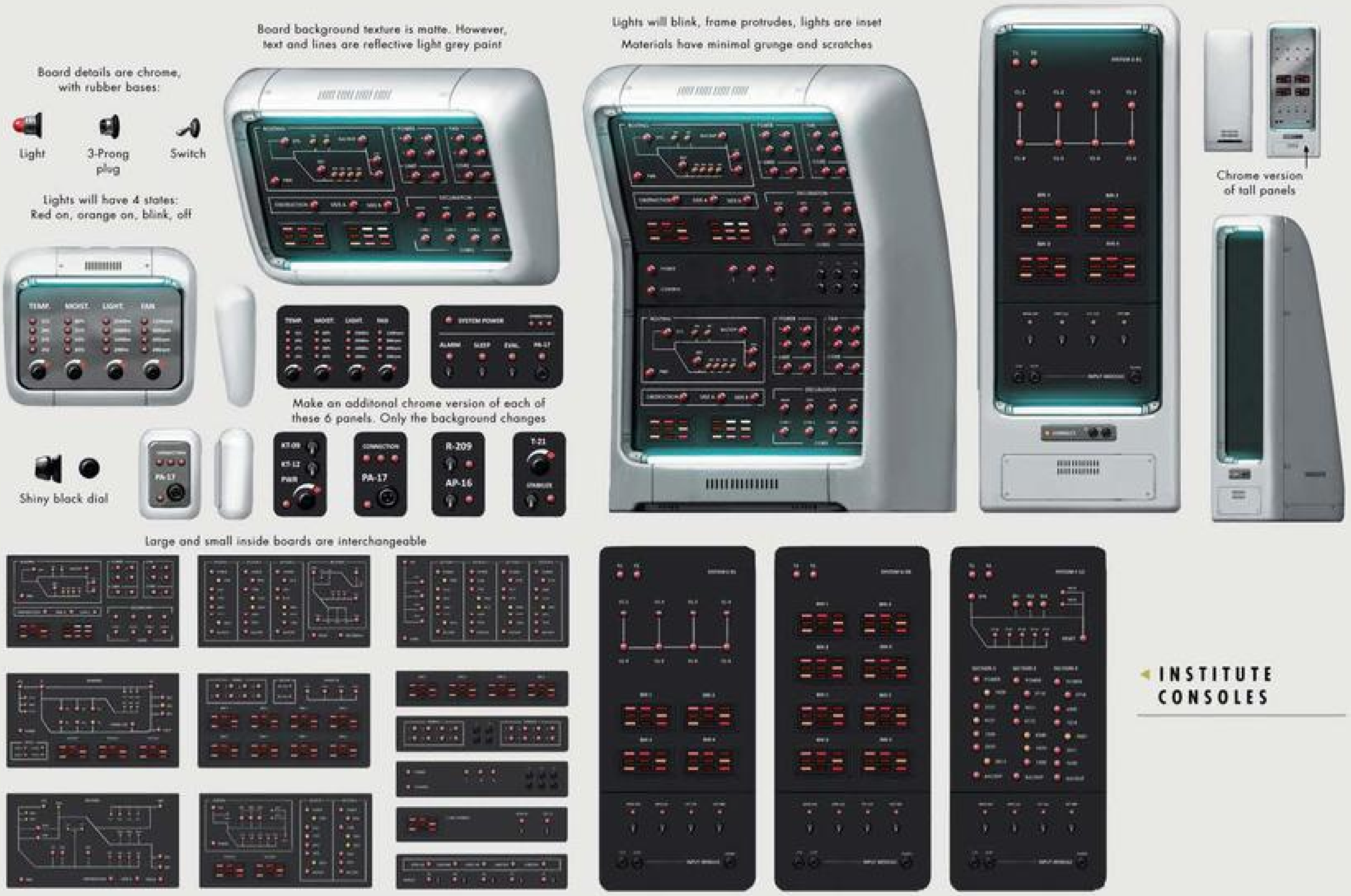


INSTITUTE CLOCKS





INSTITUTE CONSOLES


TEMP.
MOIST.
LIGHT
FAN
SYSTEM POWER
ALARM
SLEEP
EVAL.
PA-17
KT-09
KT-12
PWR
CONNECTION
PA-17
R-209
AP-16
T-21
STABILIZE

Board details are chrome, with rubber bases:

Light

3-Prong plug

Switch

Lights will have 4 states: Red on, orange on, blink, off

Shiny black dial

Board background texture is matte. However, text and lines are reflective light grey paint

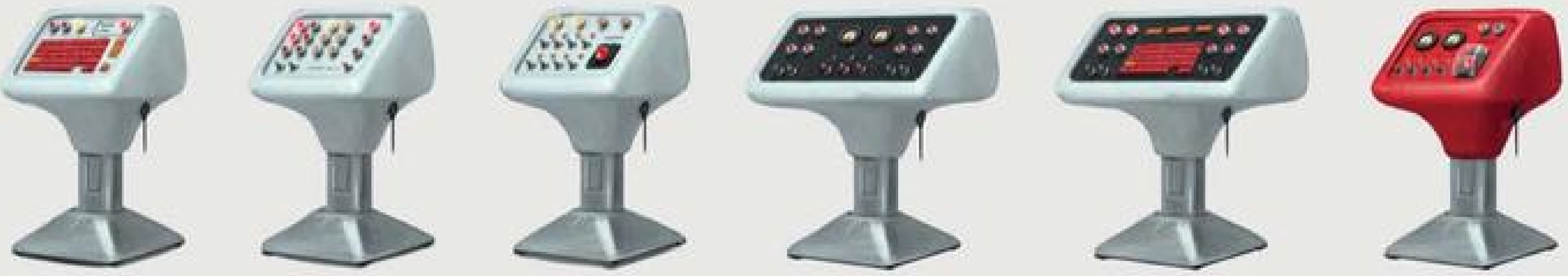
Make an additonal chrome version of each of these 6 panels. Only the background changes

Lights will blink, frame protrudes, lights are inset

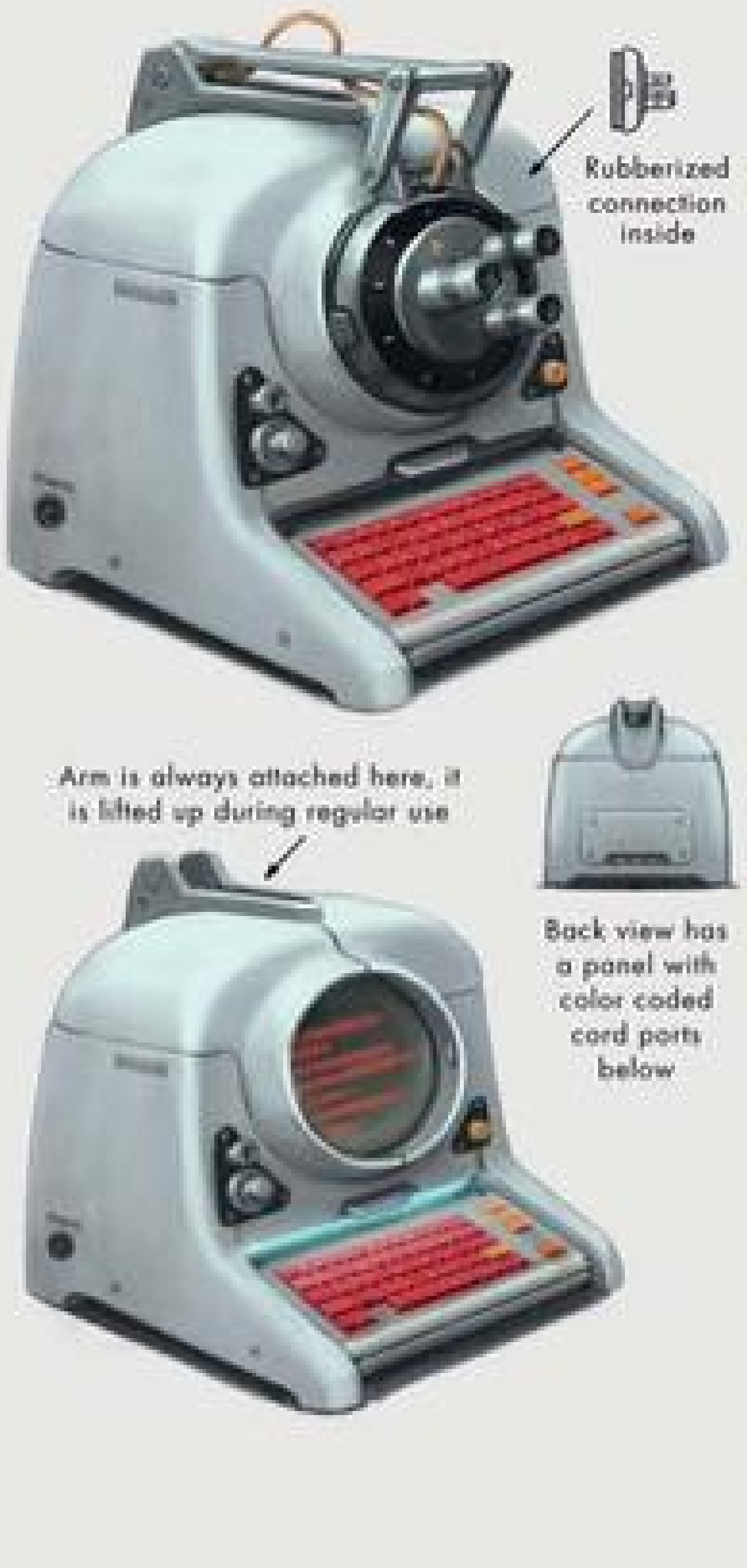
Materials have minimal grunge and scratches

Chrome version of tall panels

Large and small inside boards are interchangeable



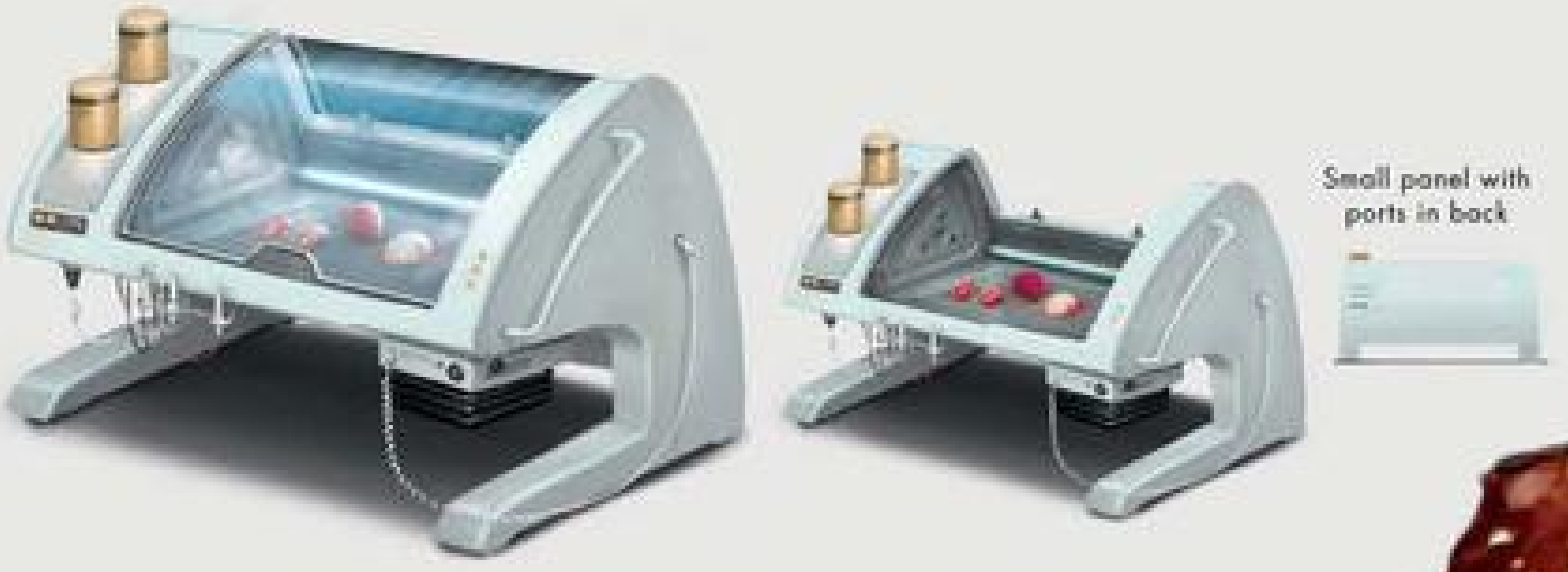
INSTITUTE COMPUTER



Rubberized connection inside

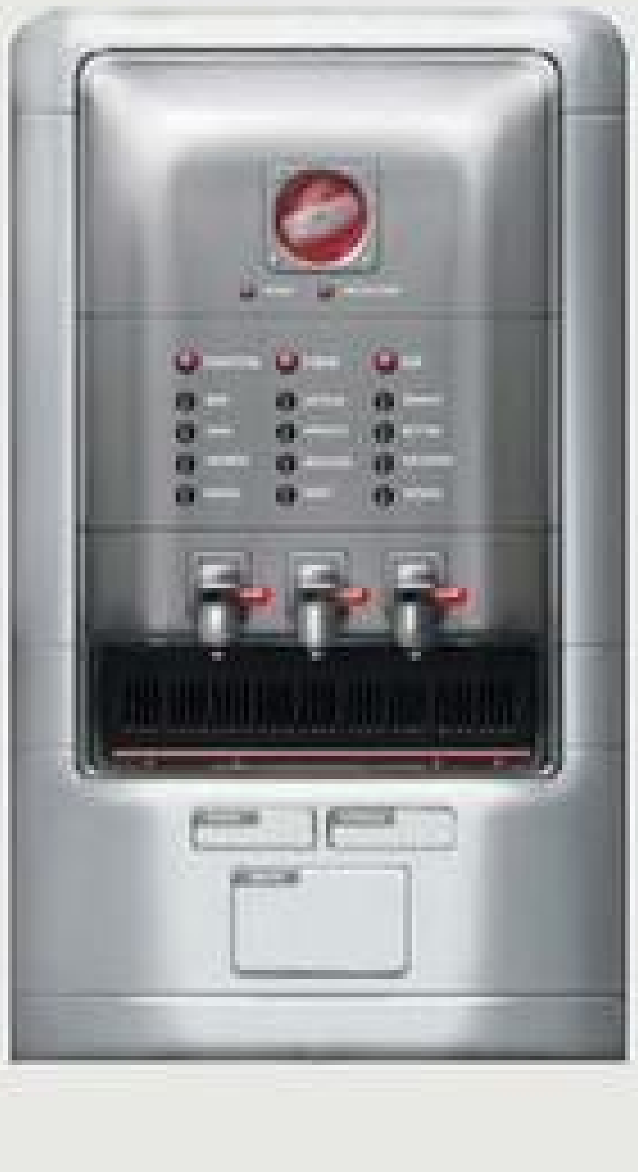
Arm is always attached here, it is lifted up during regular use

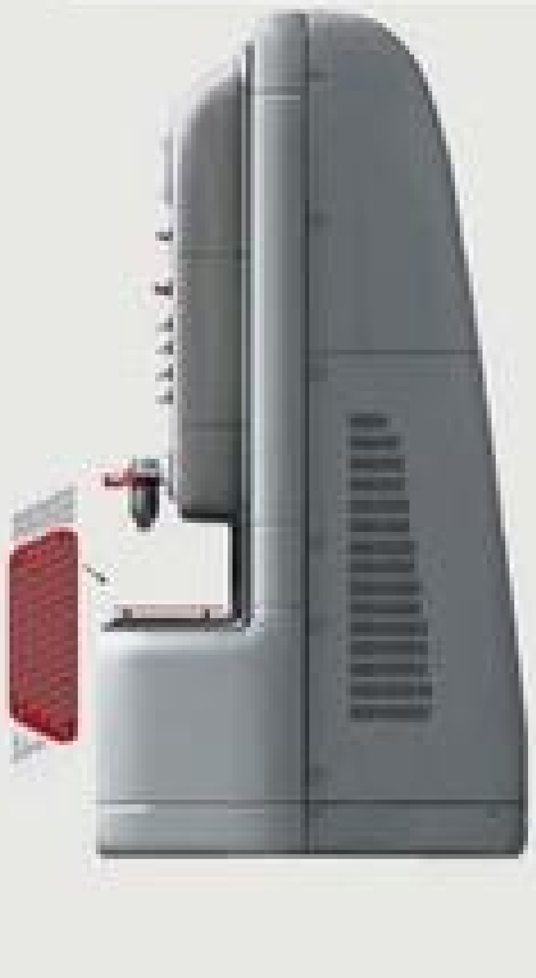
Back view has a panel with color coded cord ports below



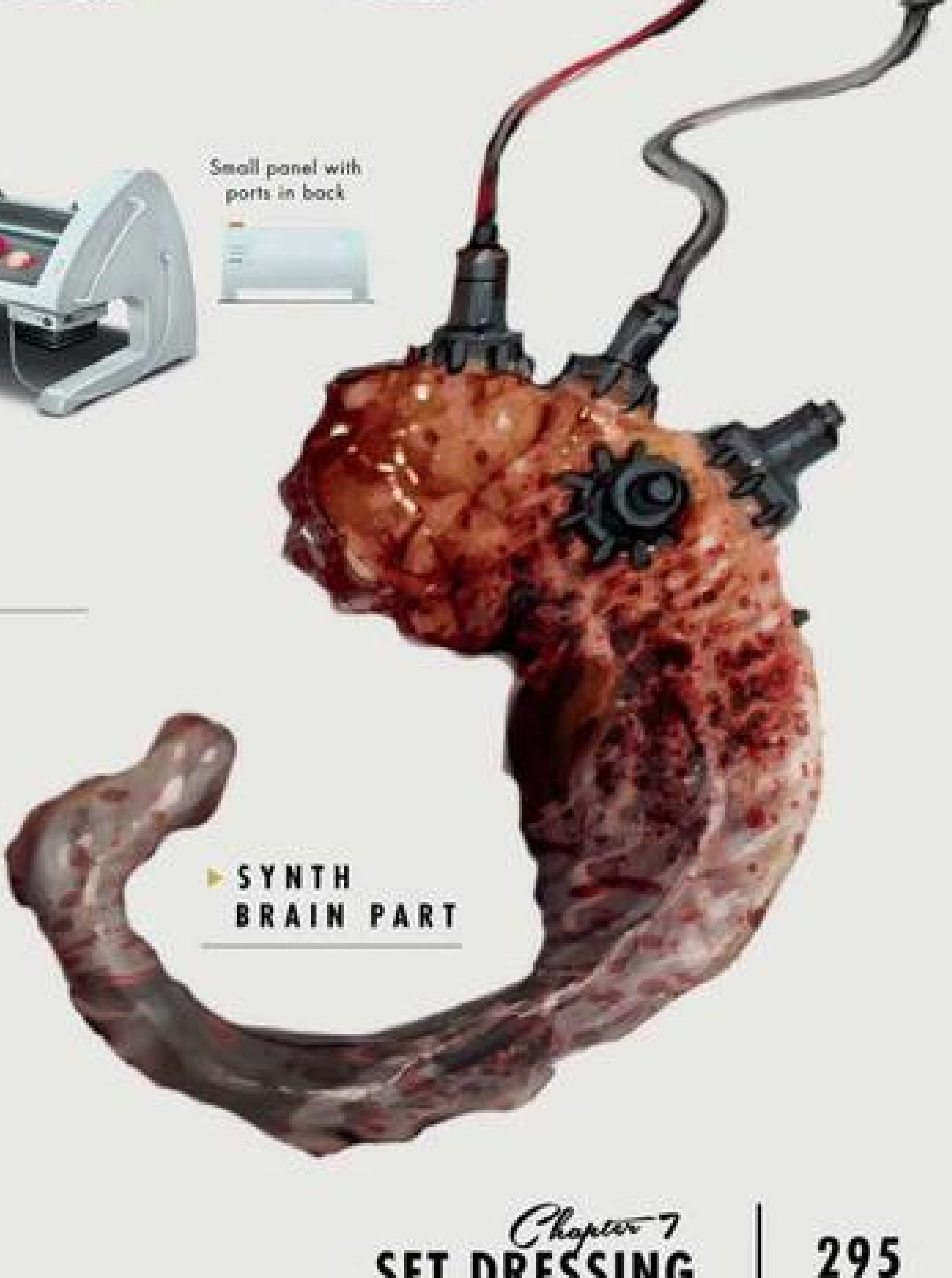
Small panel with ports in back

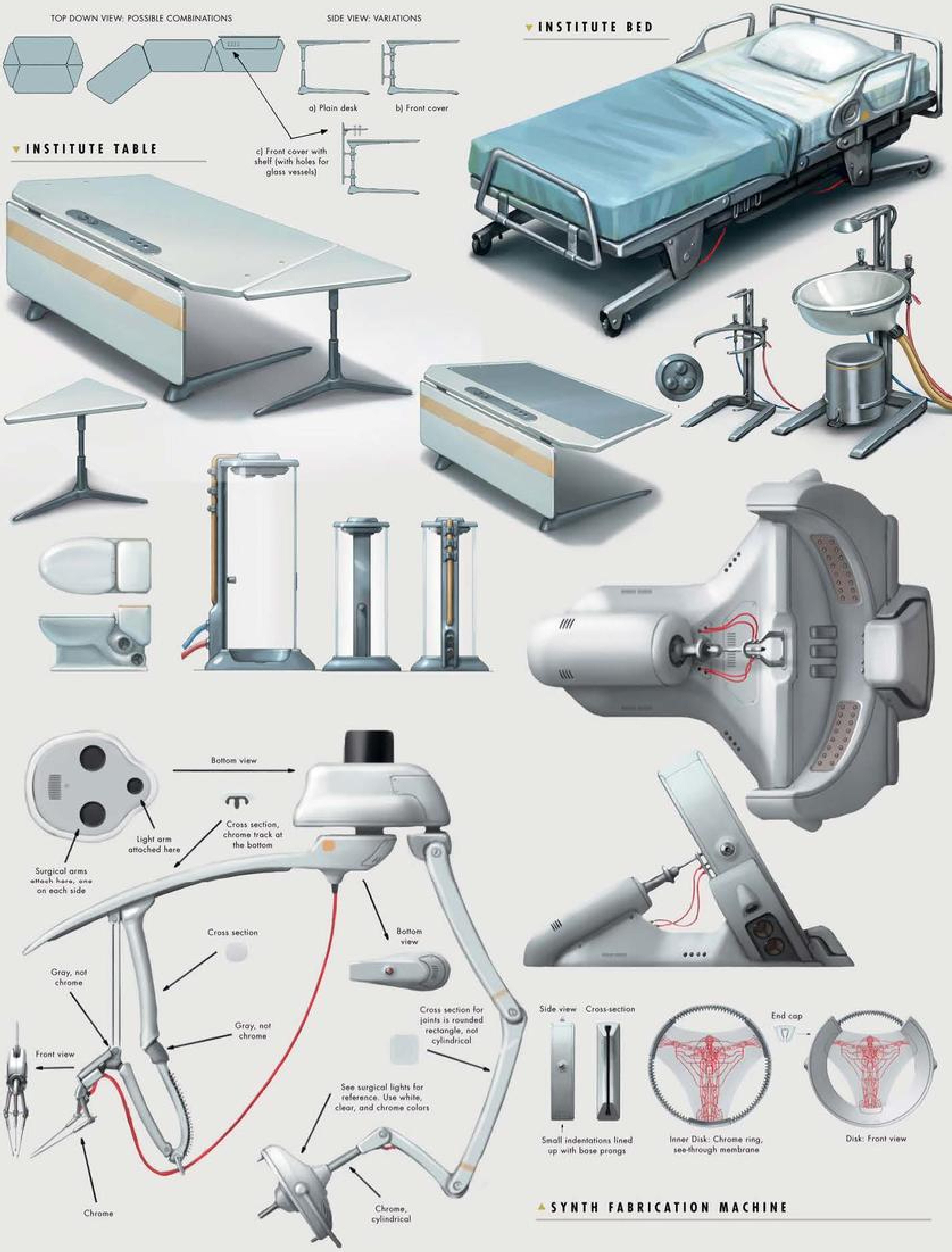
INSTITUTE CAFETERIA MACHINE





SYNTH BRAIN PART





INSTITUTE TABLE

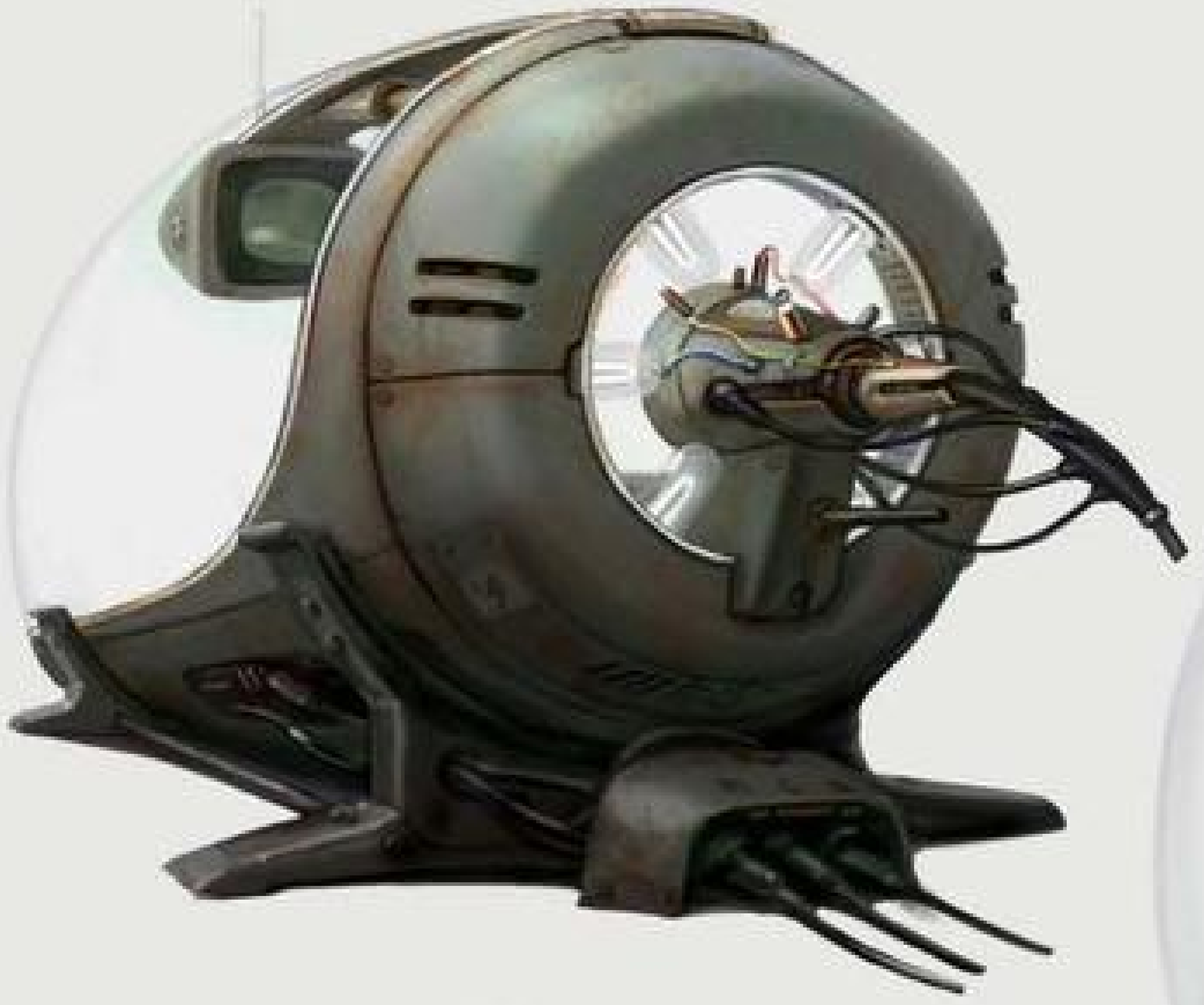
INSTITUTE BED

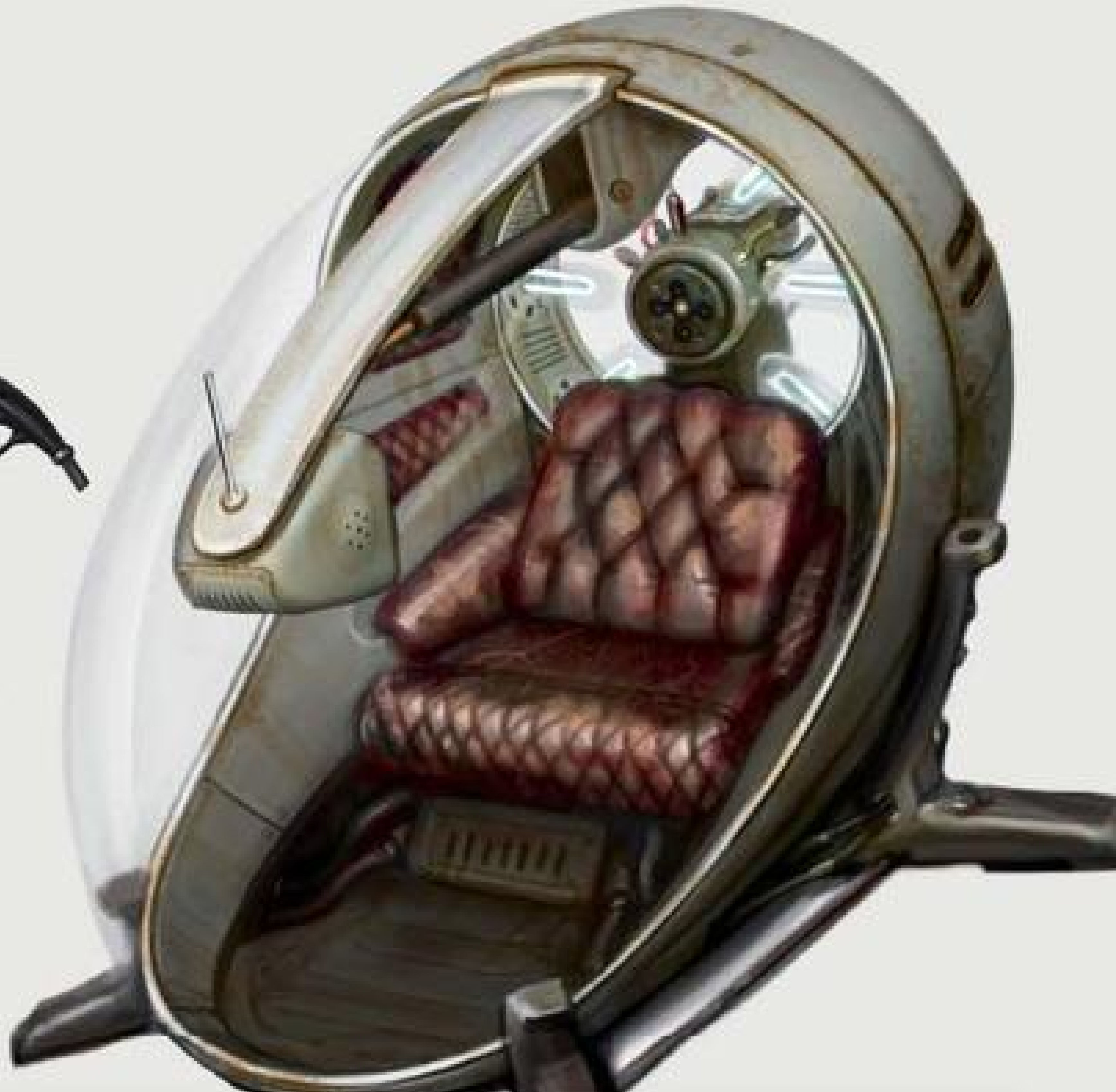
SYNTH FABRICATION MACHINE

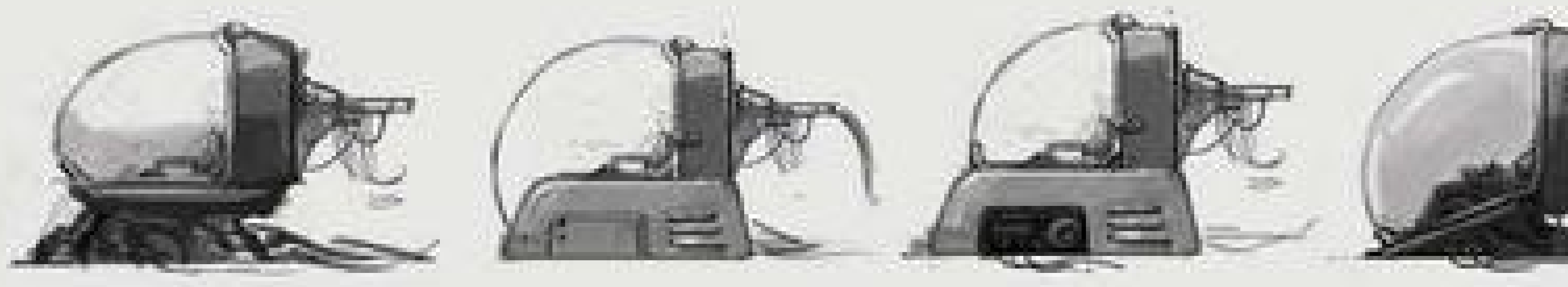
TOP DOWN VIEW: POSSIBLE COMBINATIONS
SIDE VIEW: VARIATIONS
a) Plain desk
b) Front cover
c) Front cover with shelf (with holes for glass vessels)
Bottom view
Cross section, chrome track at the bottom
Light arm attached here
Surgical arms attach here, one on each side
Cross section
Bottom view
Gray, not chrome
Gray, not chrome
Front view
Cross section for joints is rounded rectangle, not cylindrical
See surgical lights for reference. Use white, clear, and chrome colors
Chrome
Chrome, cylindrical
Side view
Cross-section
End cap
Small indentations lined up with base prongs
Inner Disk: Chrome ring, see-through membrane
Disk: Front view

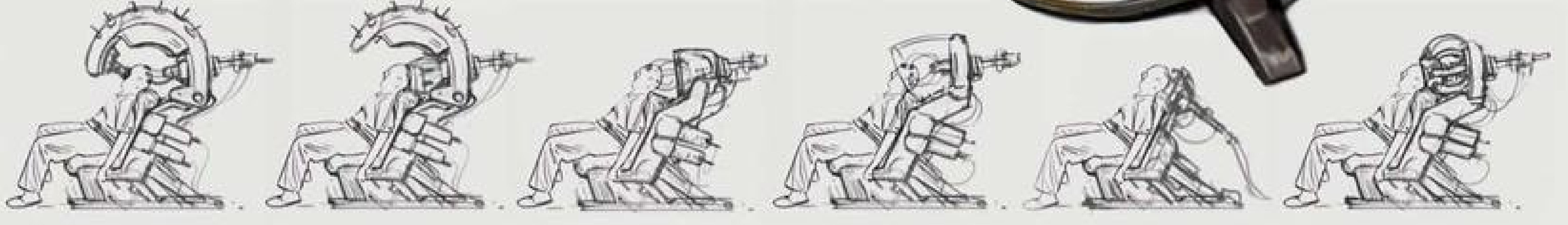
MEMORY POD

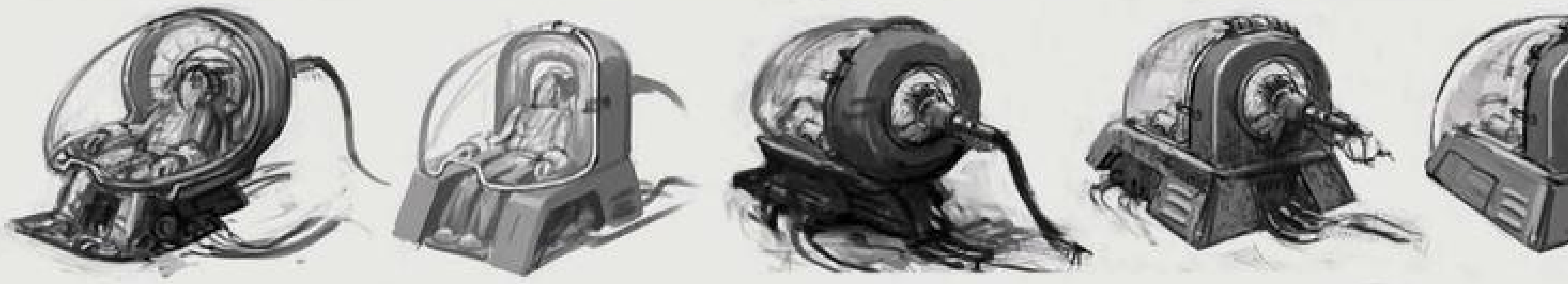
A new version of the tranquility lounger from *Fallout 3*. This one has plusher upholstery—far more comfy for those longer sessions.



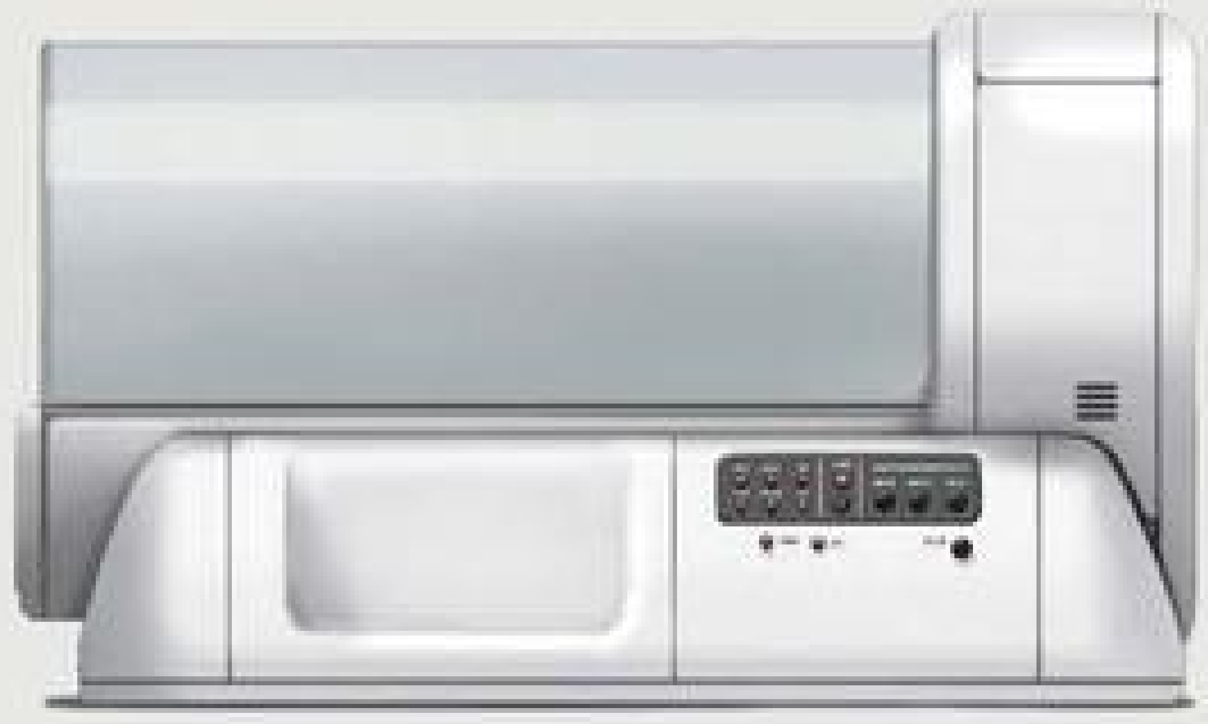


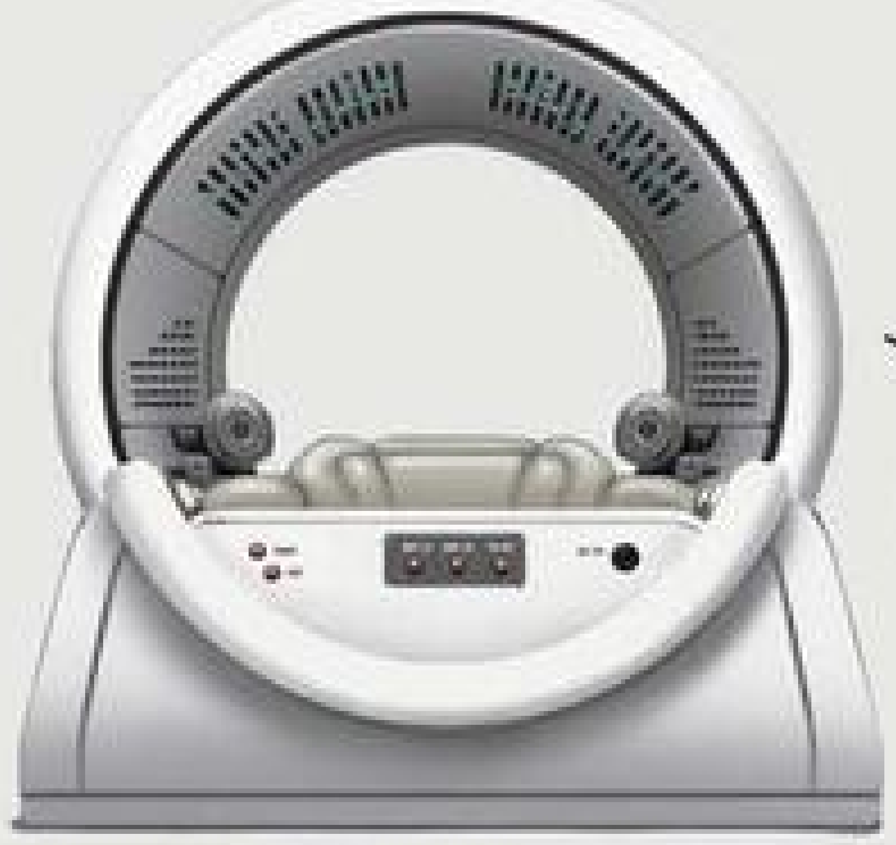




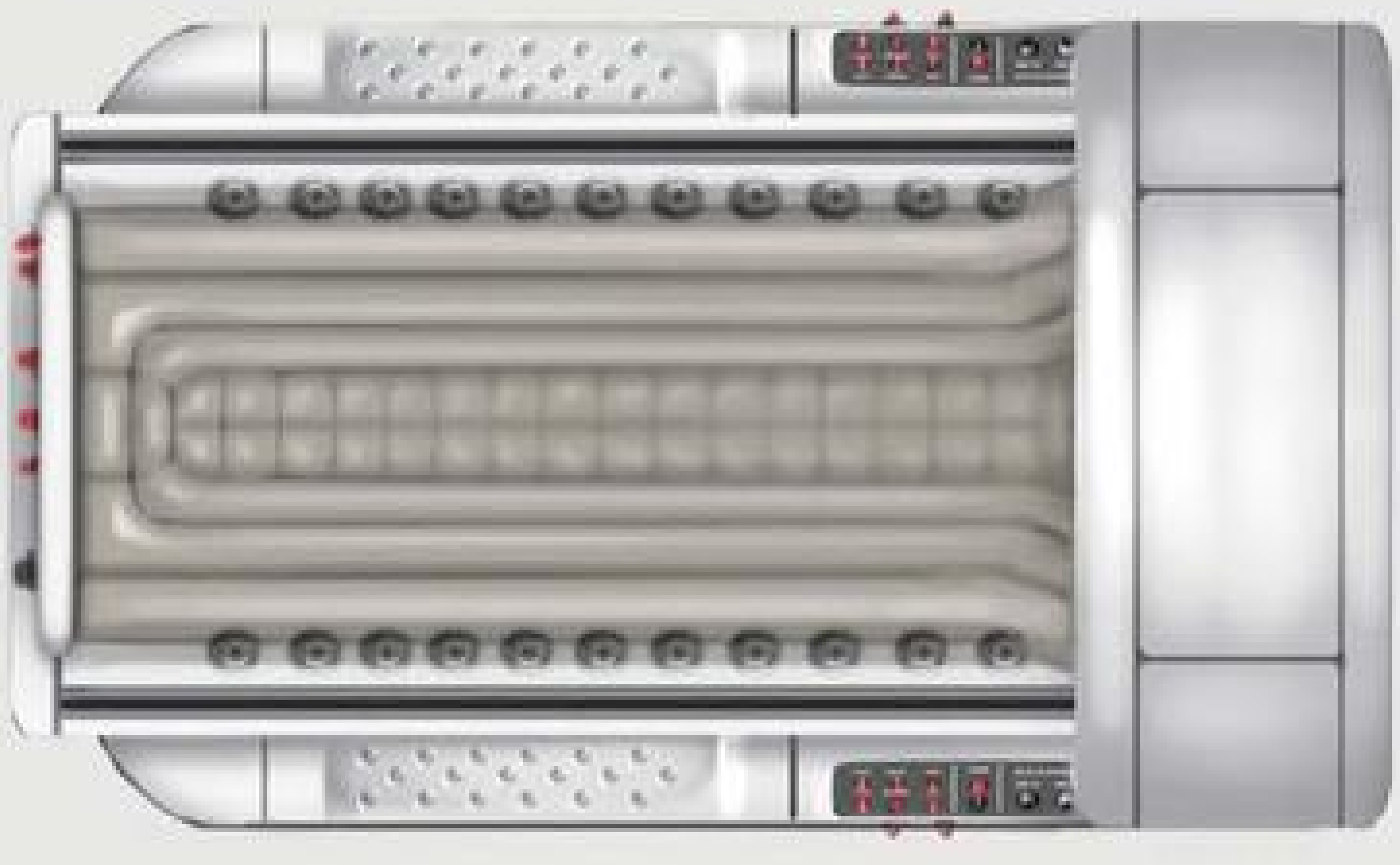


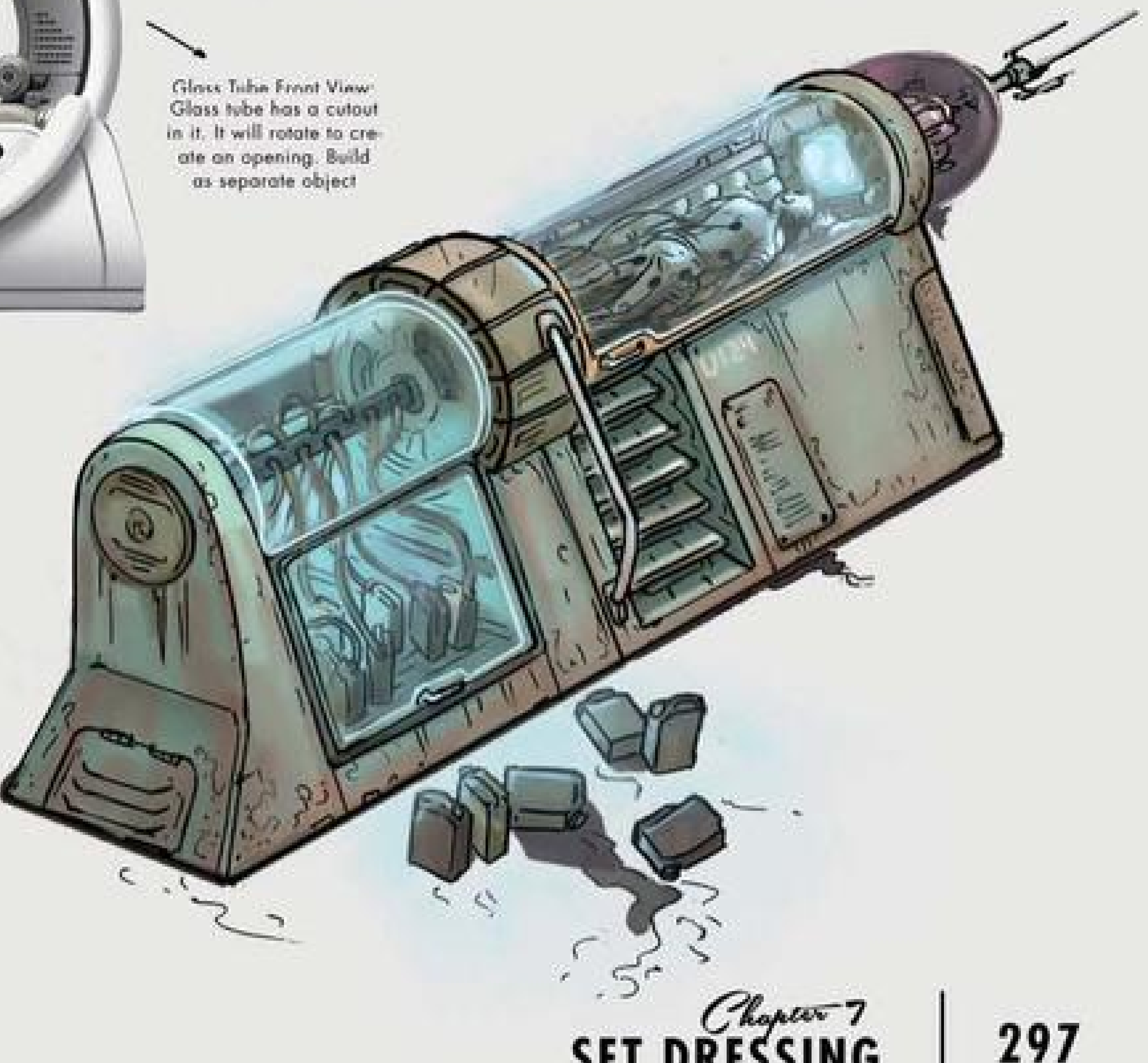
INSTITUTE INFIRMARY BED

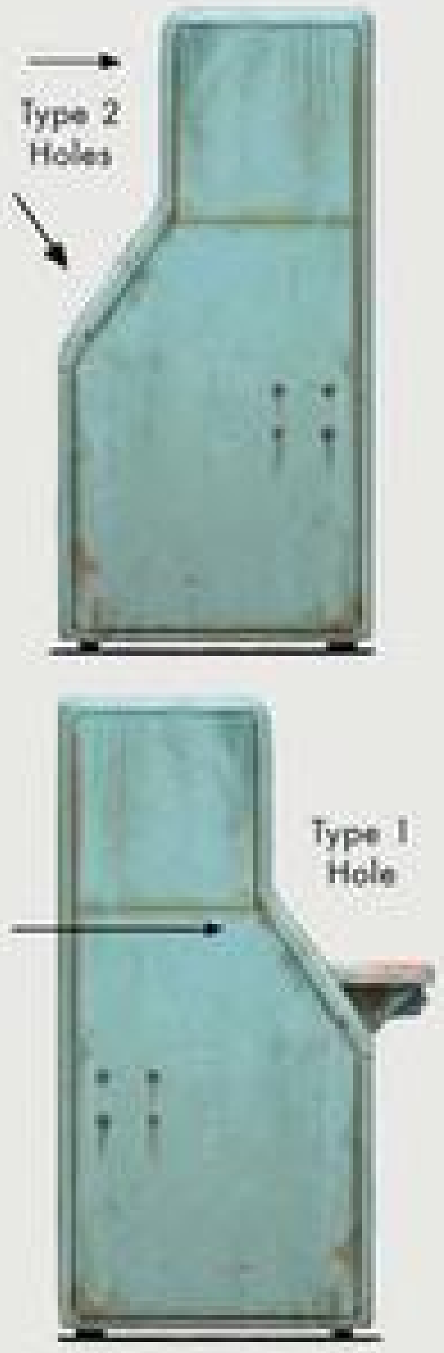


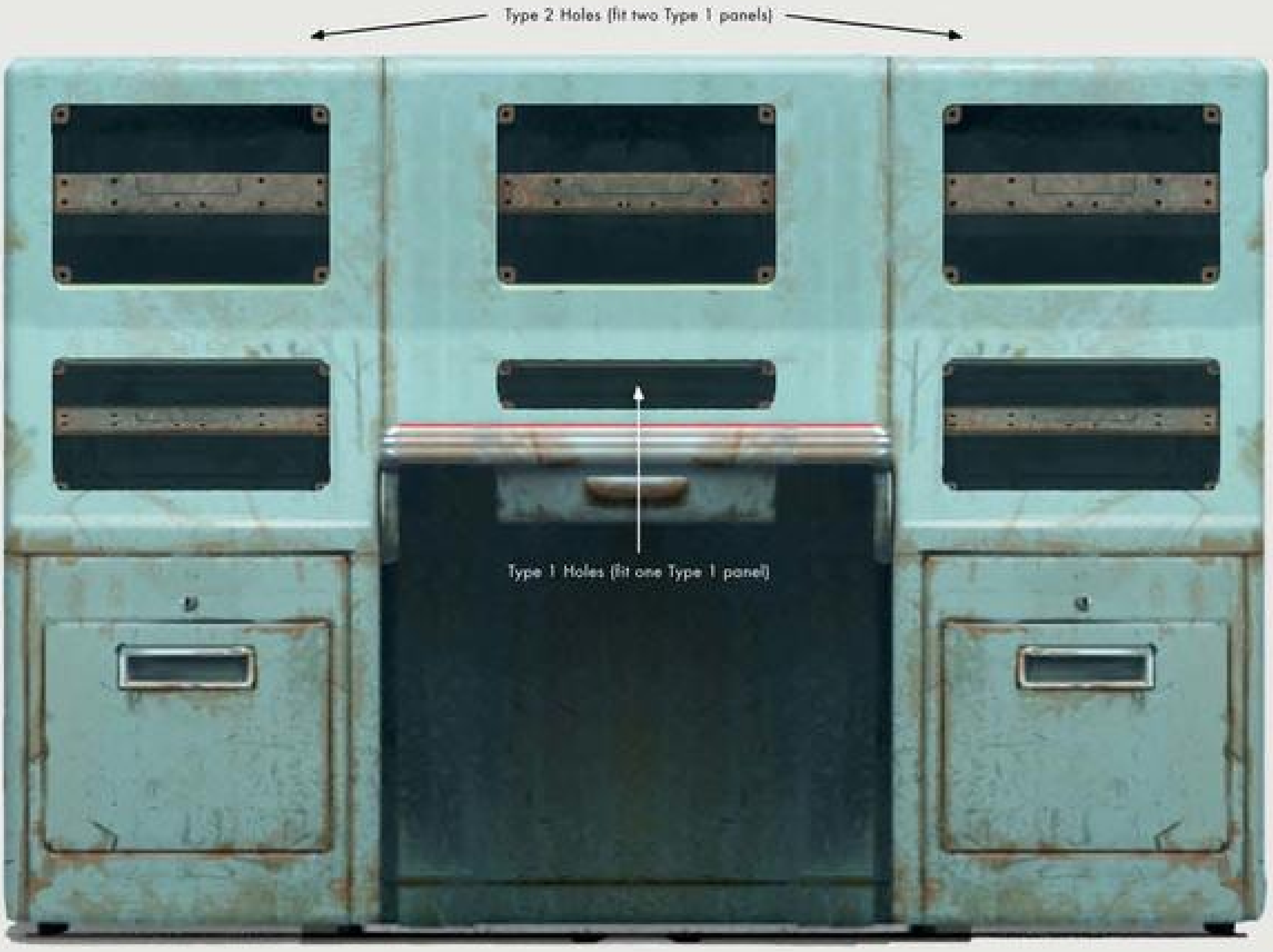


Glass Tube Front View: Glass tube has a cutout in it. It will rotate to create an opening. Build as separate object






Type 2 Holes
Type 1 Hole

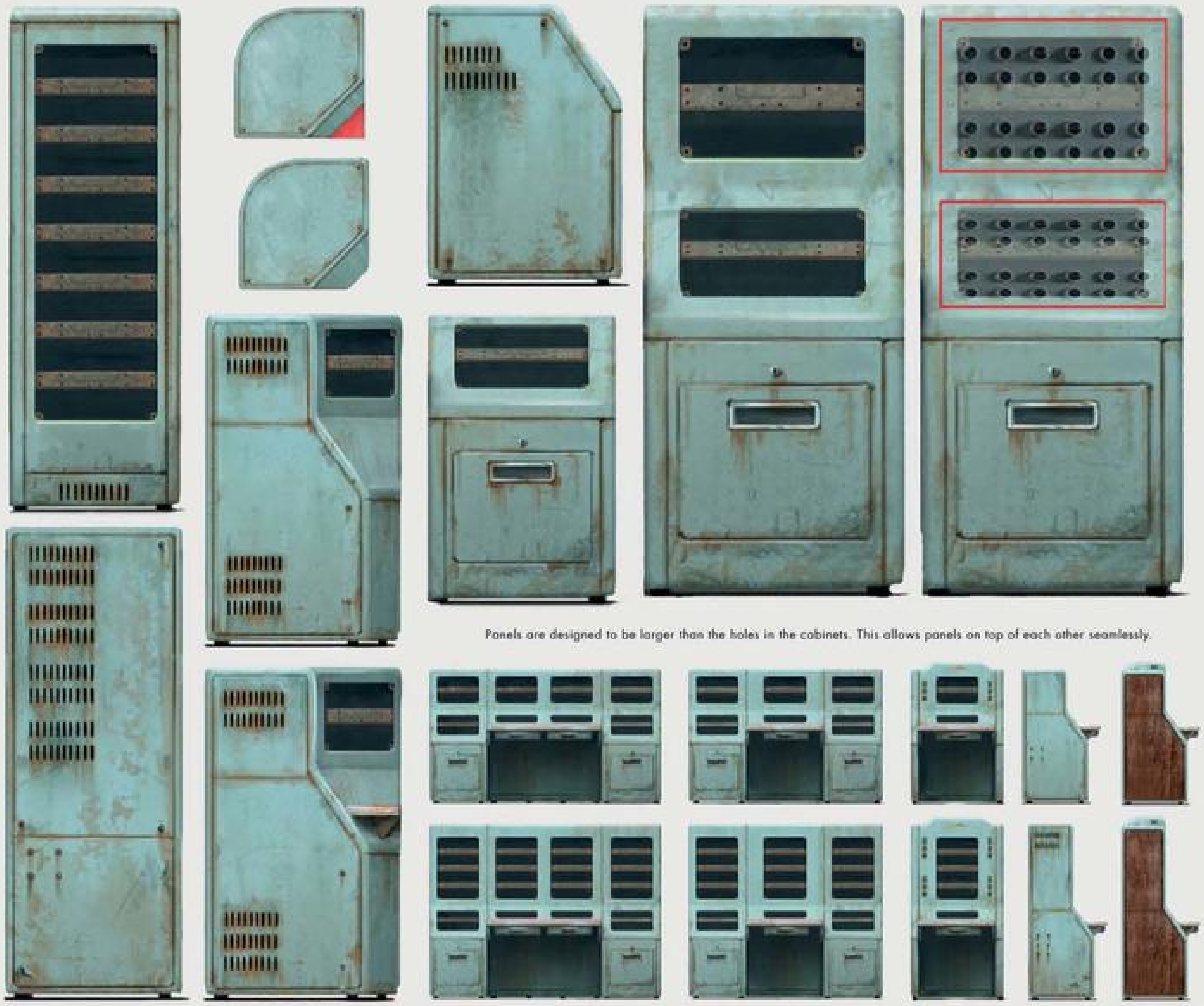

Type 2 Holes (fit two Type 1 panels)
Type 1 Holes (fit one Type 1 panel)

Each type of panel has an optional backside

Back sides are low poly and optional

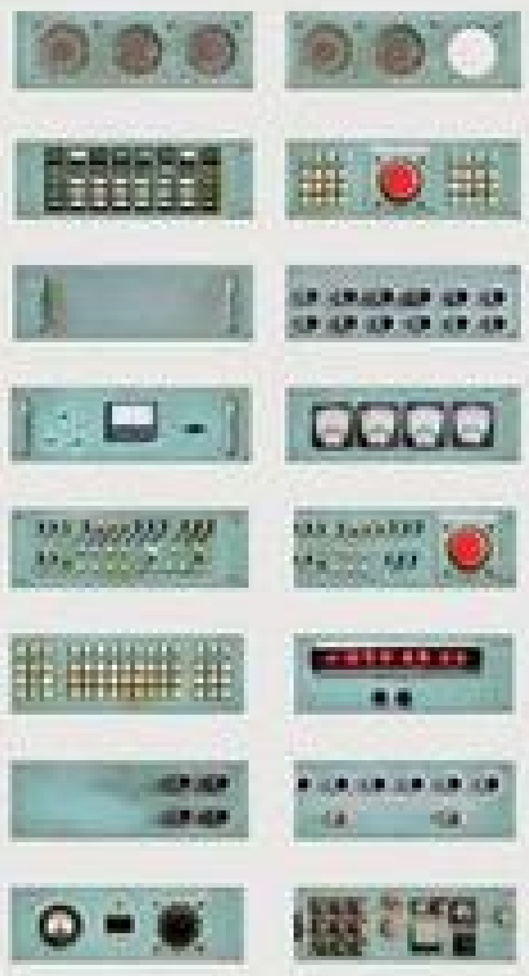
All cabinets have standardized hole sizes. The bars inside the holes can be removed to accommodate larger insets. Note the detail on the bars.

Cabinets are made of painted metal. Note rust, dirt, and rounded edges. Bars and corners inside holes are more rusty.



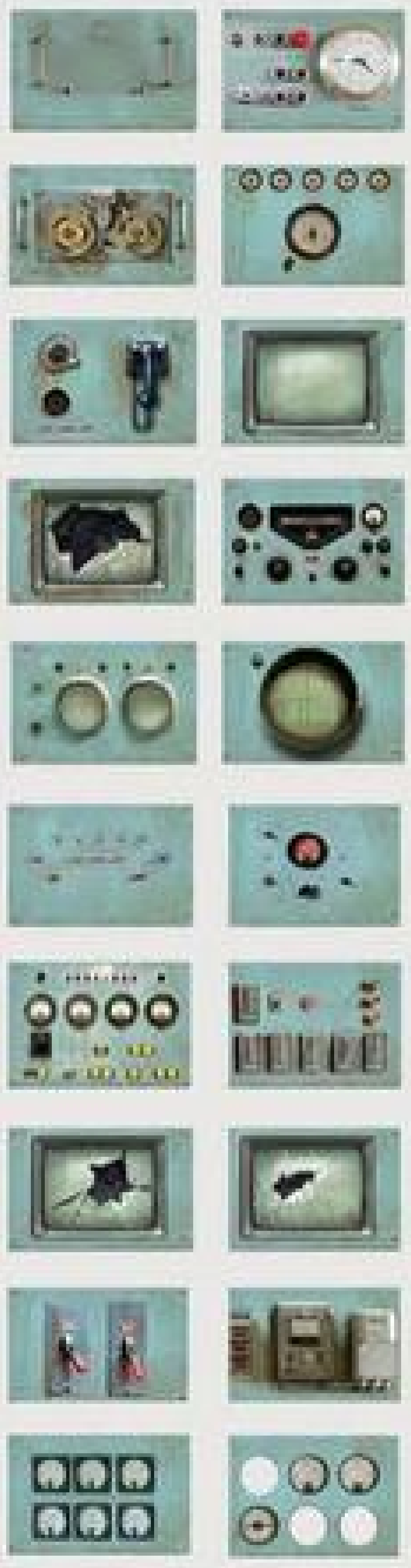
Panels are designed to be larger than the holes in the cabinets. This allows panels on top of each other seamlessly.

TYPE 1 PANEL

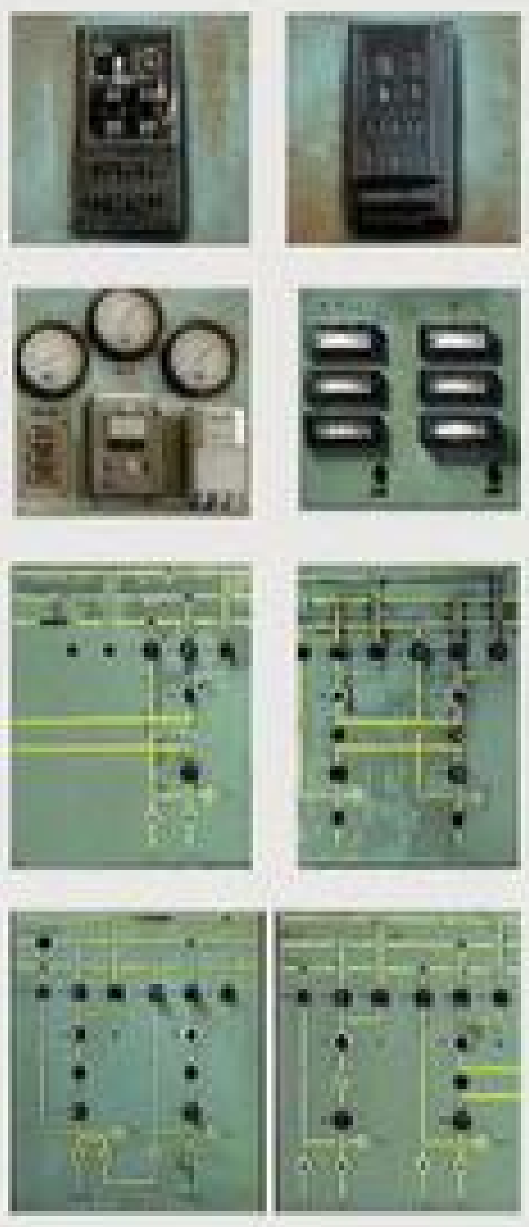


All panels share the same dimensions and fit on top of the holes in the cabinets.

TYPE 2 PANEL

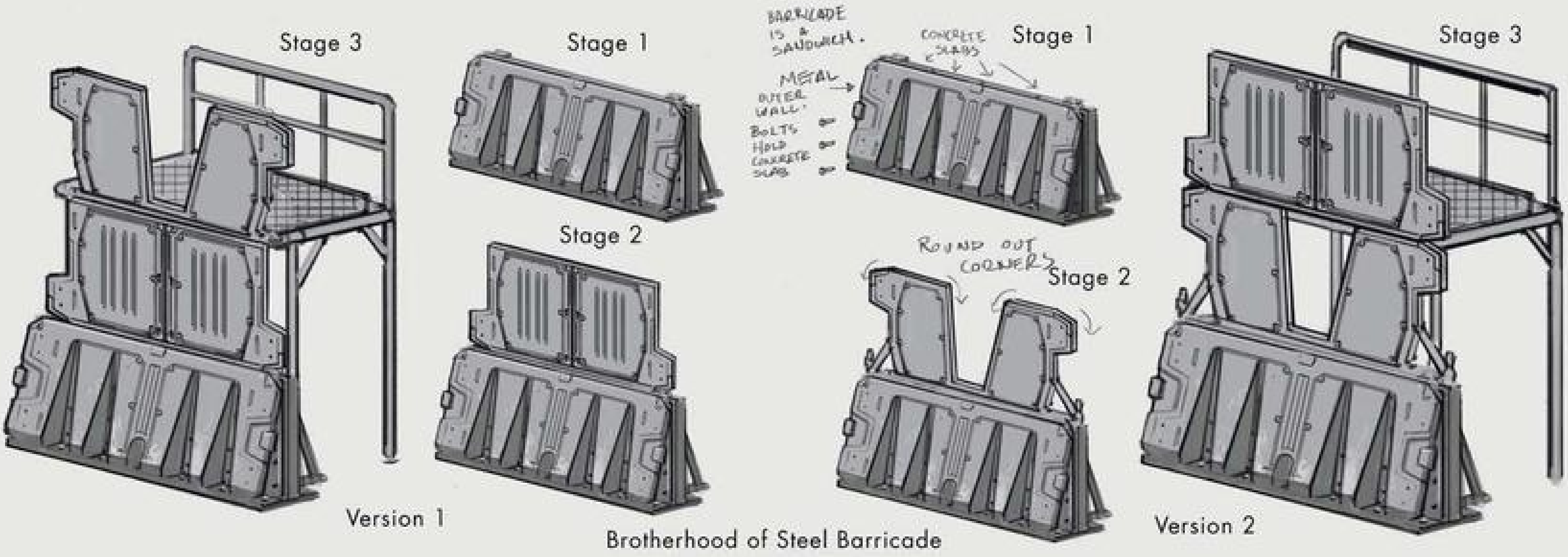


TYPE 3 PANEL



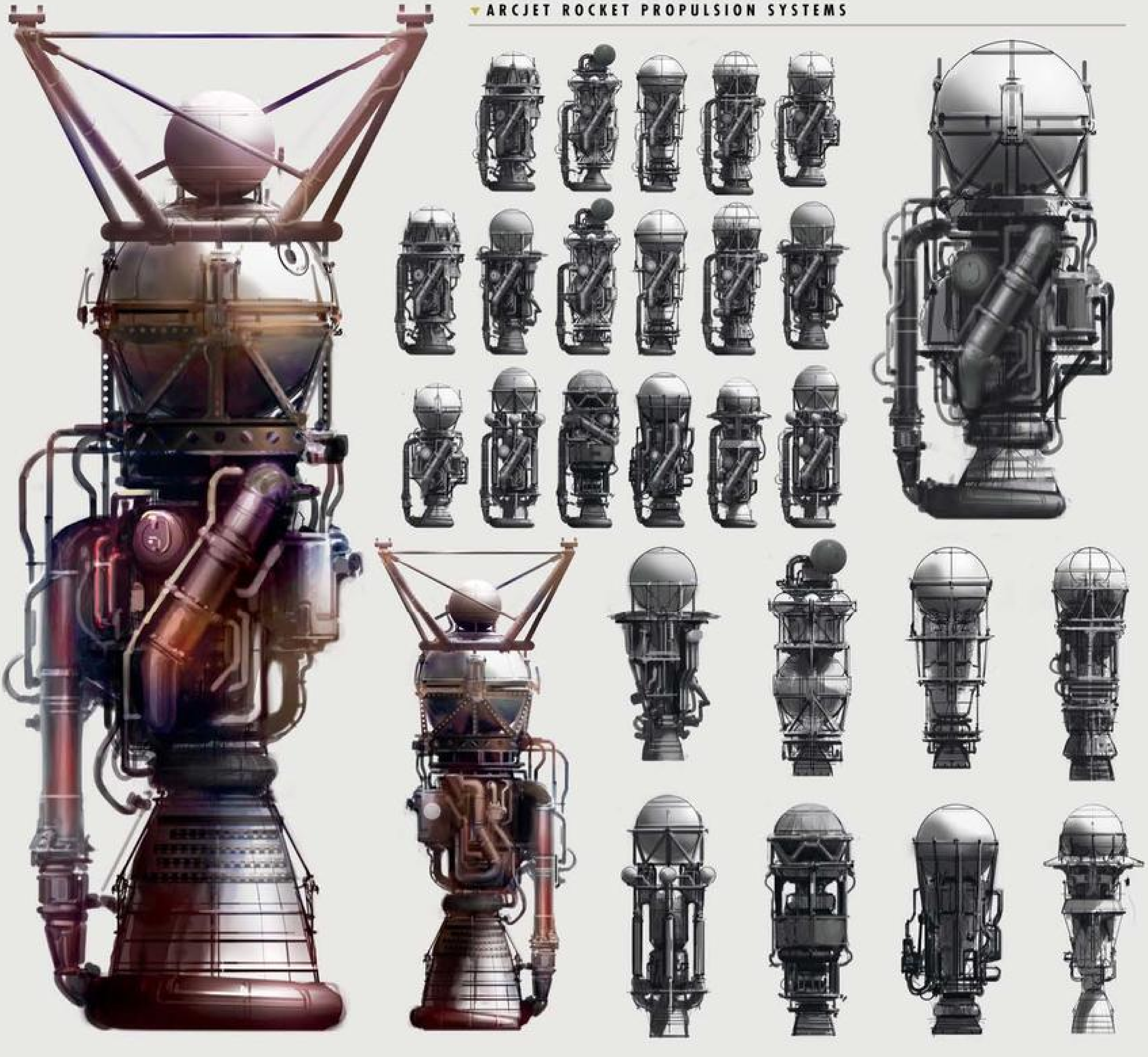
CONSOLES

We ended up using these computer consoles so much that we decided to build a modular kit in order to get a ton of variety.

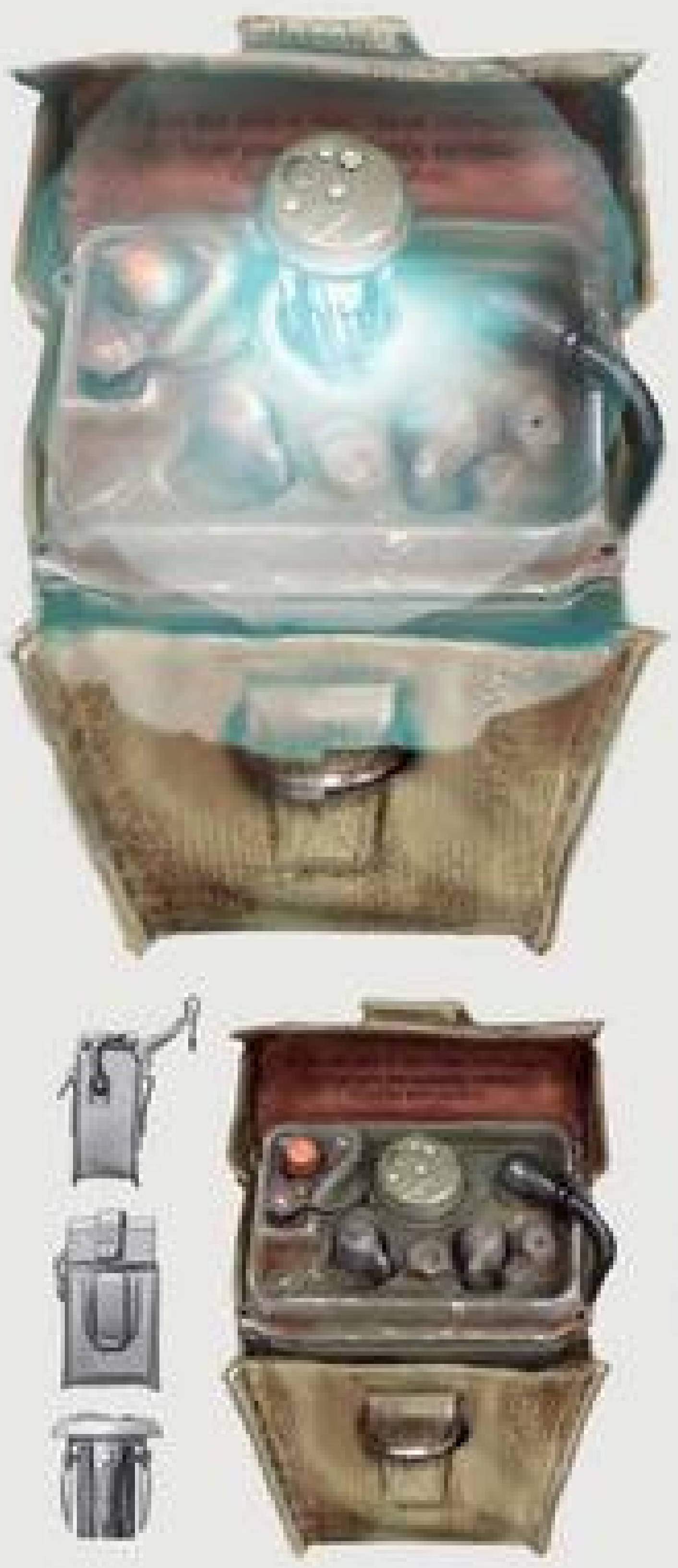

Stage 3
Stage 1
BARRICADE IS A SANDWICH.
CONCRETE SLABS
Stage 1
METAL OUTER WALL.
BOLTS HOLD CONCRETE SLAB
Stage 3
Stage 2
ROUND OUT CORNERS
Stage 2
Version 1
Version 2

Brotherhood of Steel Barricade

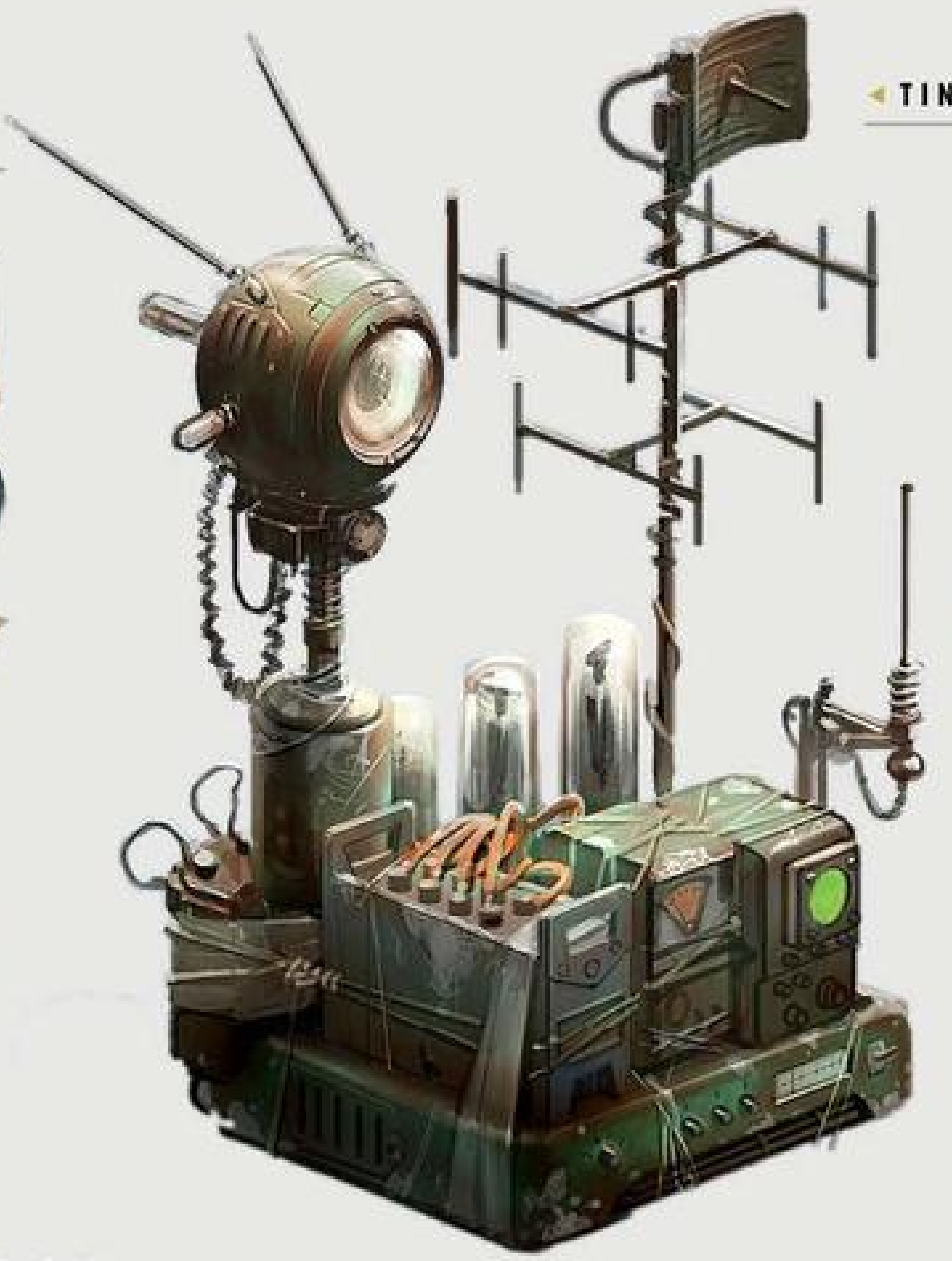
ARCJET ROCKET PROPULSION SYSTEMS

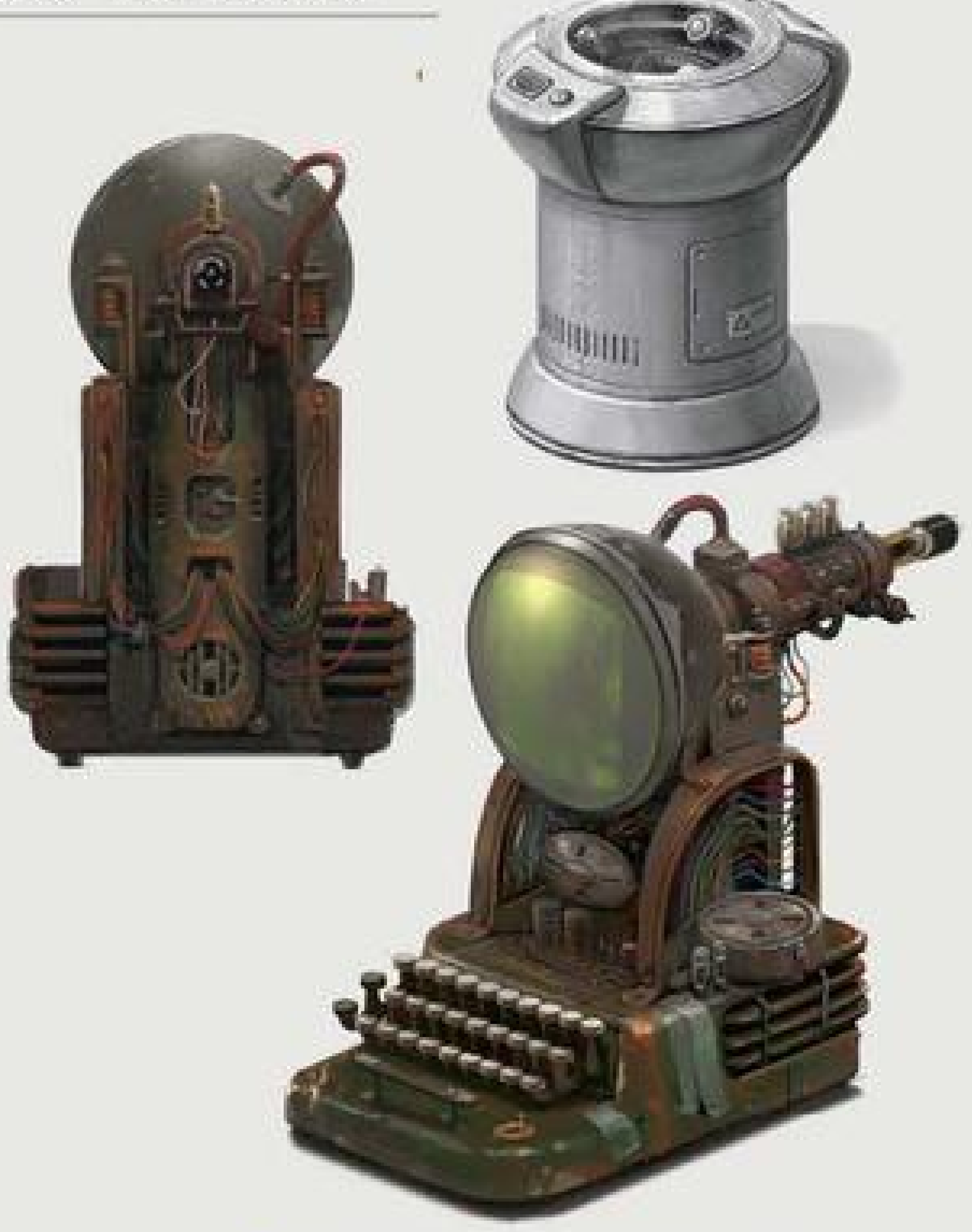


STEALTH BOY



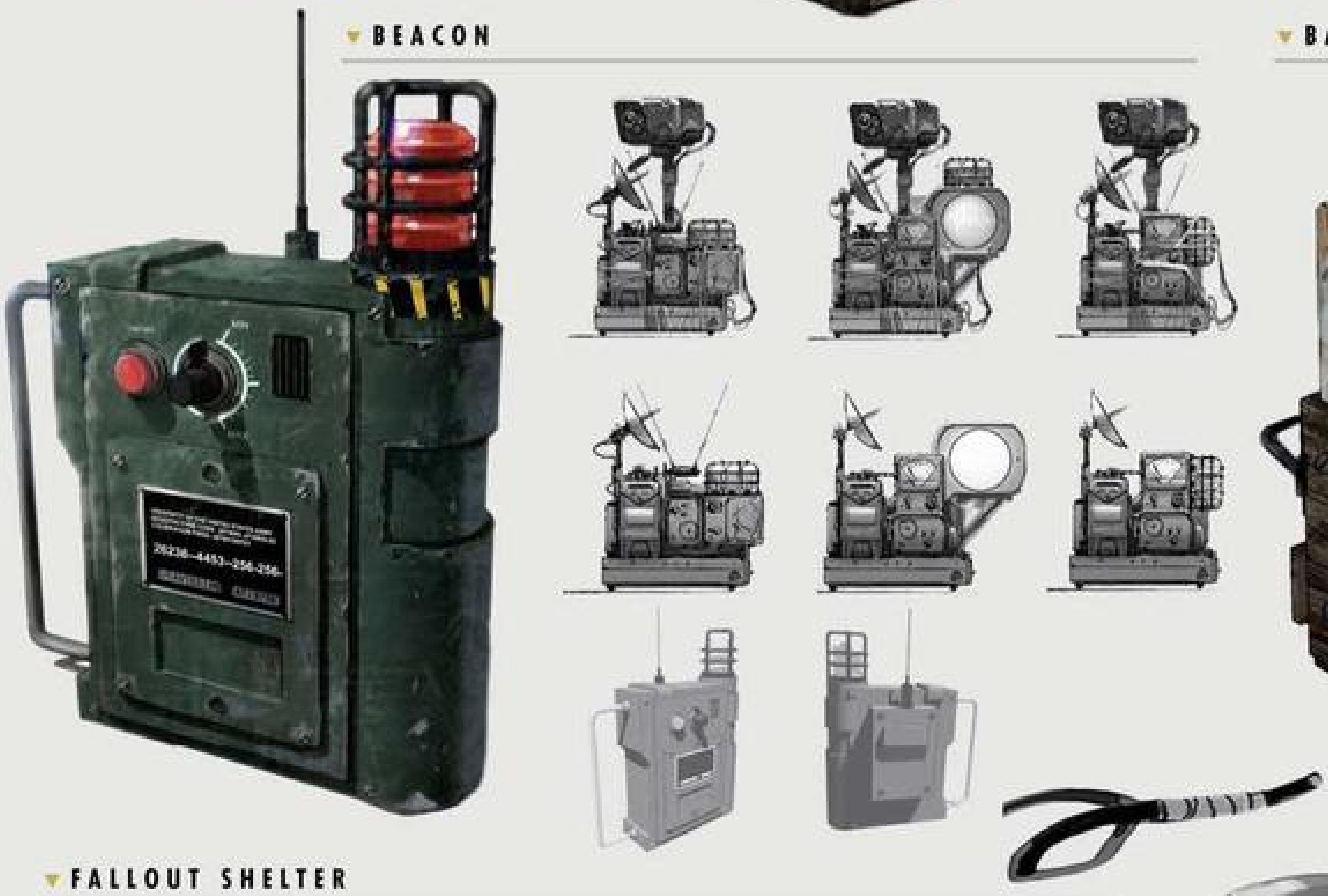
TINKER TOM DEVICE



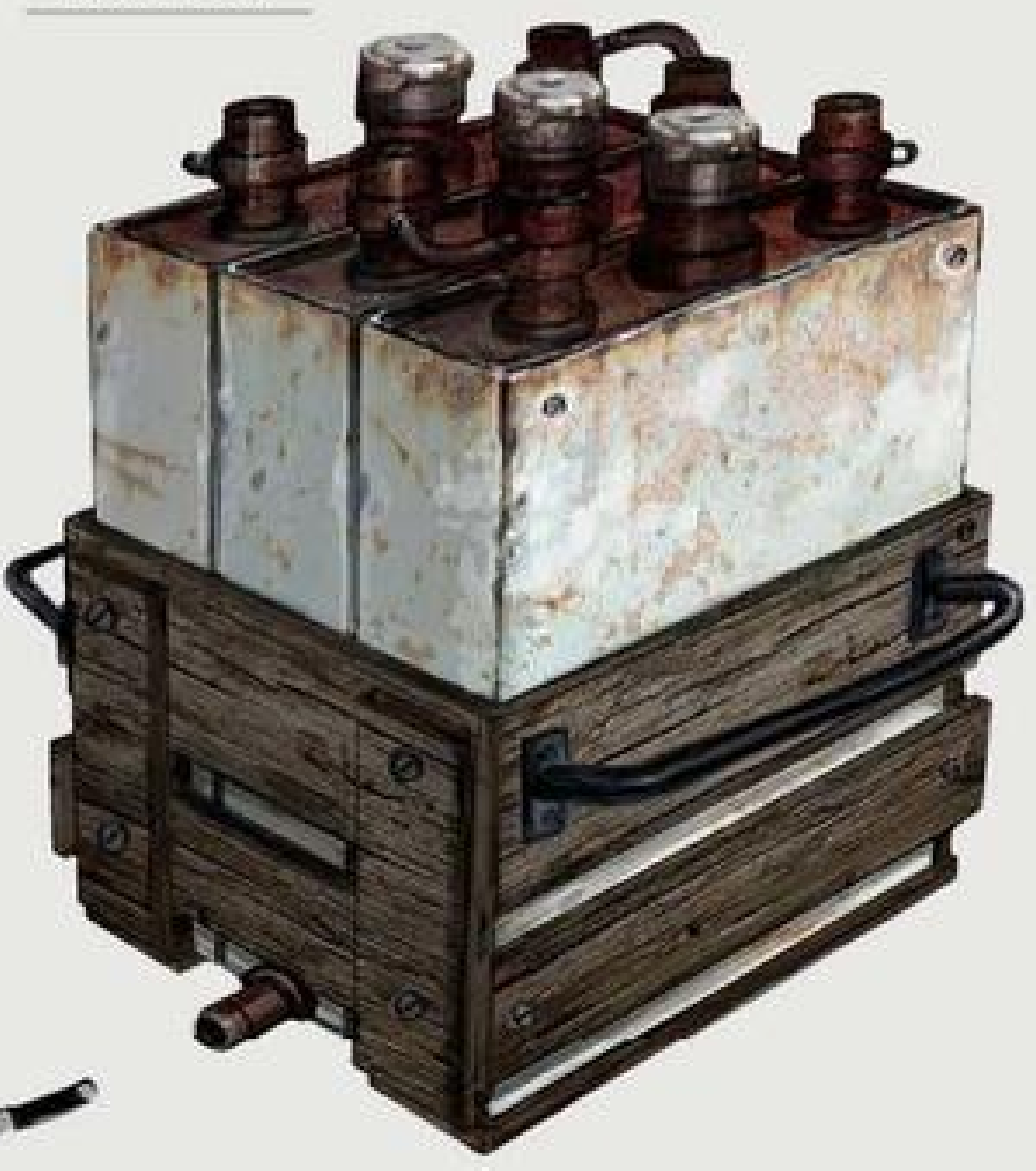


IMPROVISED TERMINAL

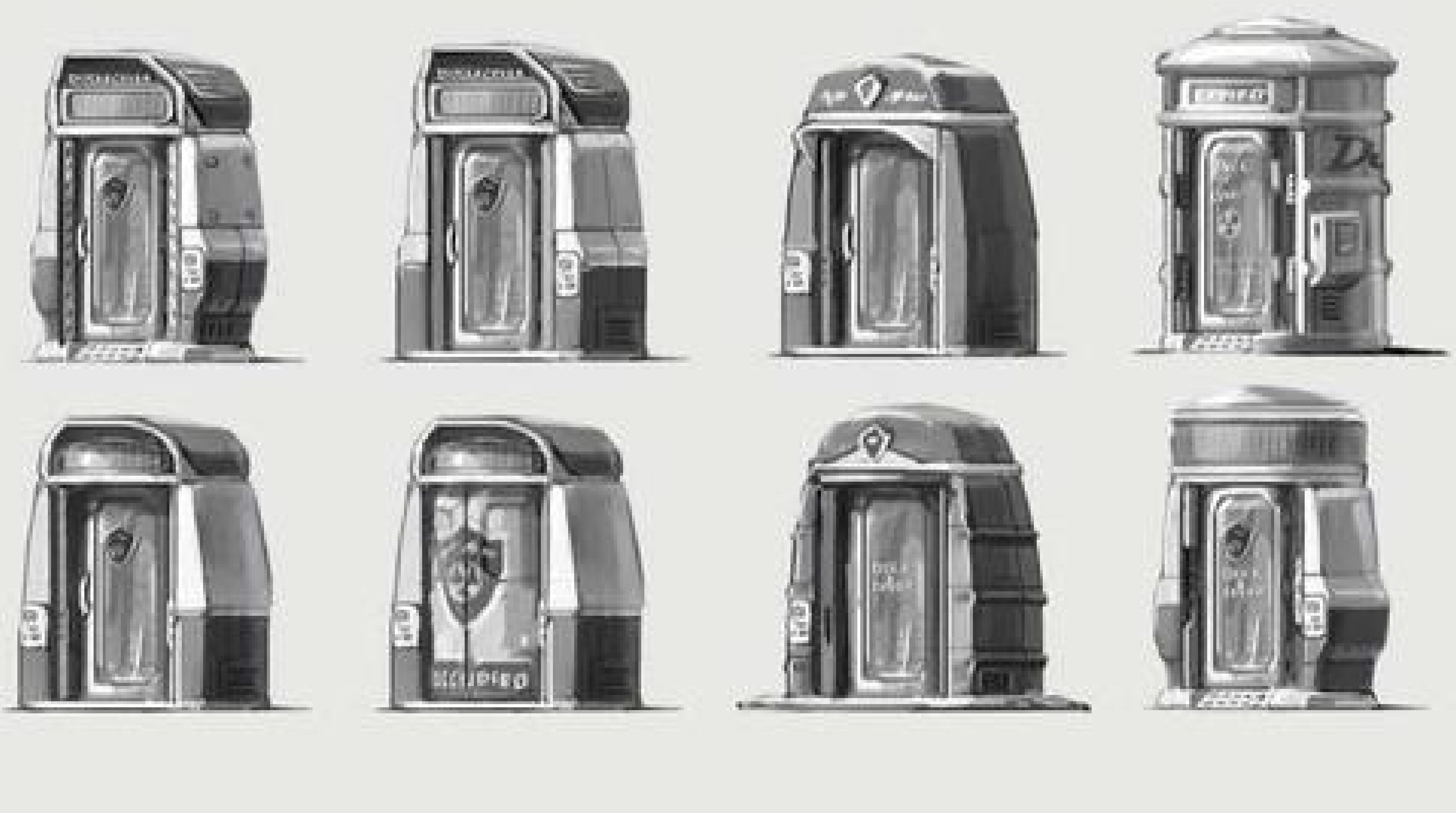
BEACON

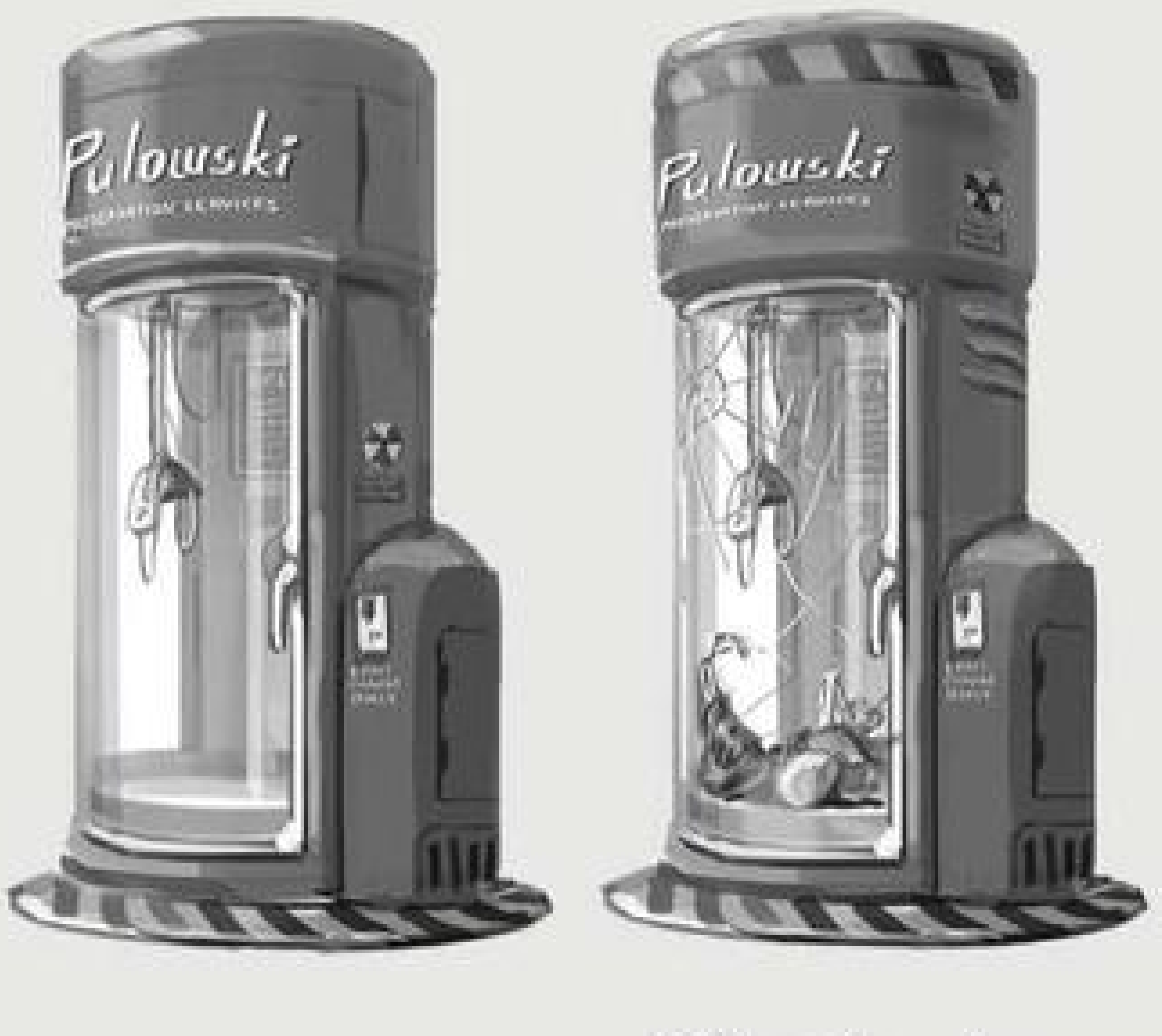


BATTERY



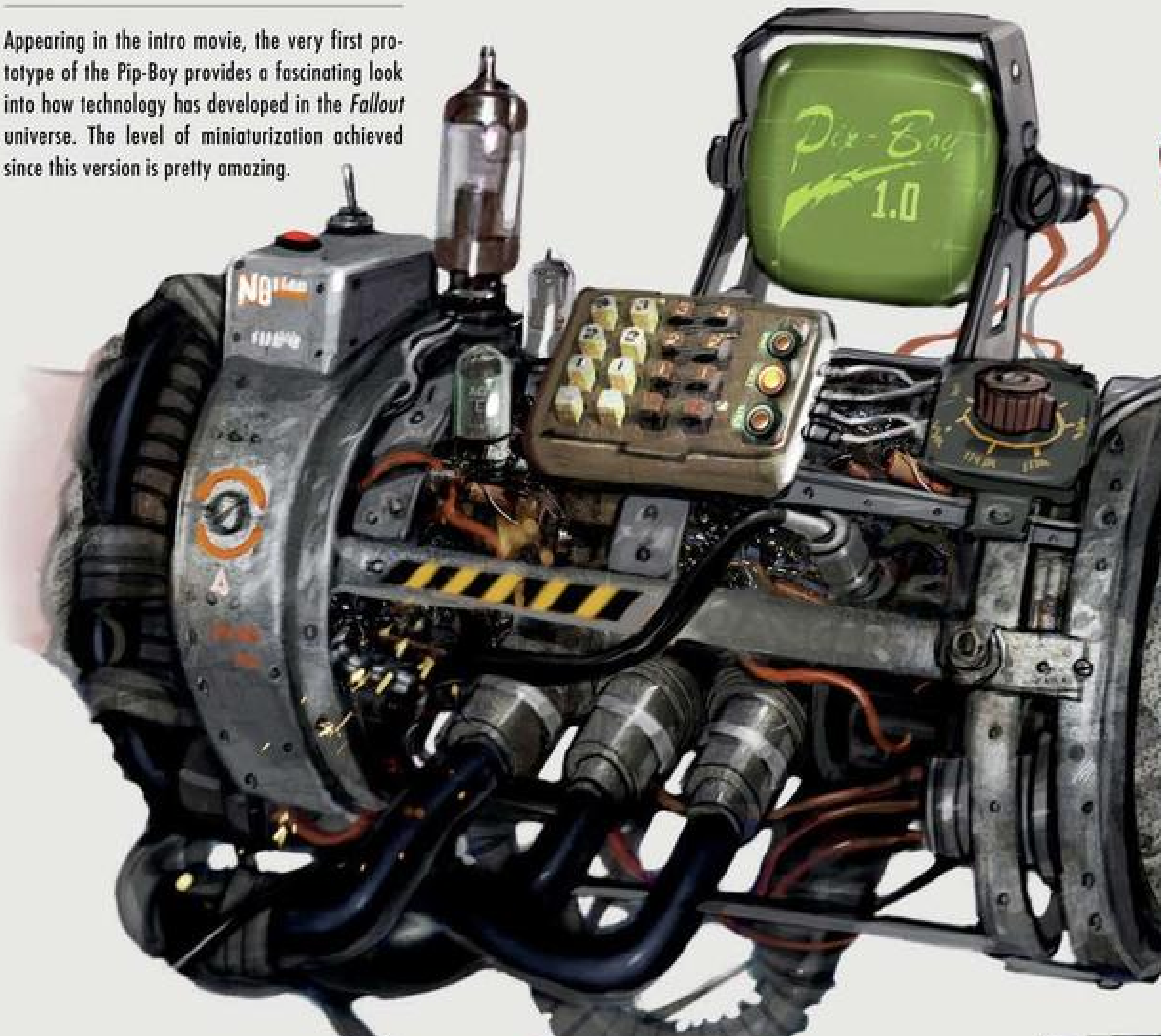
FALLOUT SHELTER

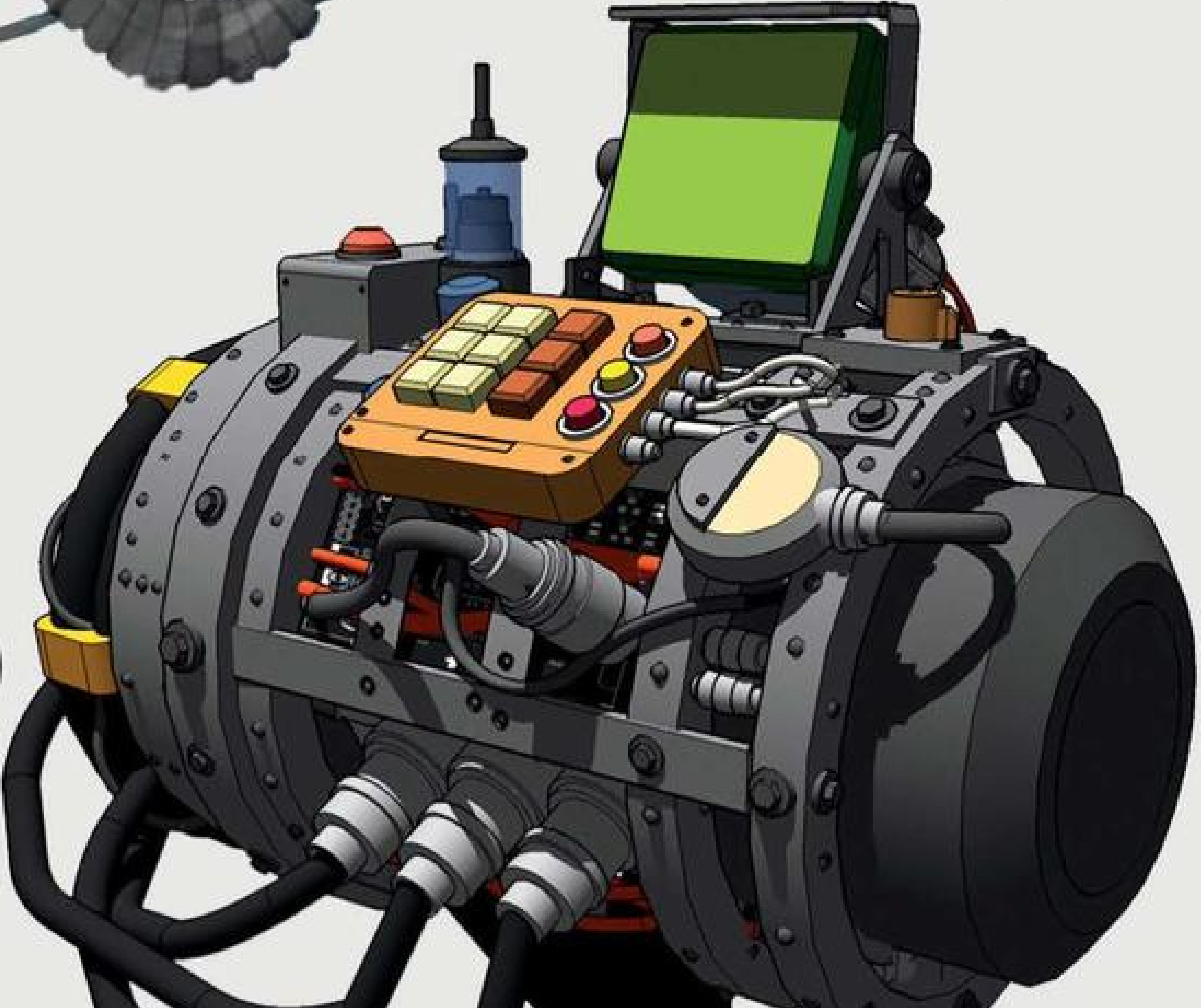


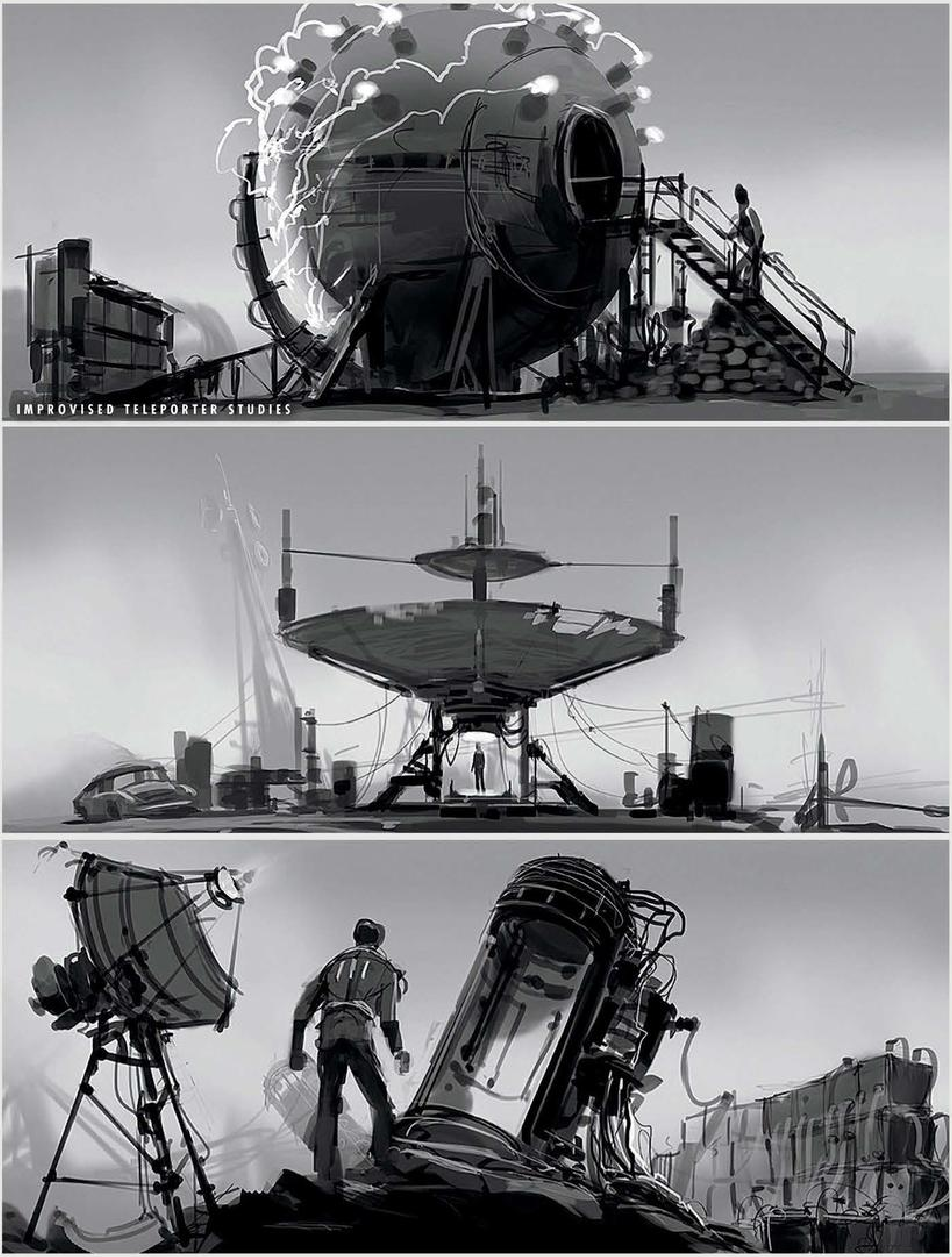

Pulowski
PRESERVATION SERVICES
Pulowski
PRESERVATION SERVICES

PIP-BOY 1.0

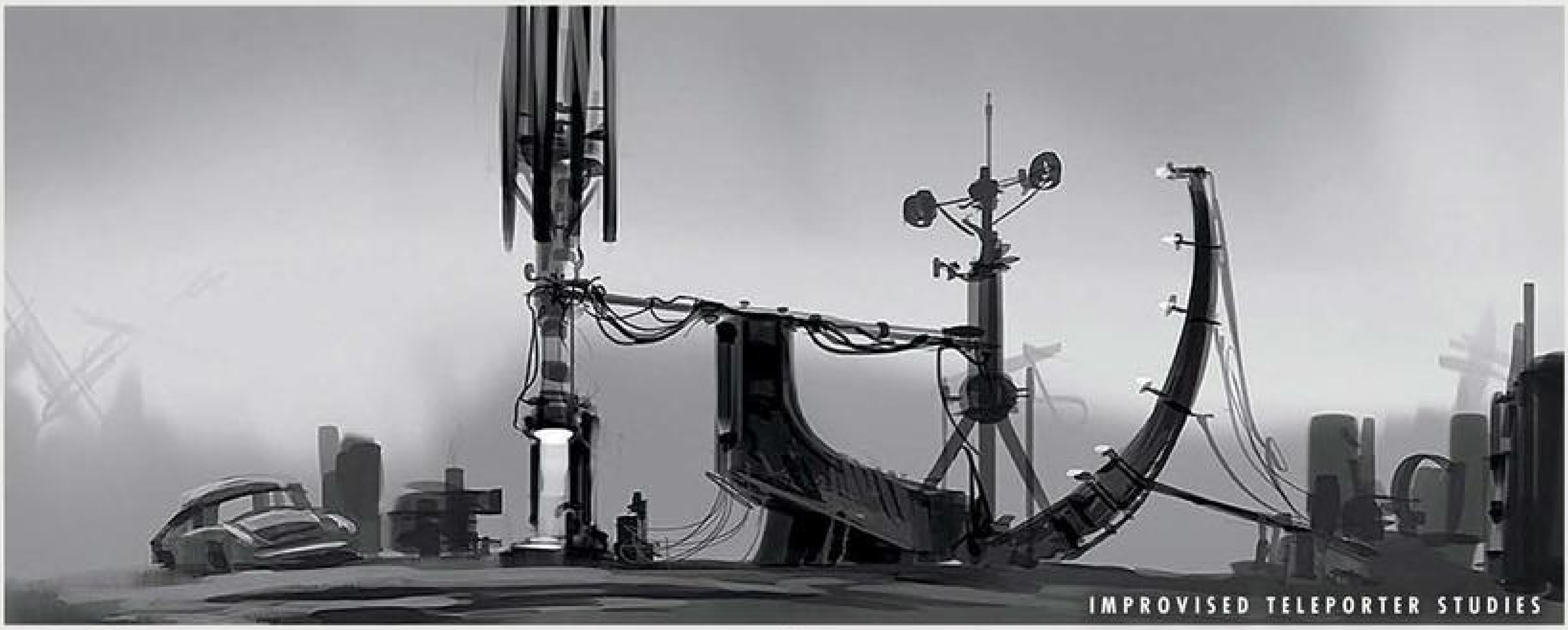
Appearing in the intro movie, the very first prototype of the Pip-Boy provides a fascinating look into how technology has developed in the *Fallout* universe. The level of miniaturization achieved since this version is pretty amazing.



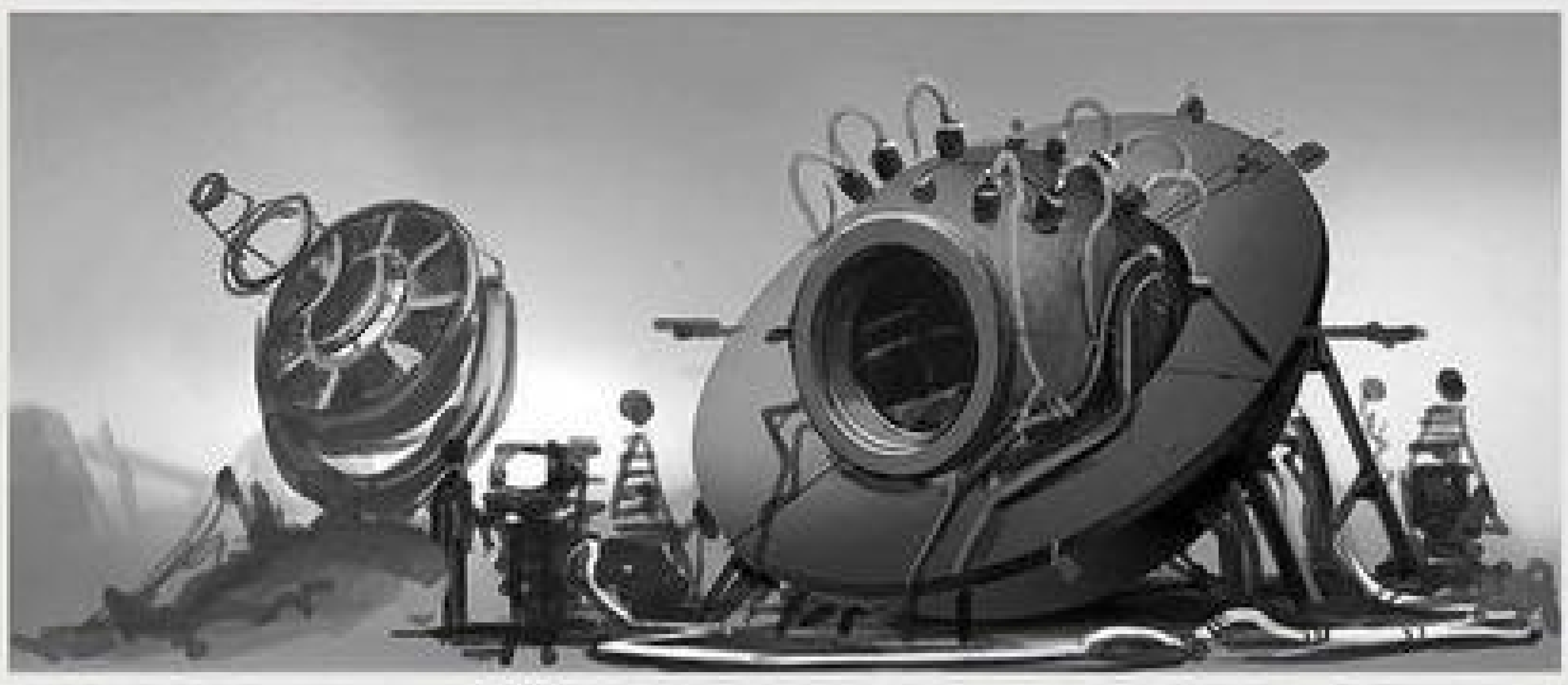


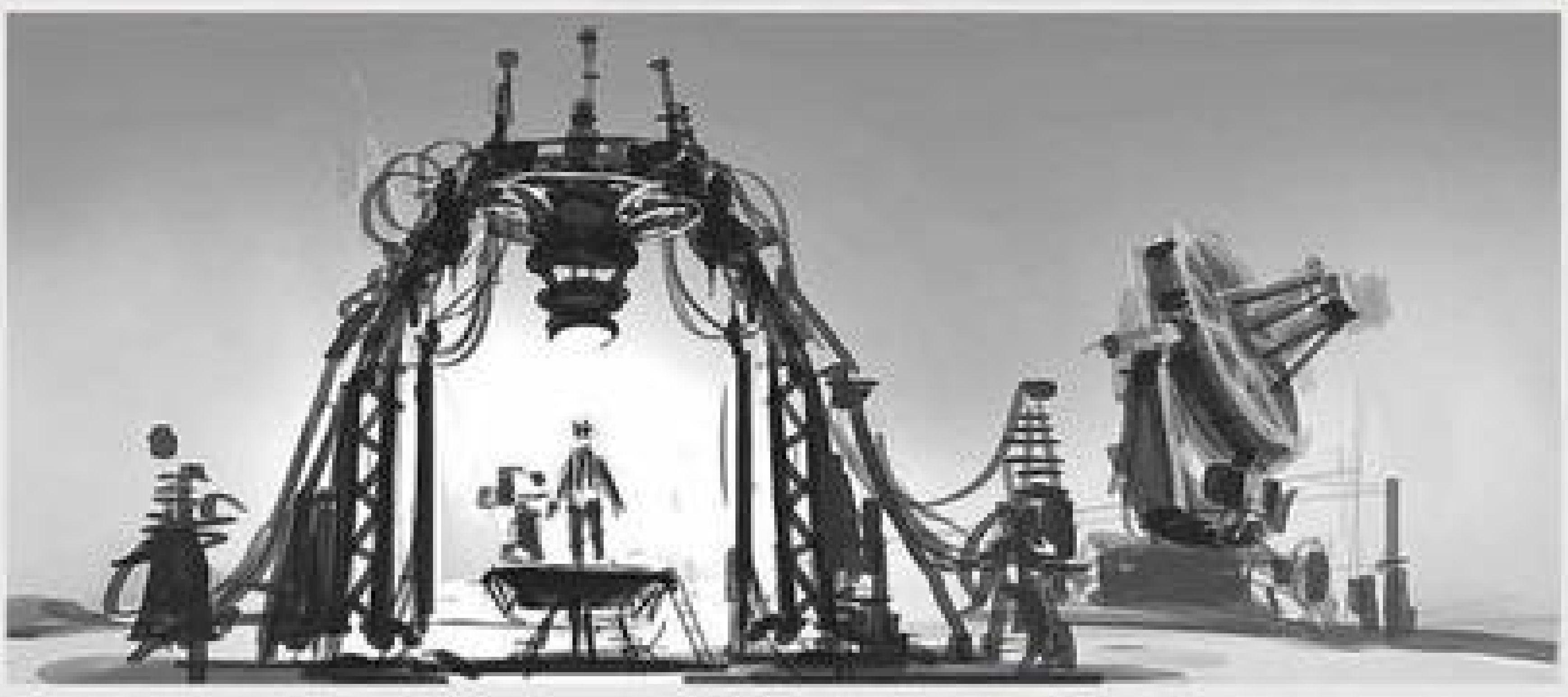


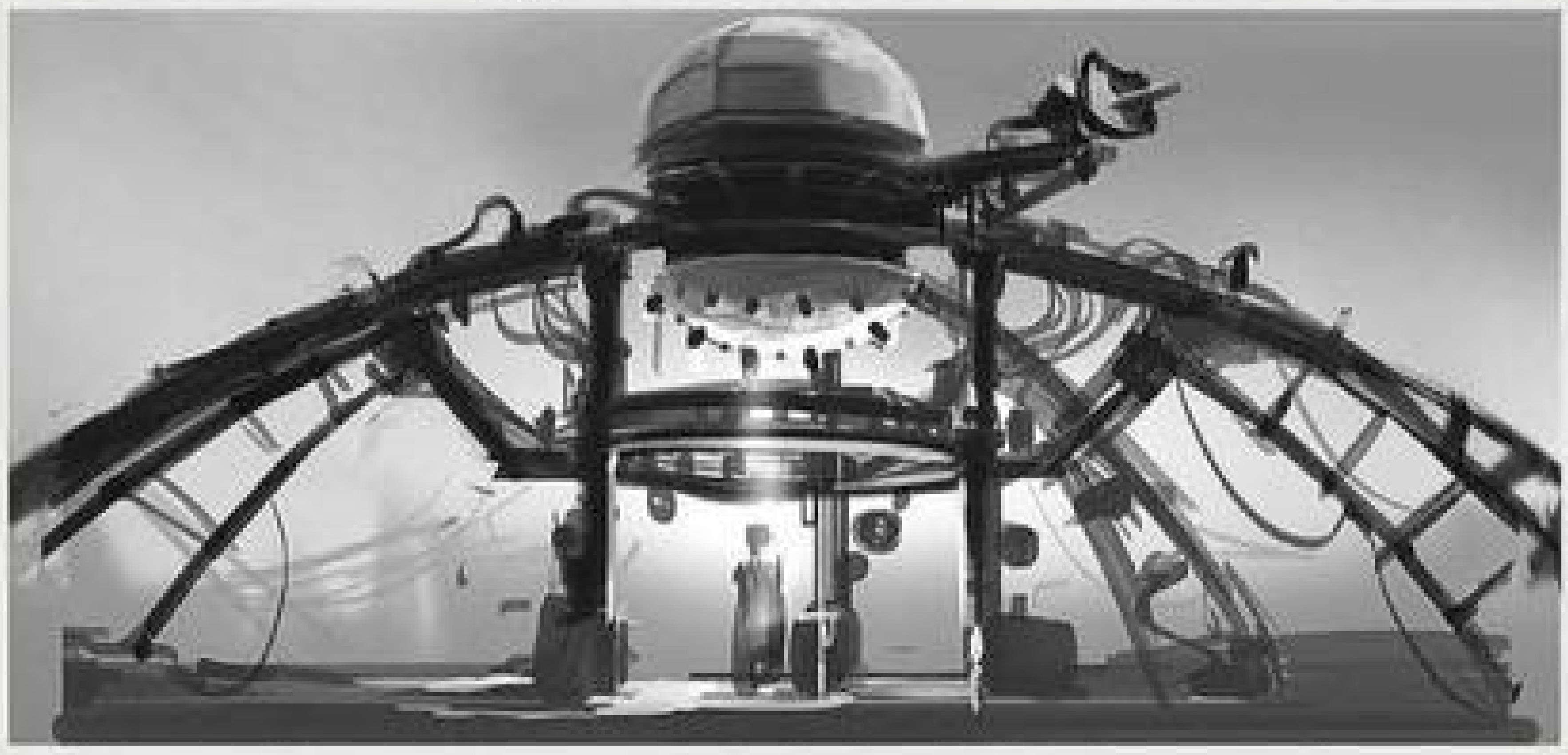
IMPROVISED TELEPORTER STUDIES

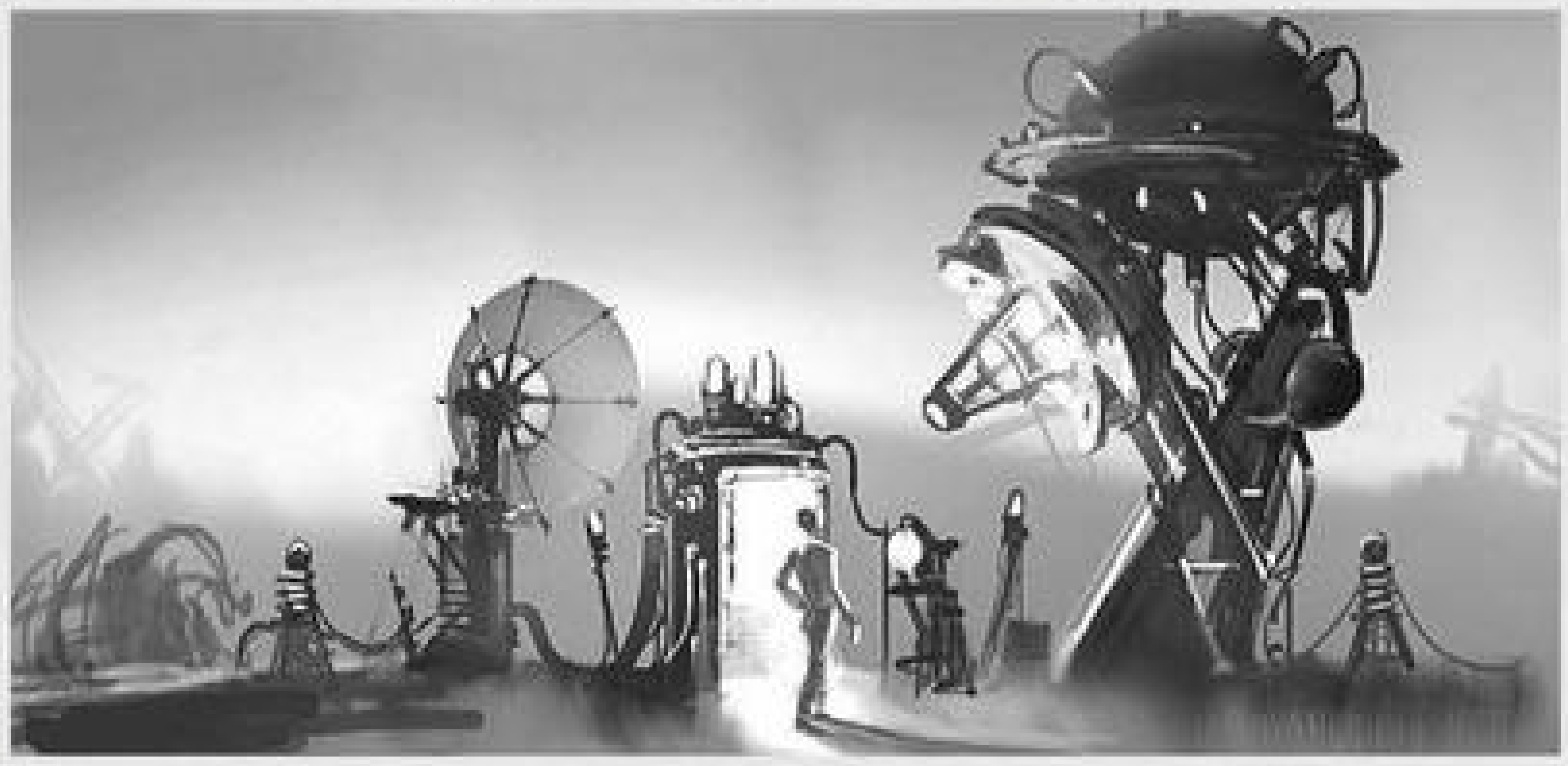


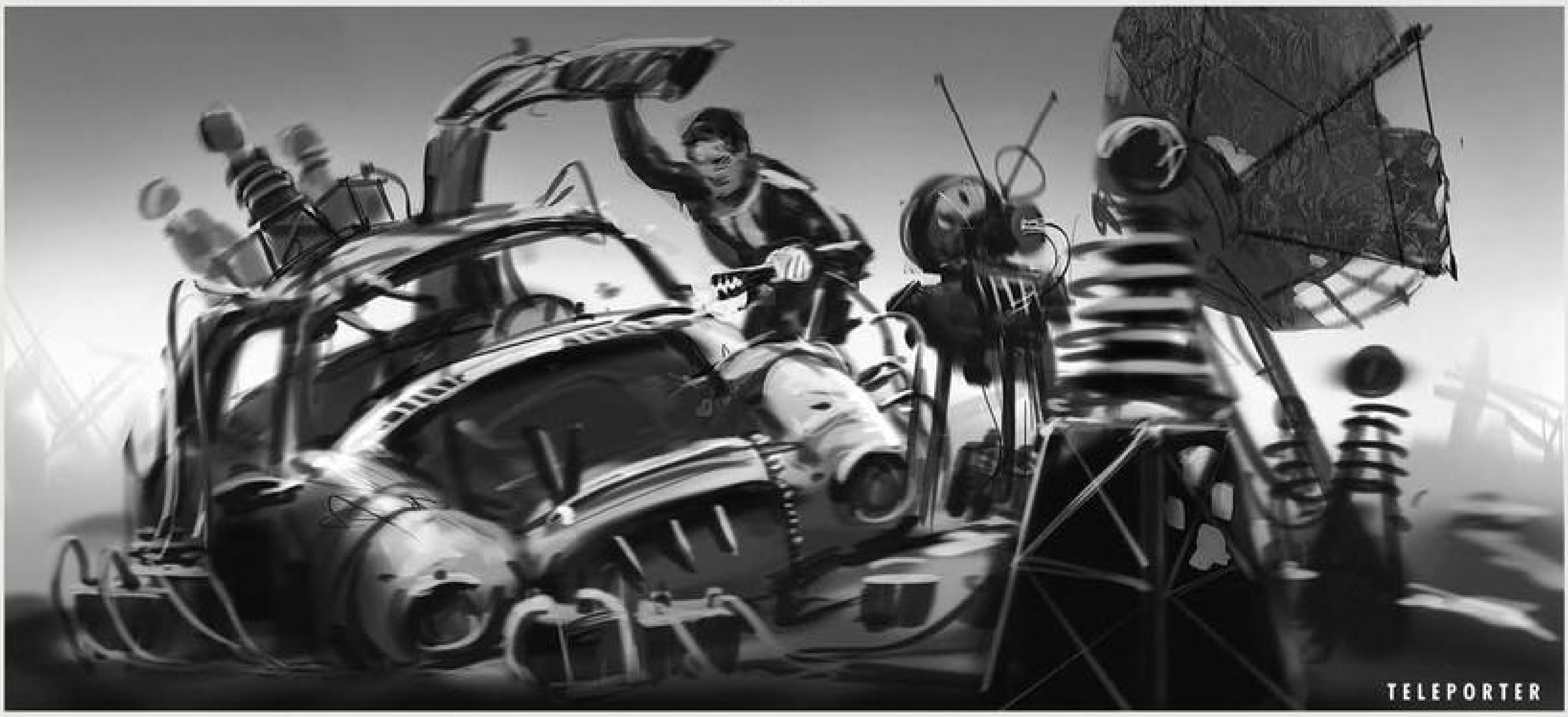
IMPROVISED TELEPORTER STUDIES



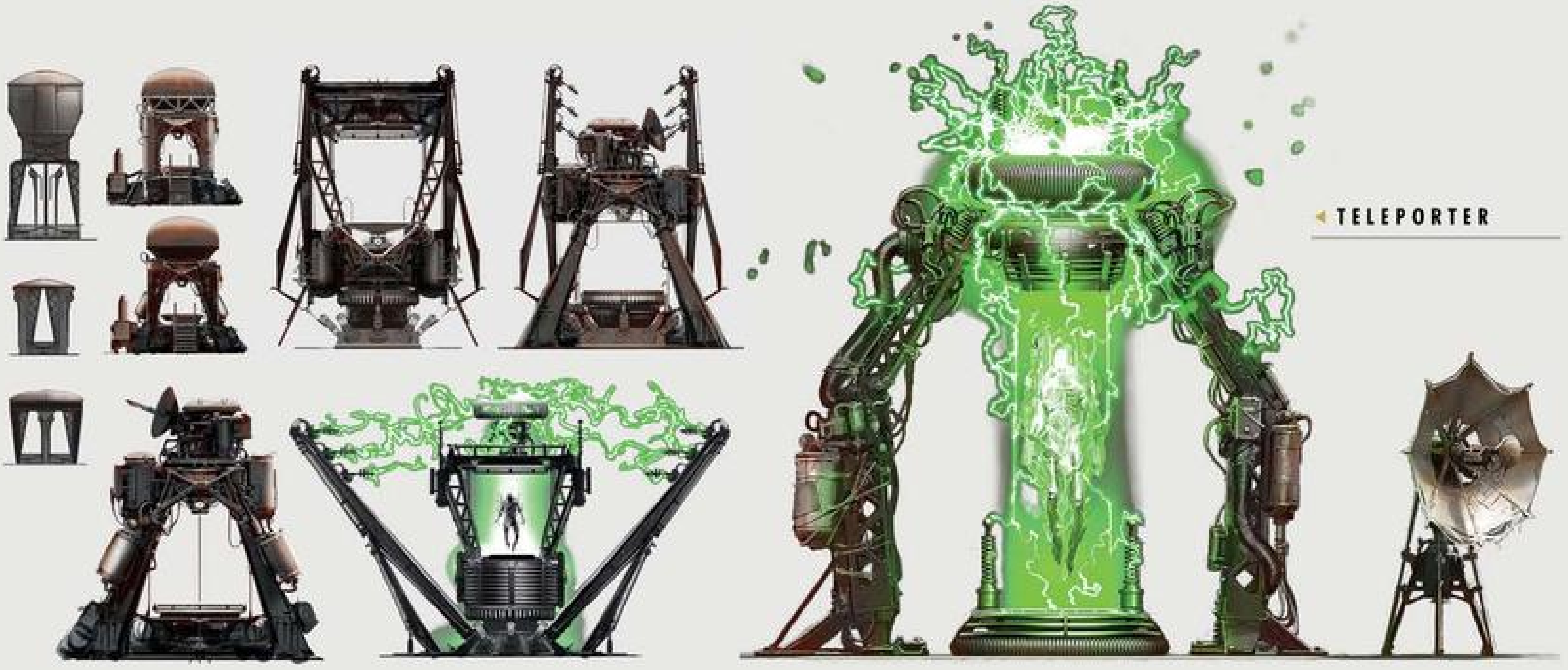






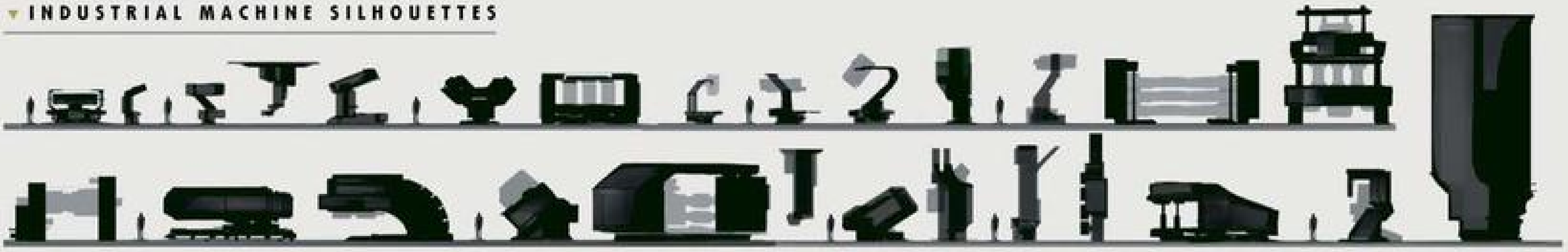


TELEPORTER

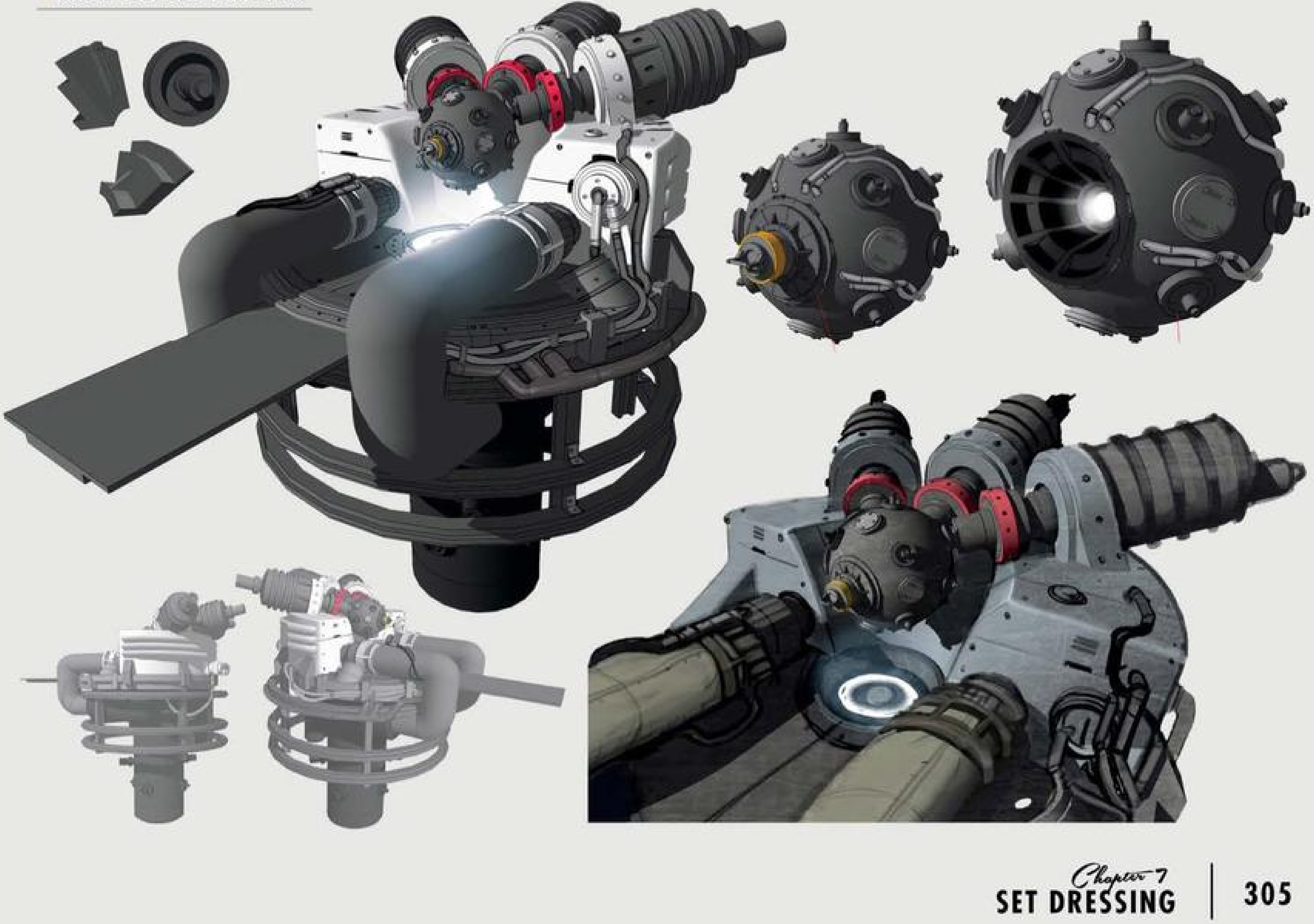


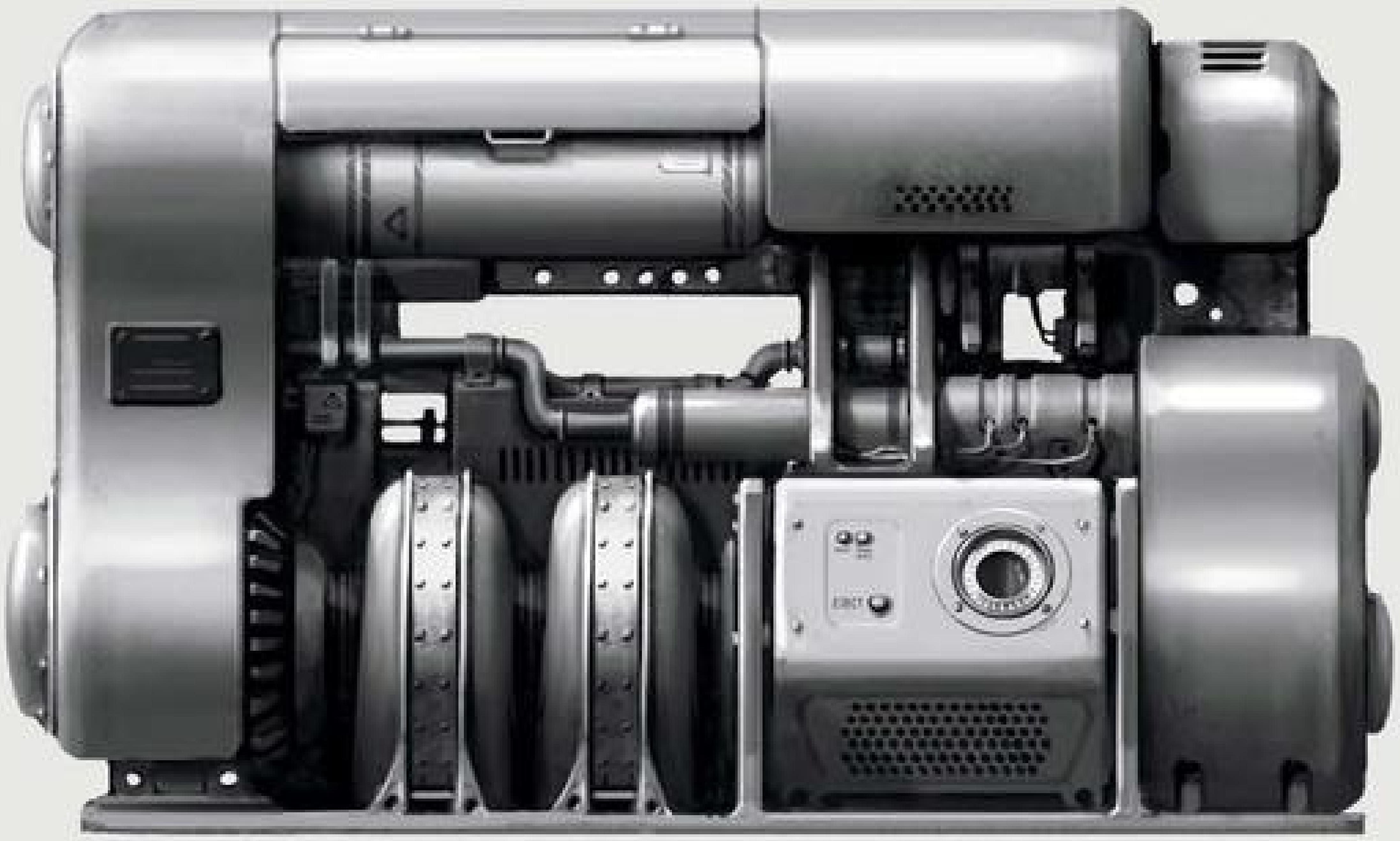
TELEPORTER

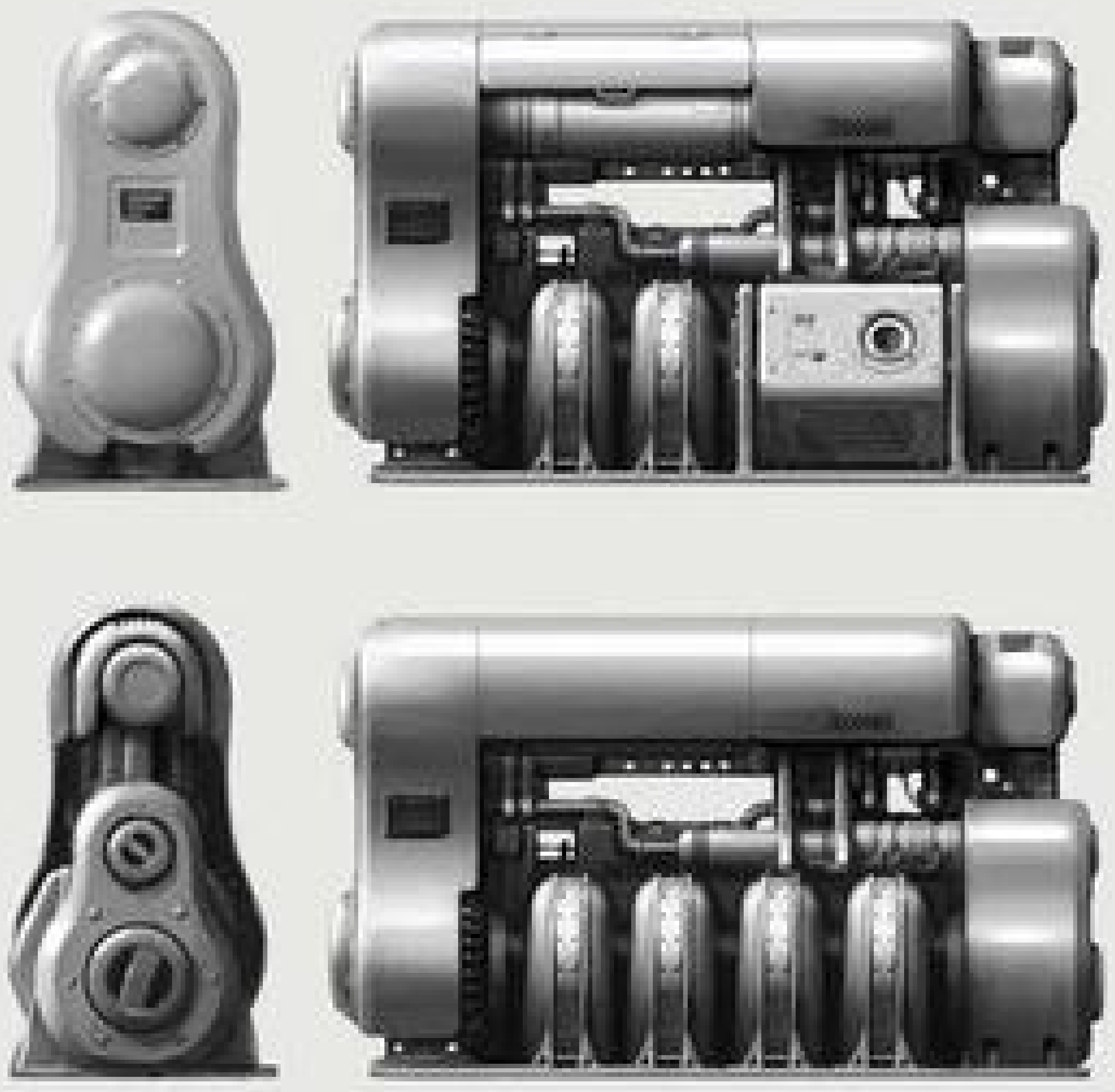
INDUSTRIAL MACHINE SILHOUETTES



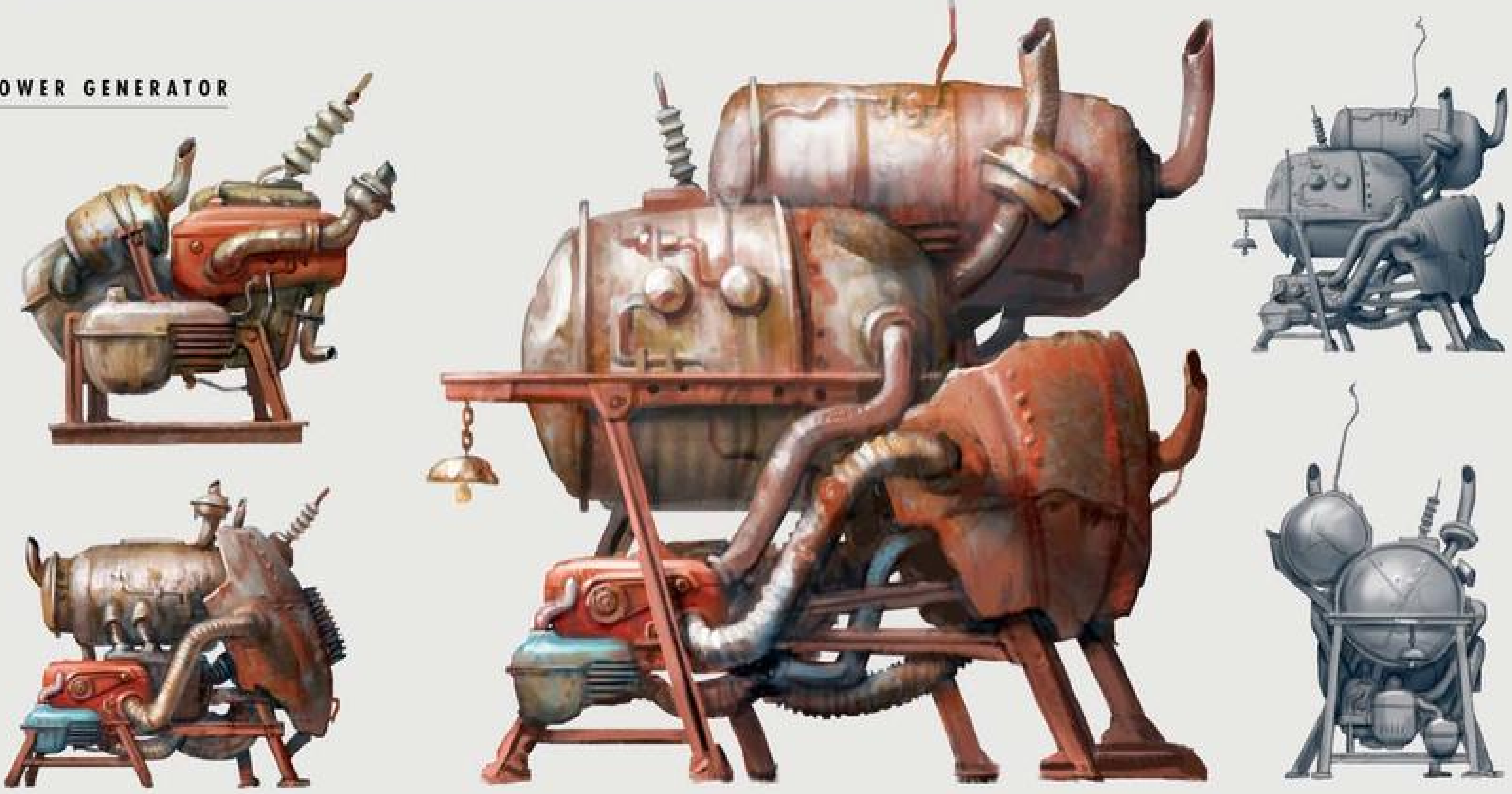
MASS FUSION REACTOR





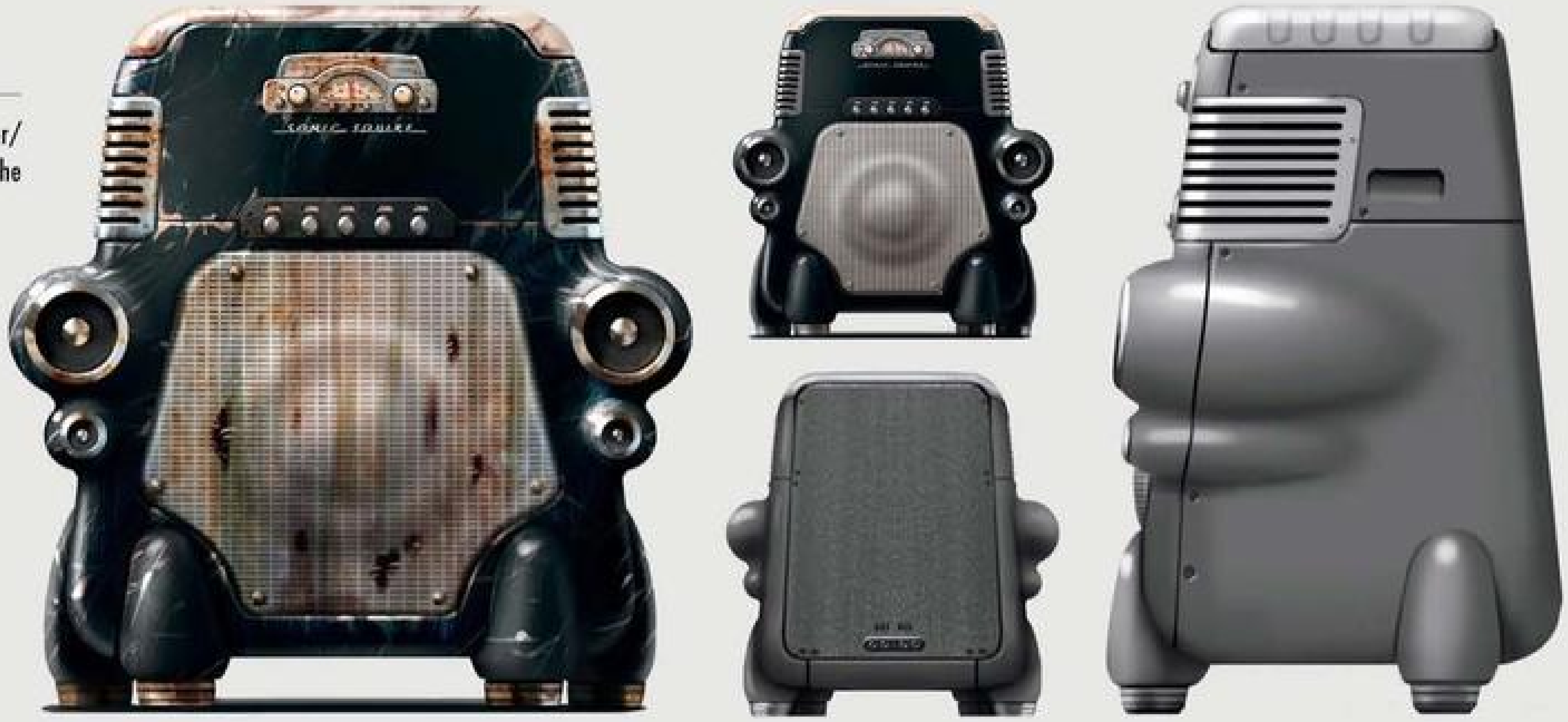


POWER GENERATOR



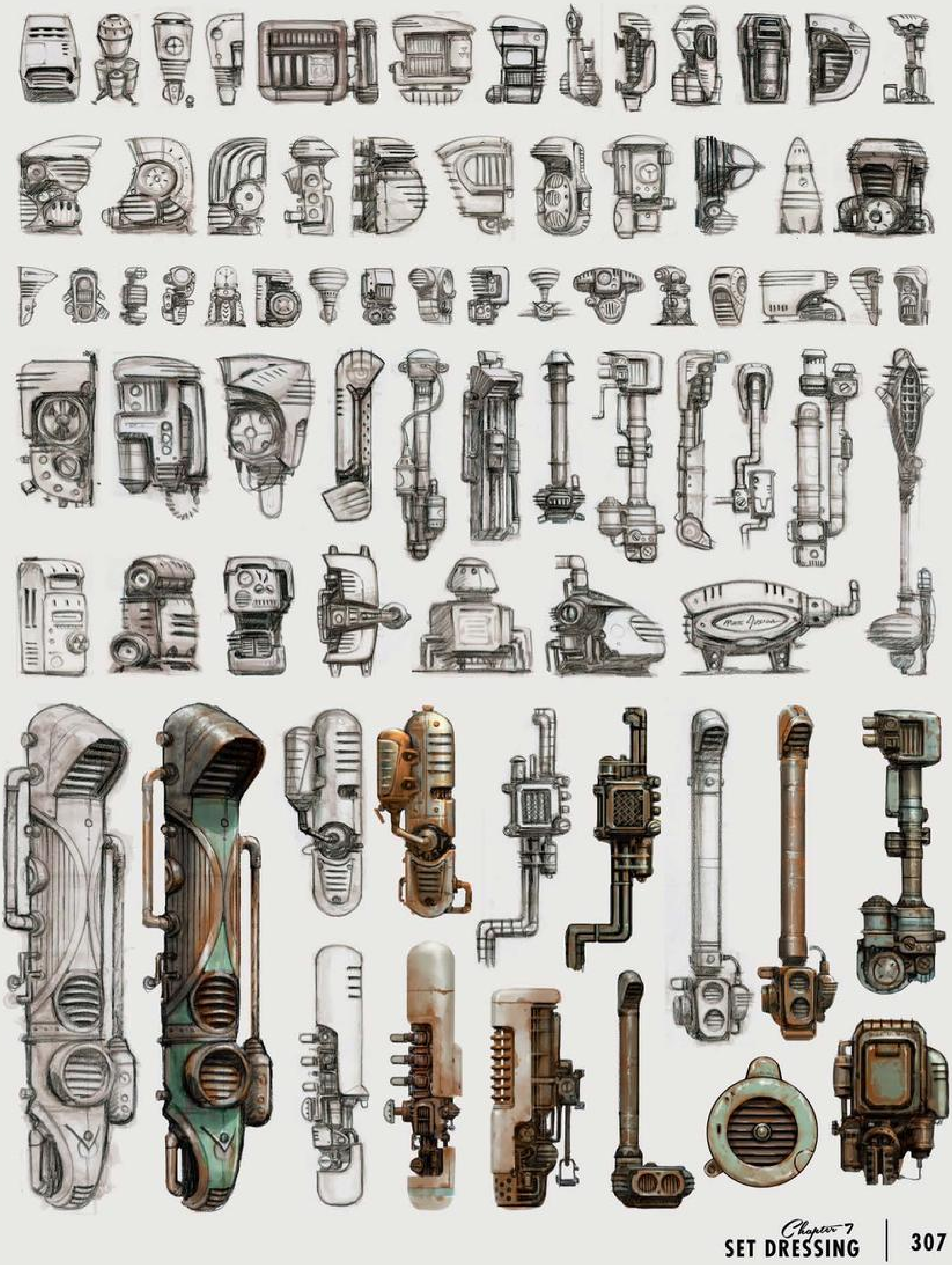
SONIC SQUIRE

Magnolia's custom speaker/ amplifier unit, found in the Third Rail.


Sonic Squire

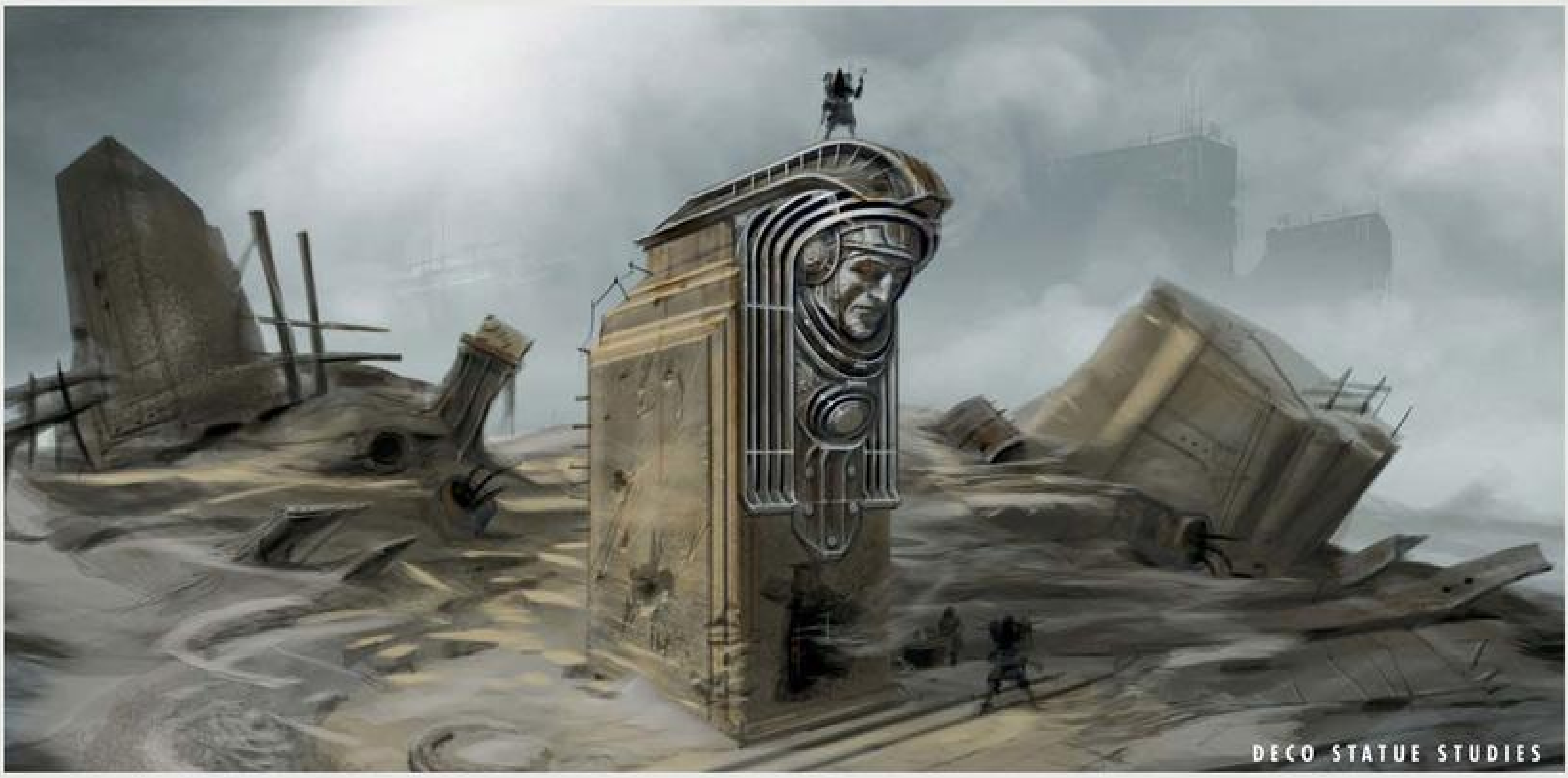
GREEBLES

Sometimes we just need something to fill a blank wall.

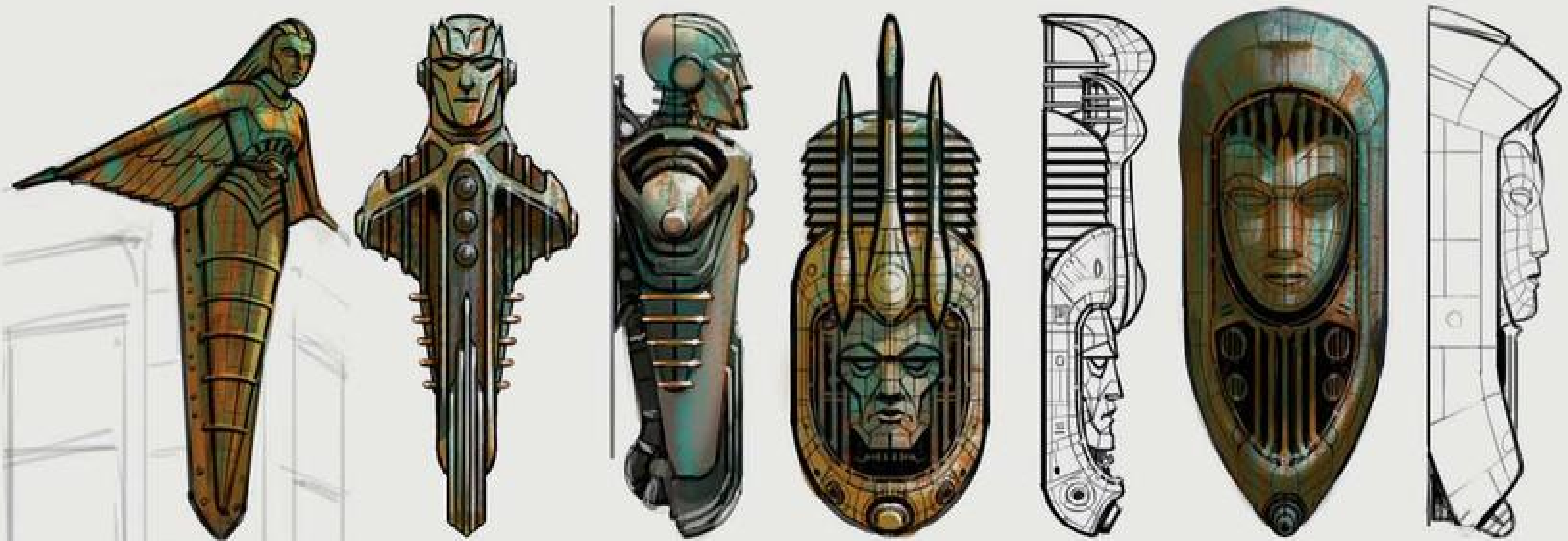


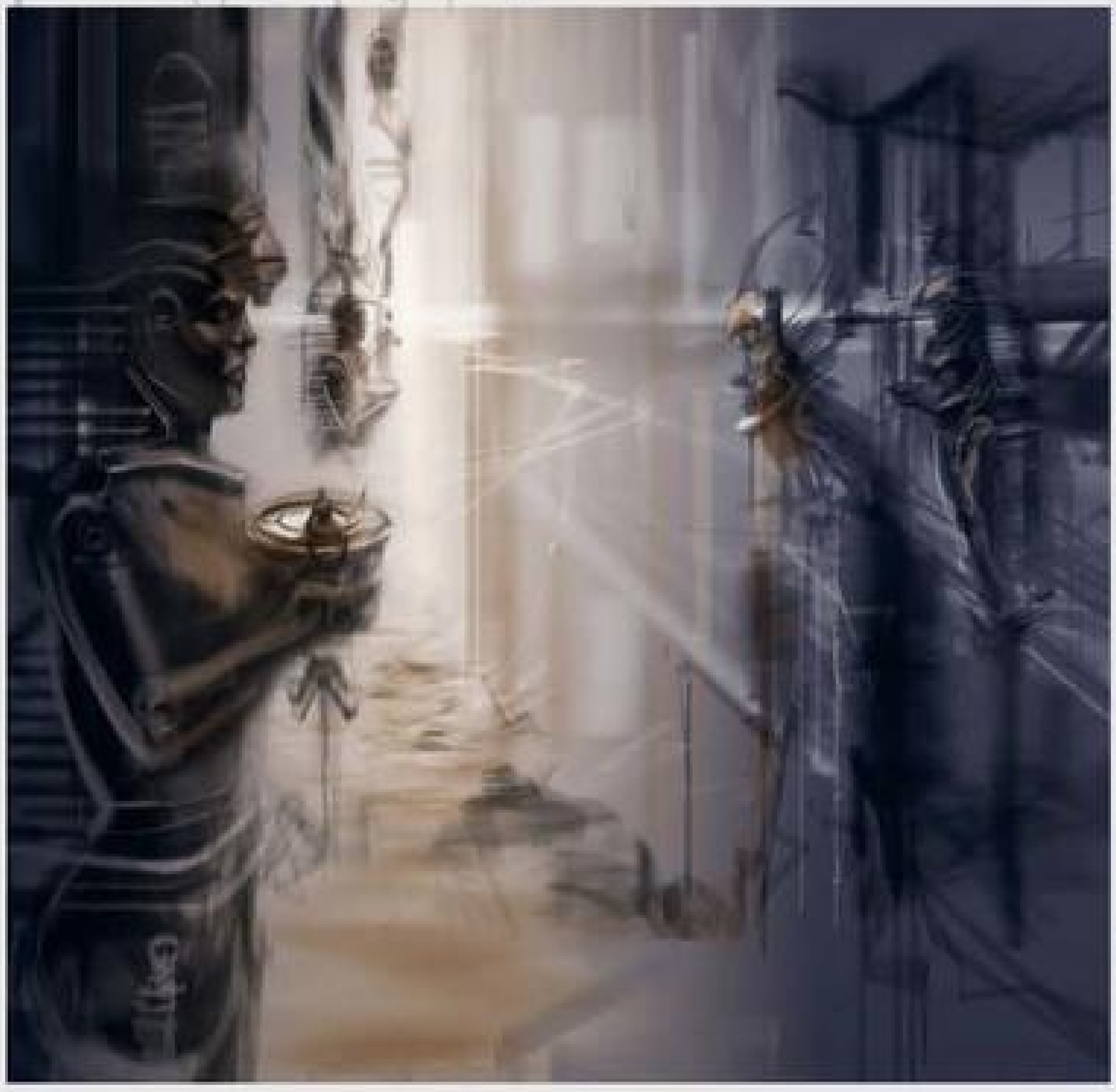
STATUE ROUGH

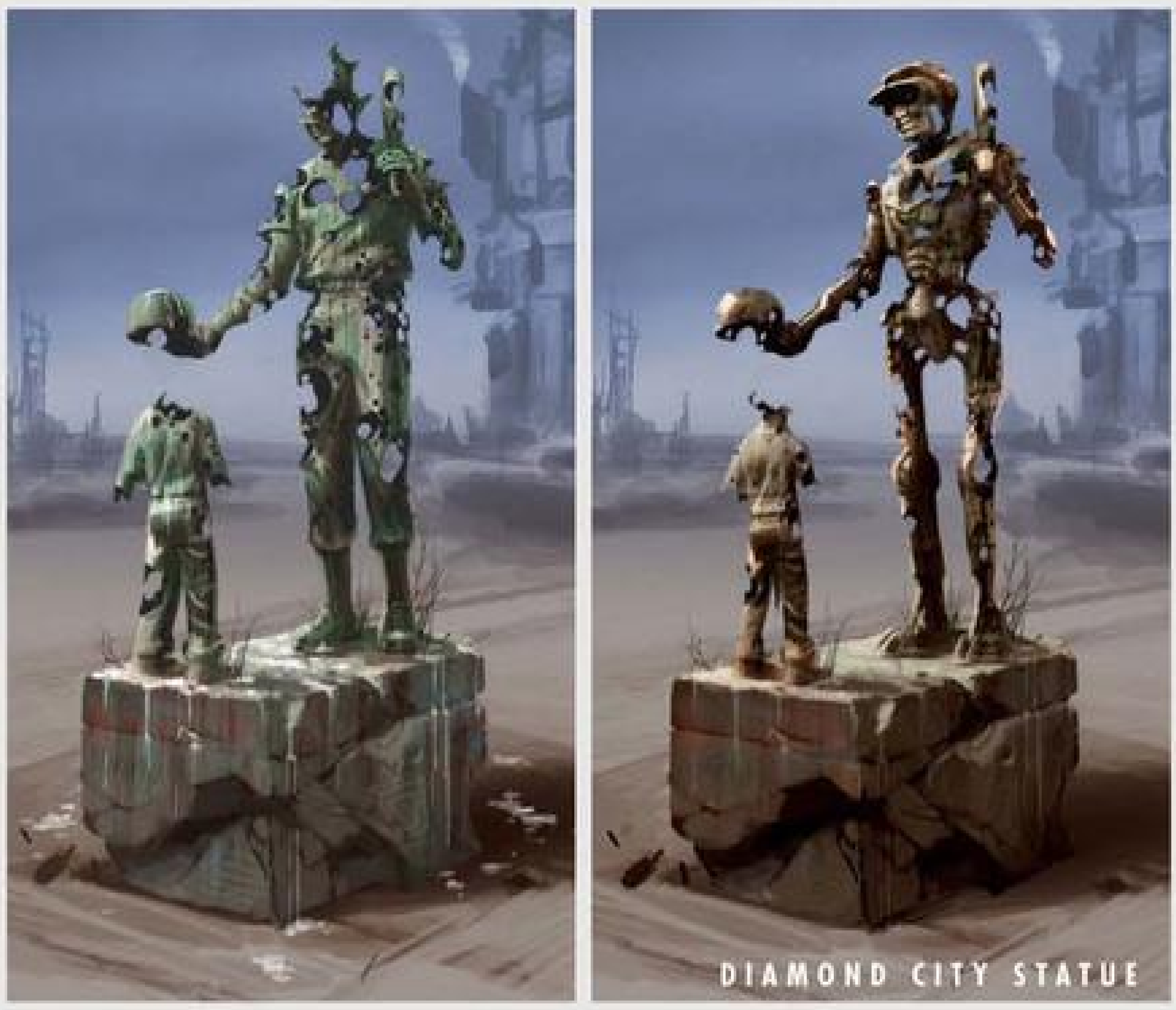
STOP



DECO STATUE STUDIES

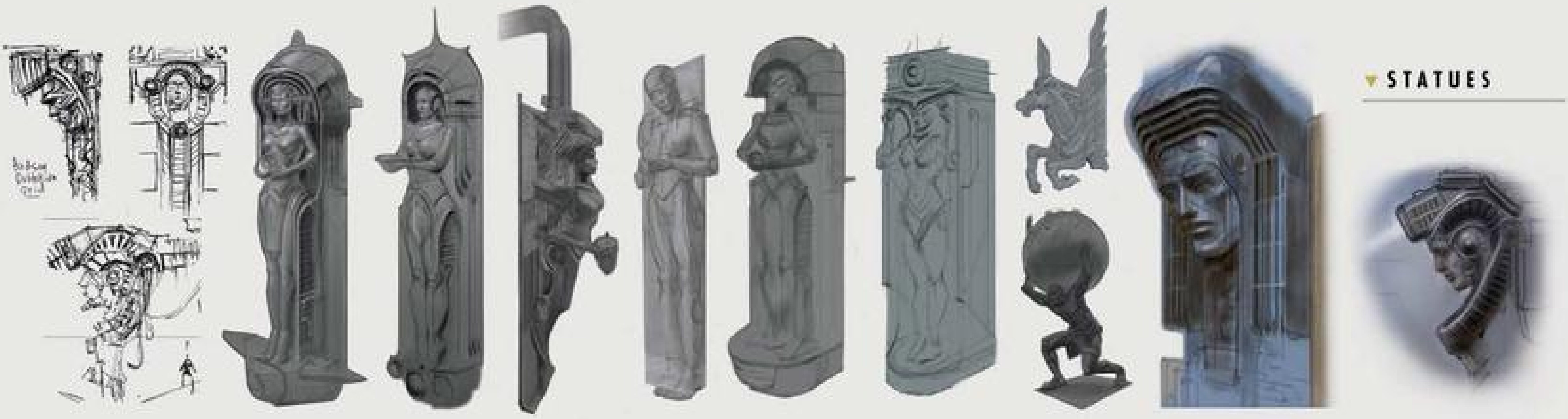




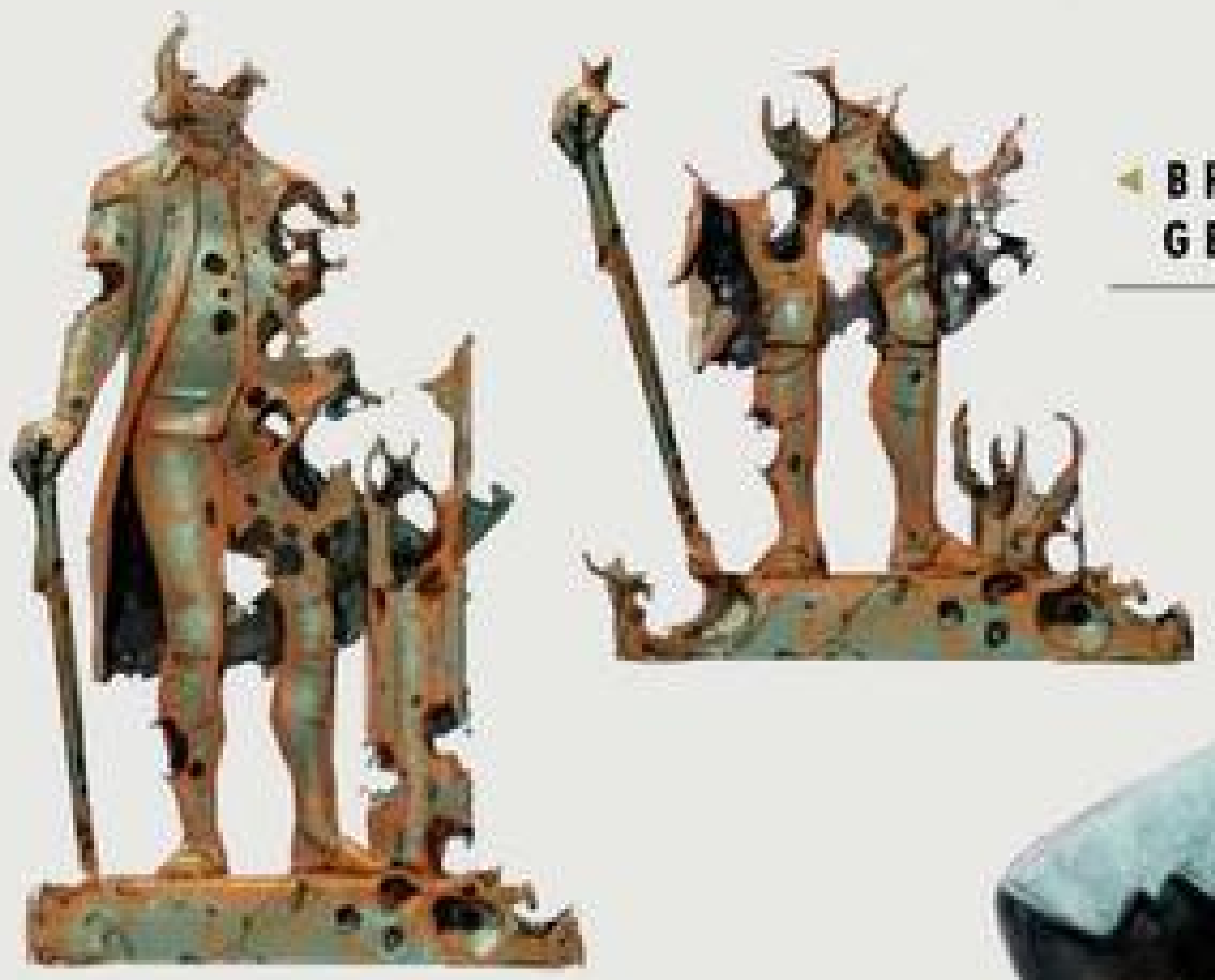


DIAMOND CITY STATUE

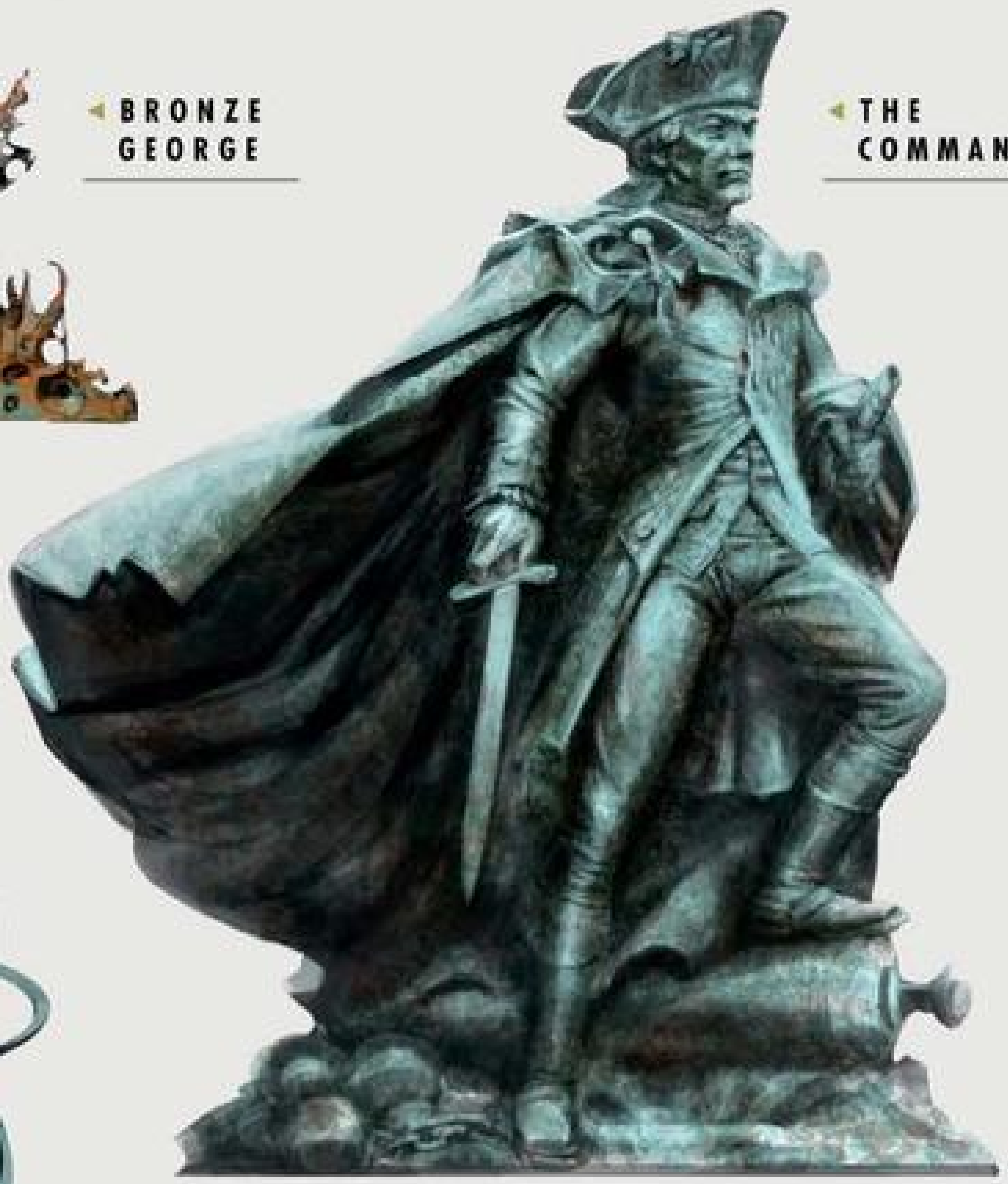
STATUES

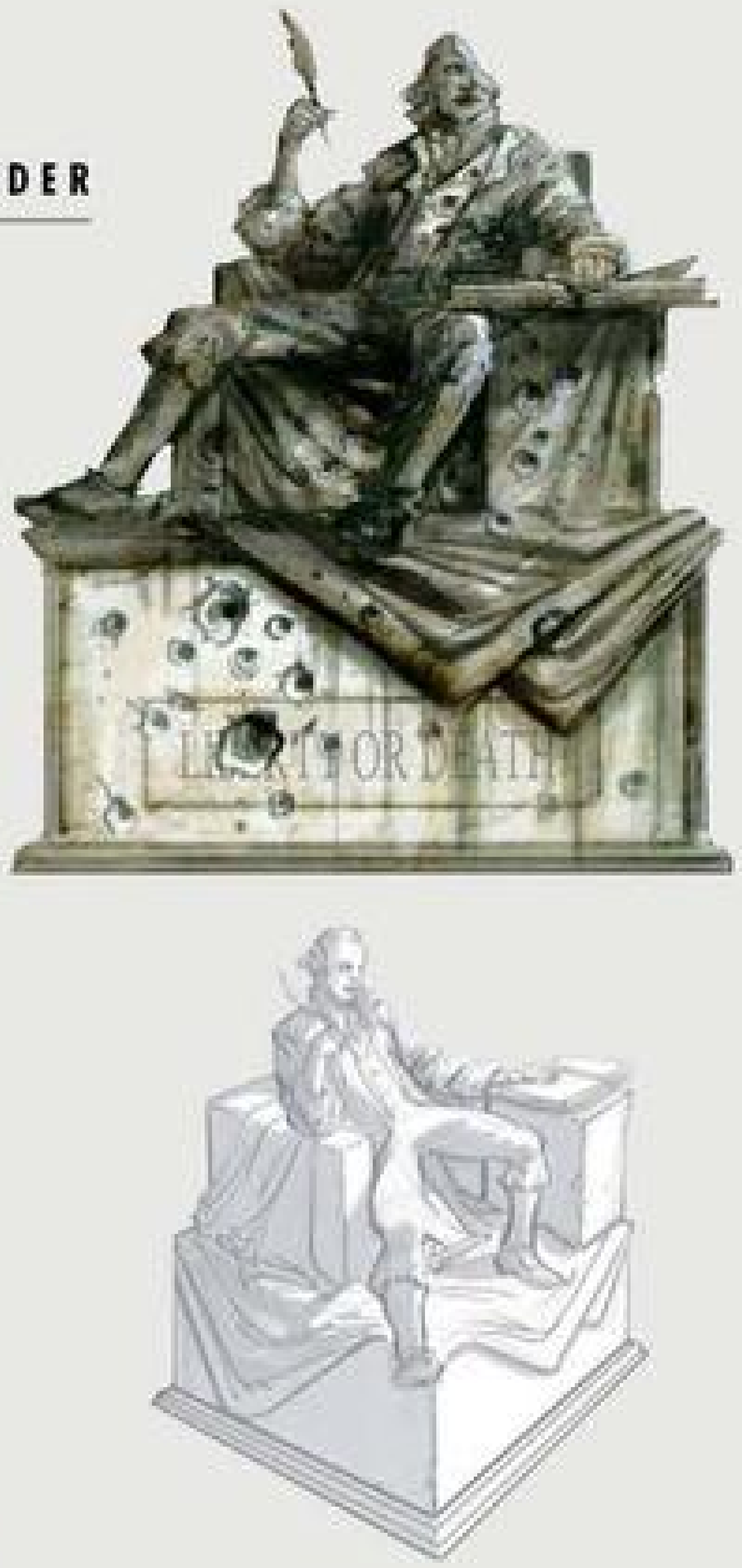


BRONZE GEORGE

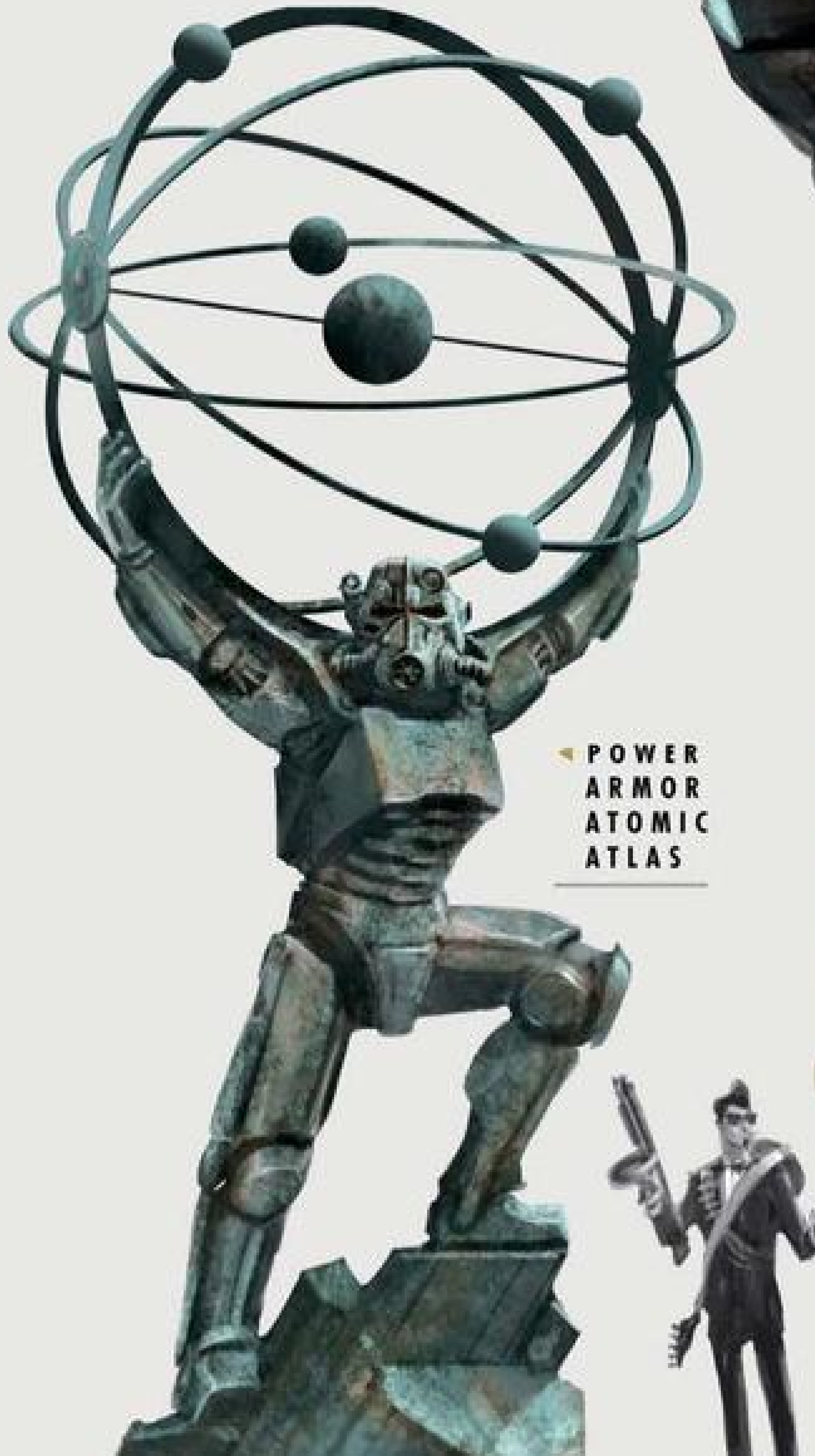


THE COMMANDER

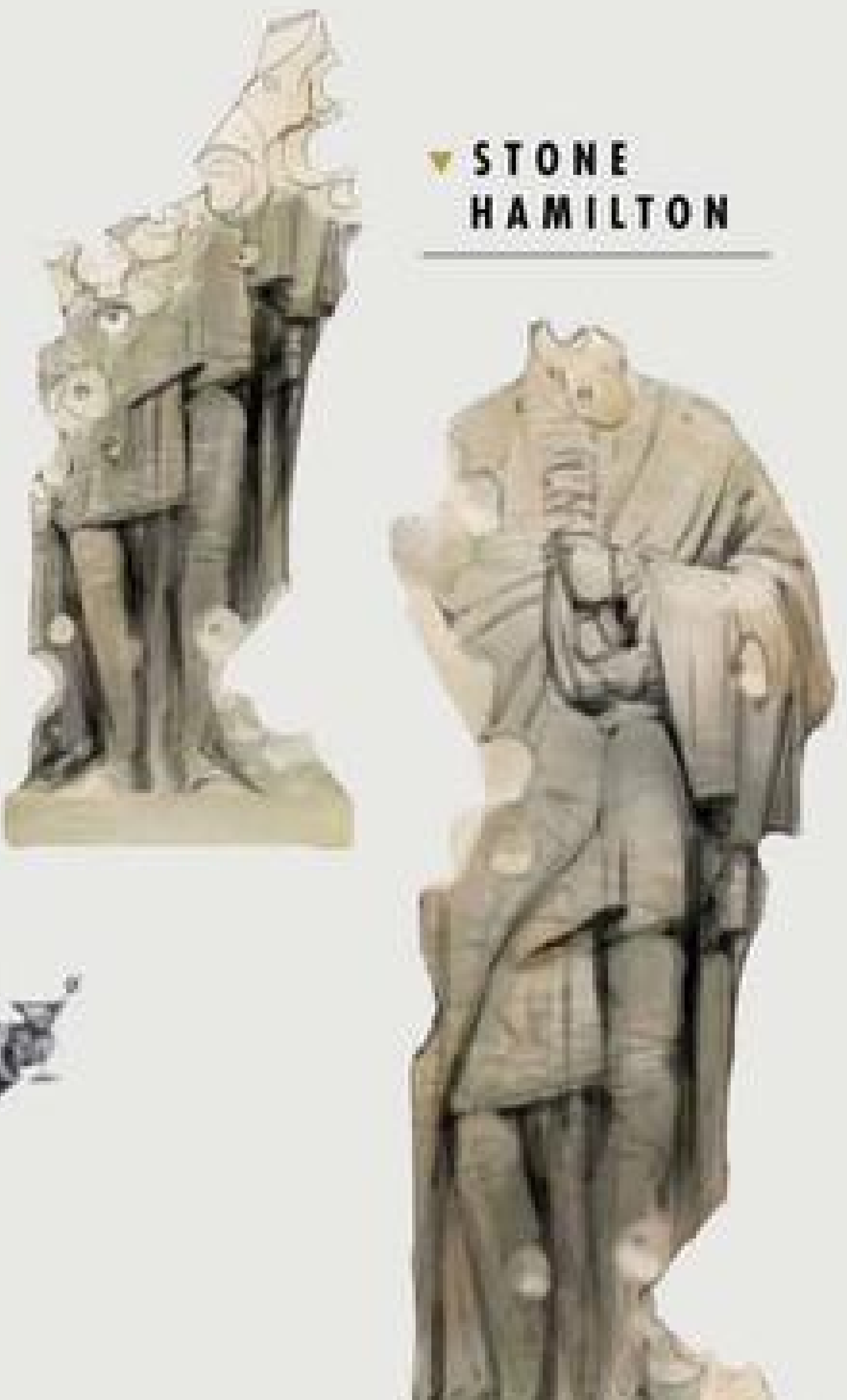



LIBERTY OR DEATH

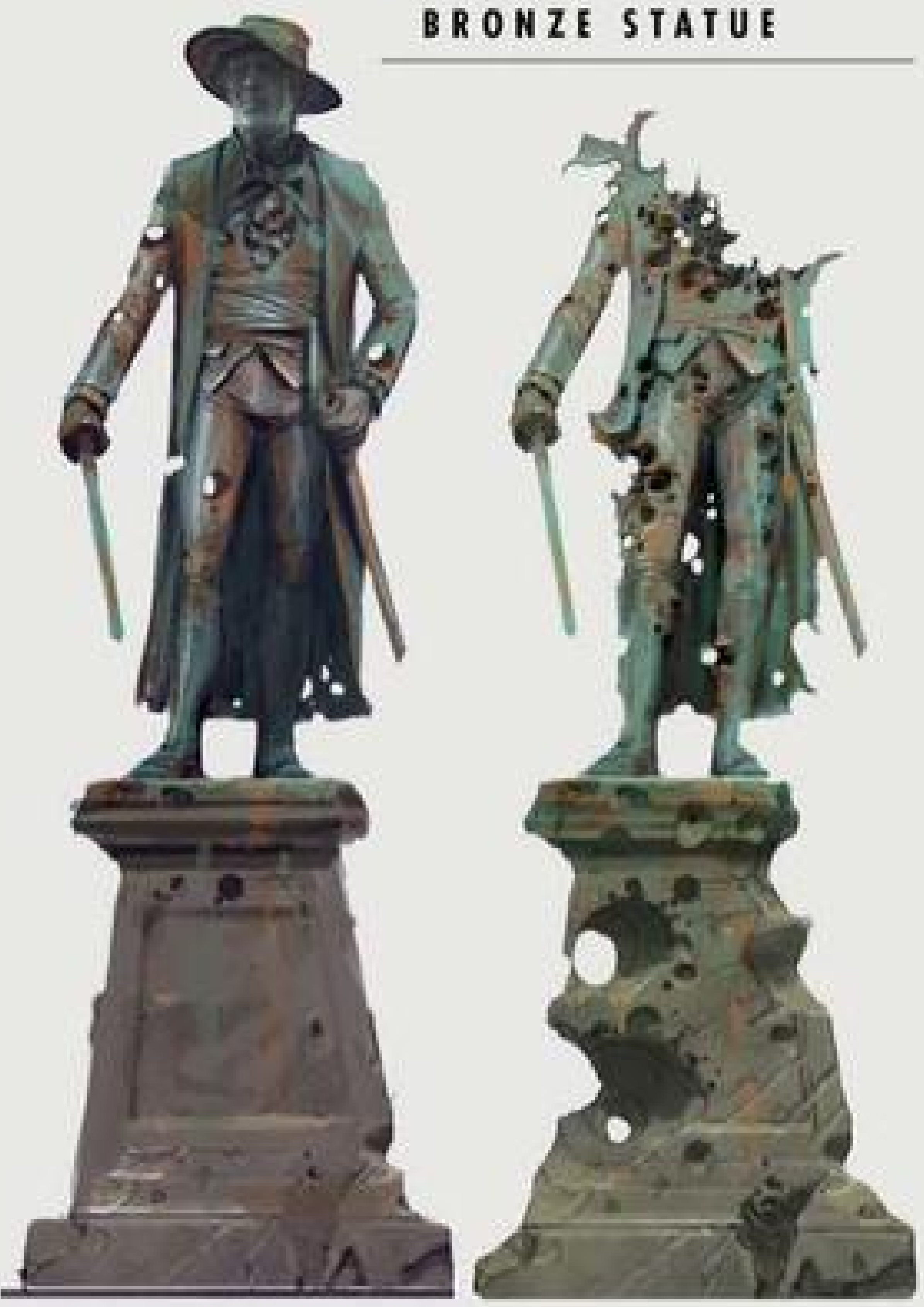
POWER ARMOR ATOMIC ATLAS



STONE HAMILTON



THE COLONEL BRONZE STATUE

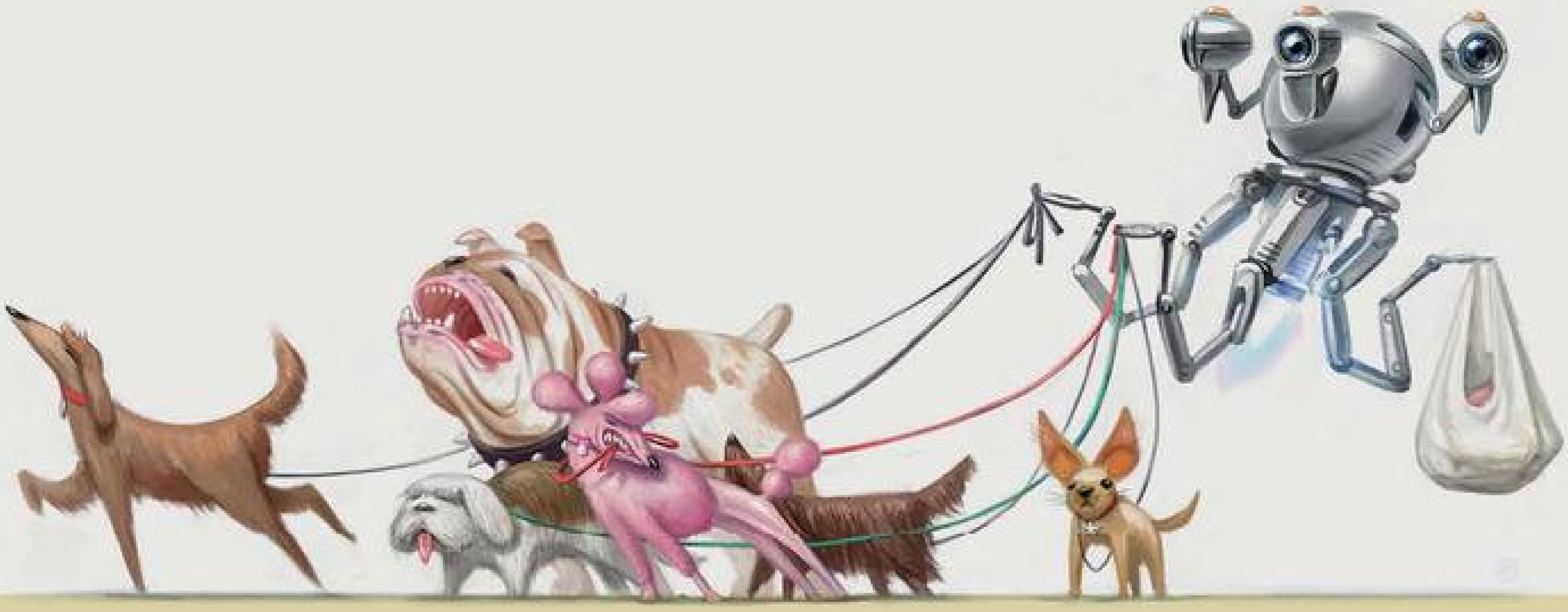


Chapter 8

ILLUSTRATION

Chapter 8

ILLUSTRATION

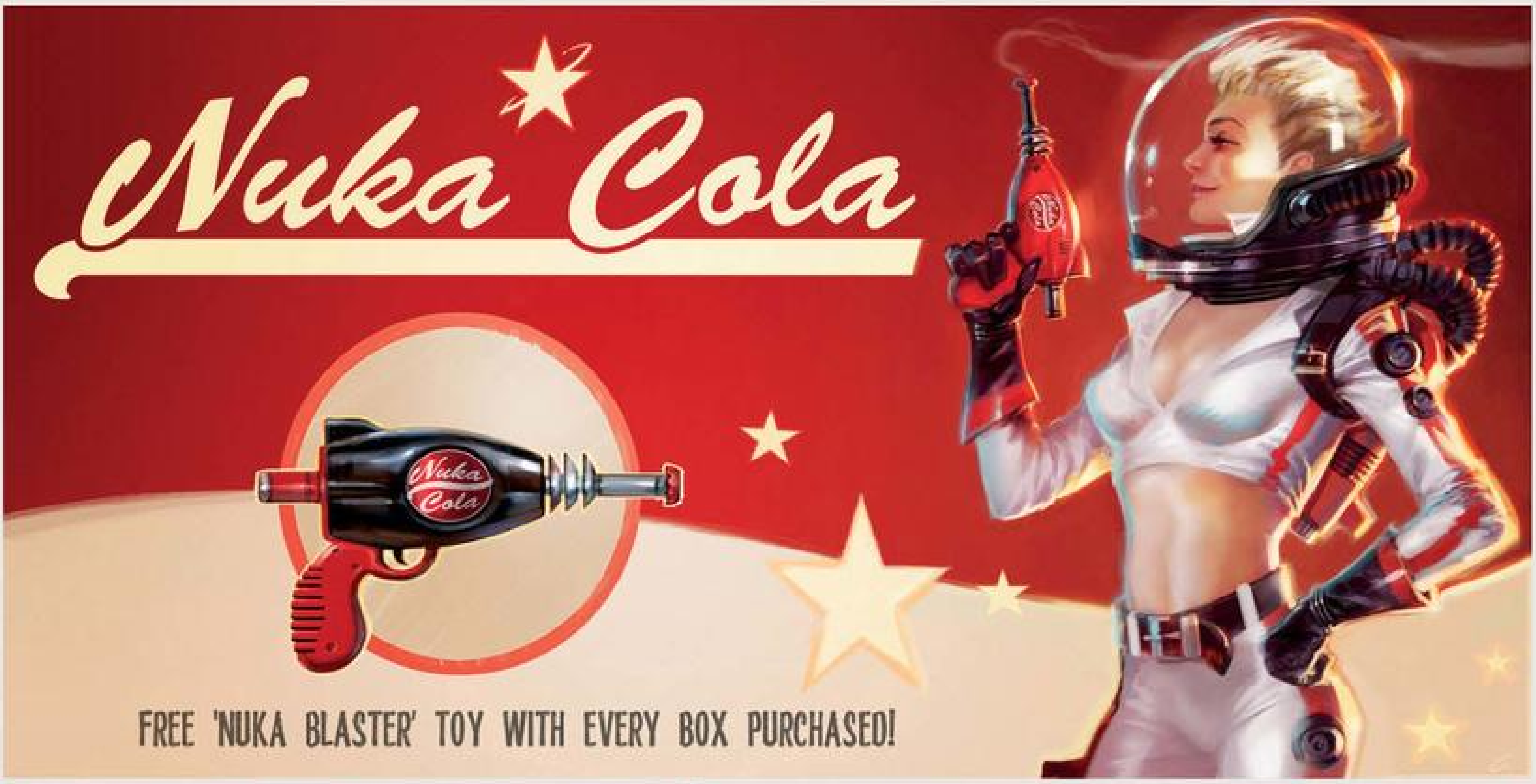


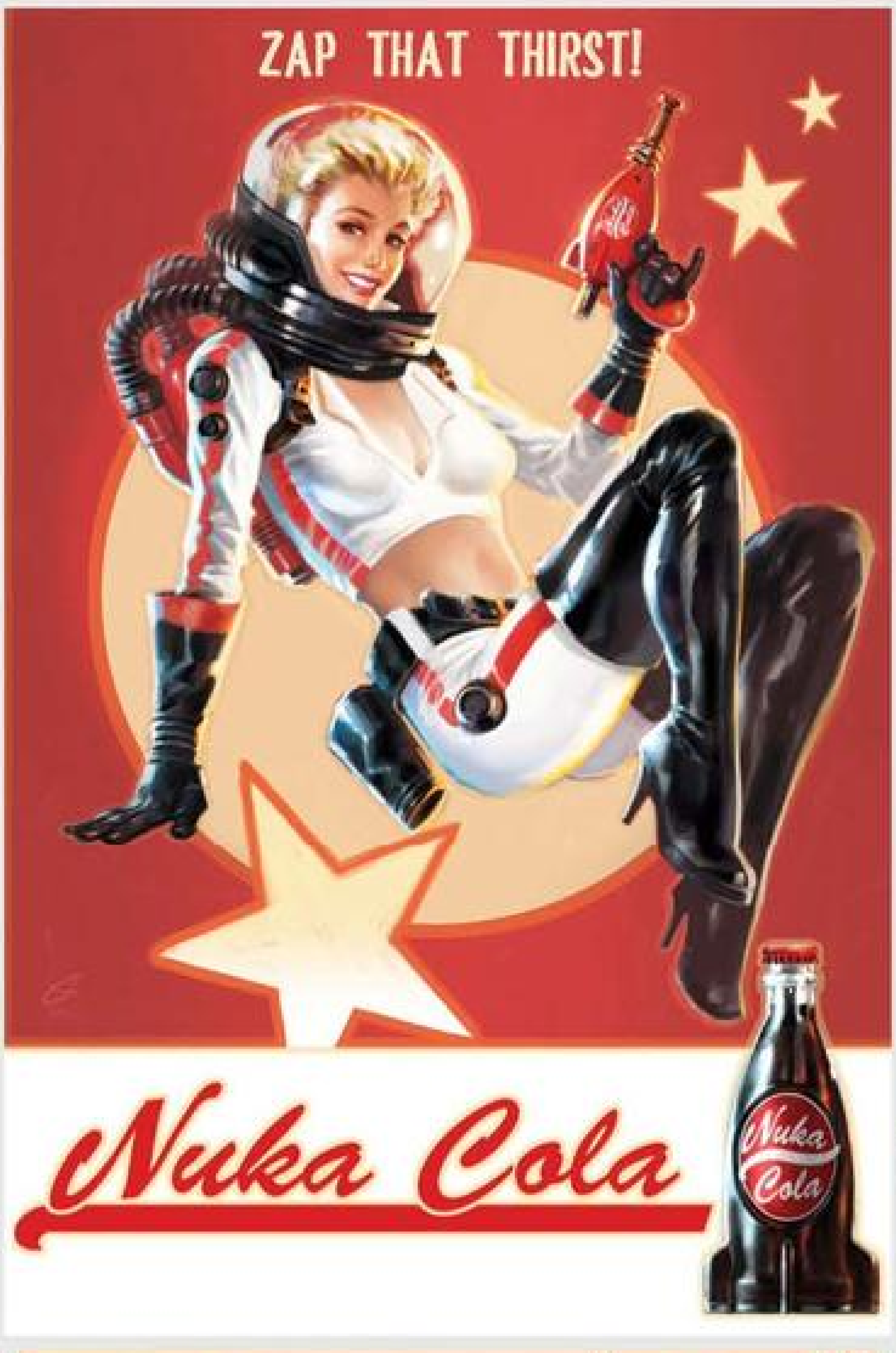
SOME OF THE MORE FASCINATING aspects of the *Fallout* universe are the hints of the culture of America's prewar society. We paint this cultural backdrop throughout the world with advertisements, signs, and magazines. The range of unique art styles among our artists provides diversity in the many illustrations. The one guideline we had was to stay with an aesthetic that felt authentically retro, in keeping with the rest of the art made for the game.

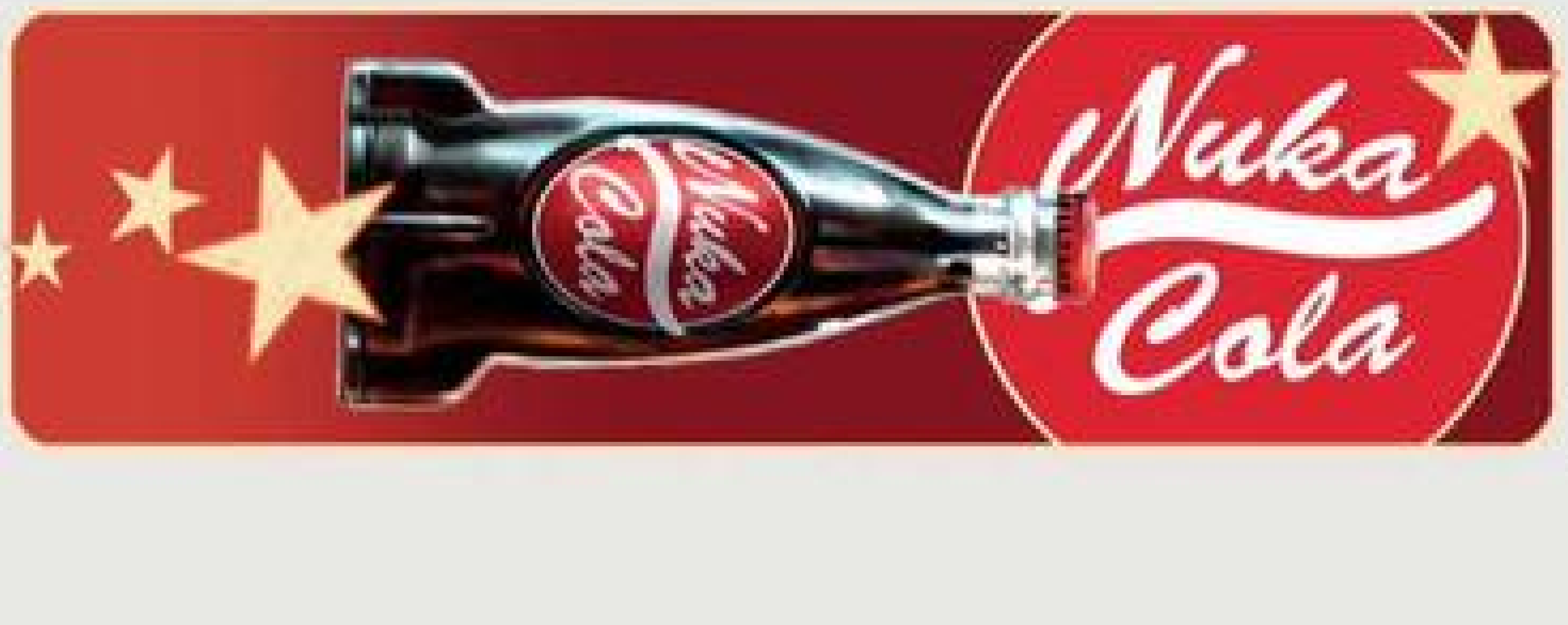
Many classic commercial brands return from *Fallout 3*: Nuka Cola, Red Rocket, Super-Duper Market, etc. *Fallout 4*'s new location introduces a host of new brands, many with a Boston flavor, like Joe's Spuckies. All of these brands advertise heavily, with billboards displayed throughout the city and the Wasteland. The downtown zone in particular contains a large number of ads; the bright colors and visual density of this imagery complement the architecture and add to the chaotic set dressing in this area. Even though this background art is meant to blend into the environment, we hope the players pause as they explore to take in these details.

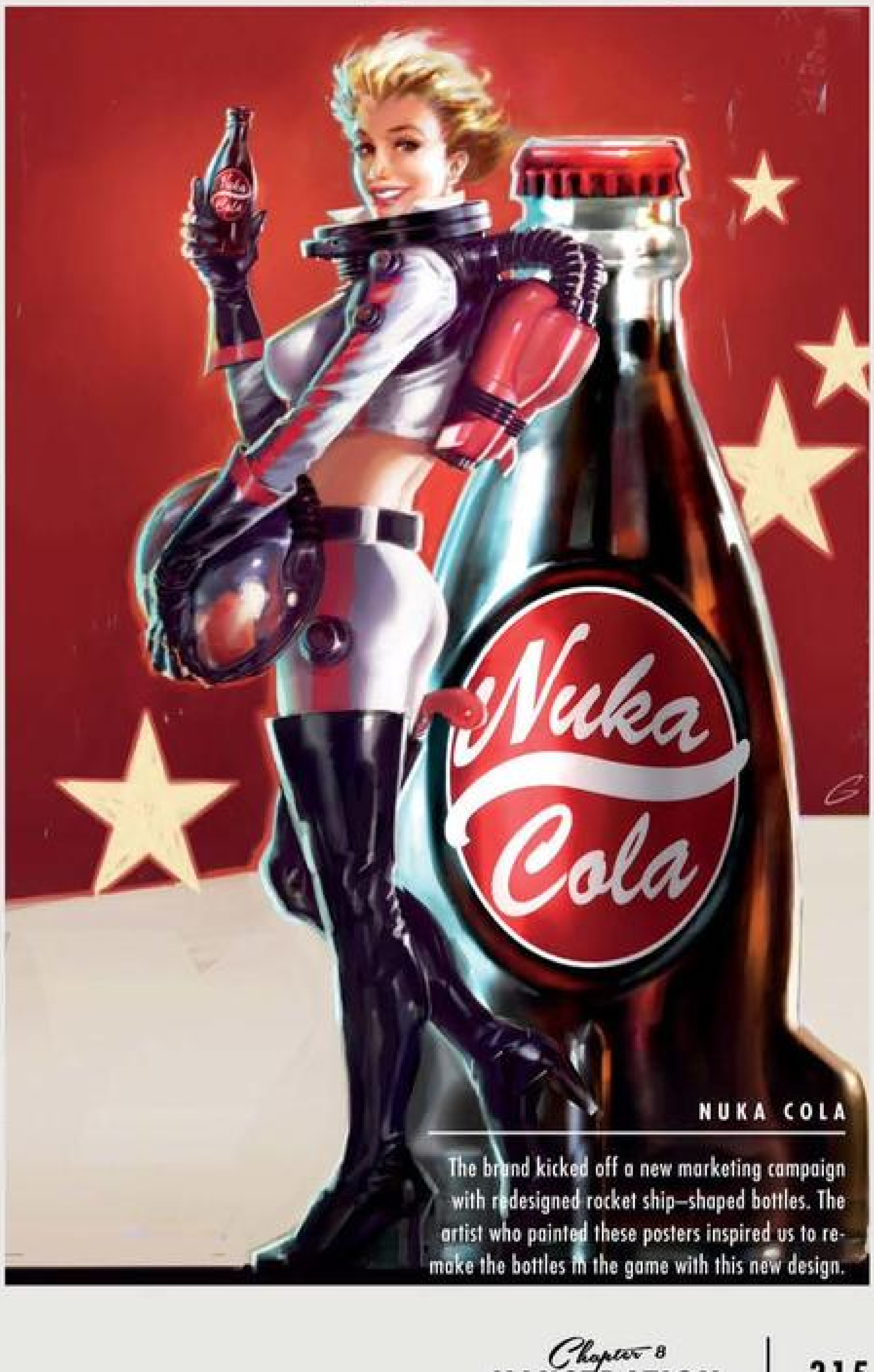
Beyond advertising, we also paid attention to the signage displayed on storefronts and businesses. The signs range from very classic to modern and futuristic designs and type treatments, depending on the architectural style they're associated with. Level designers often use these to draw players to specific locations.

The magazine covers in particular provided an awesome creative outlet for the team. We started with a proposed list of titles and ideas for what the many magazines would be about and what sort of gameplay bonuses they'd give the player. From here we let the team loose creatively, and they generated well over a hundred covers. A few of the series, such as *Astoundingly Awesome Tales* and *Guns and Bullets*, were very much in the vein of pulpy men's magazines popular in the fifties, some of which had some pretty outrageous imagery—our stuff was tame in comparison. The postwar titles, such as *Wasteland Survival Guide*, are particularly fun: the artist making them had to channel a creatively inclined Wastelander who's passionately scratching these issues out in some rundown shack in between mole rat attacks, like some desperate fanzine artist.


Nuka Cola
Nuka Cola
FREE 'NUKA BLASTER' TOY WITH EVERY BOX PURCHASED!


ZAP THAT THIRST!
Nuka Cola
Nuka Cola


Nuka Cola
Nuka Cola

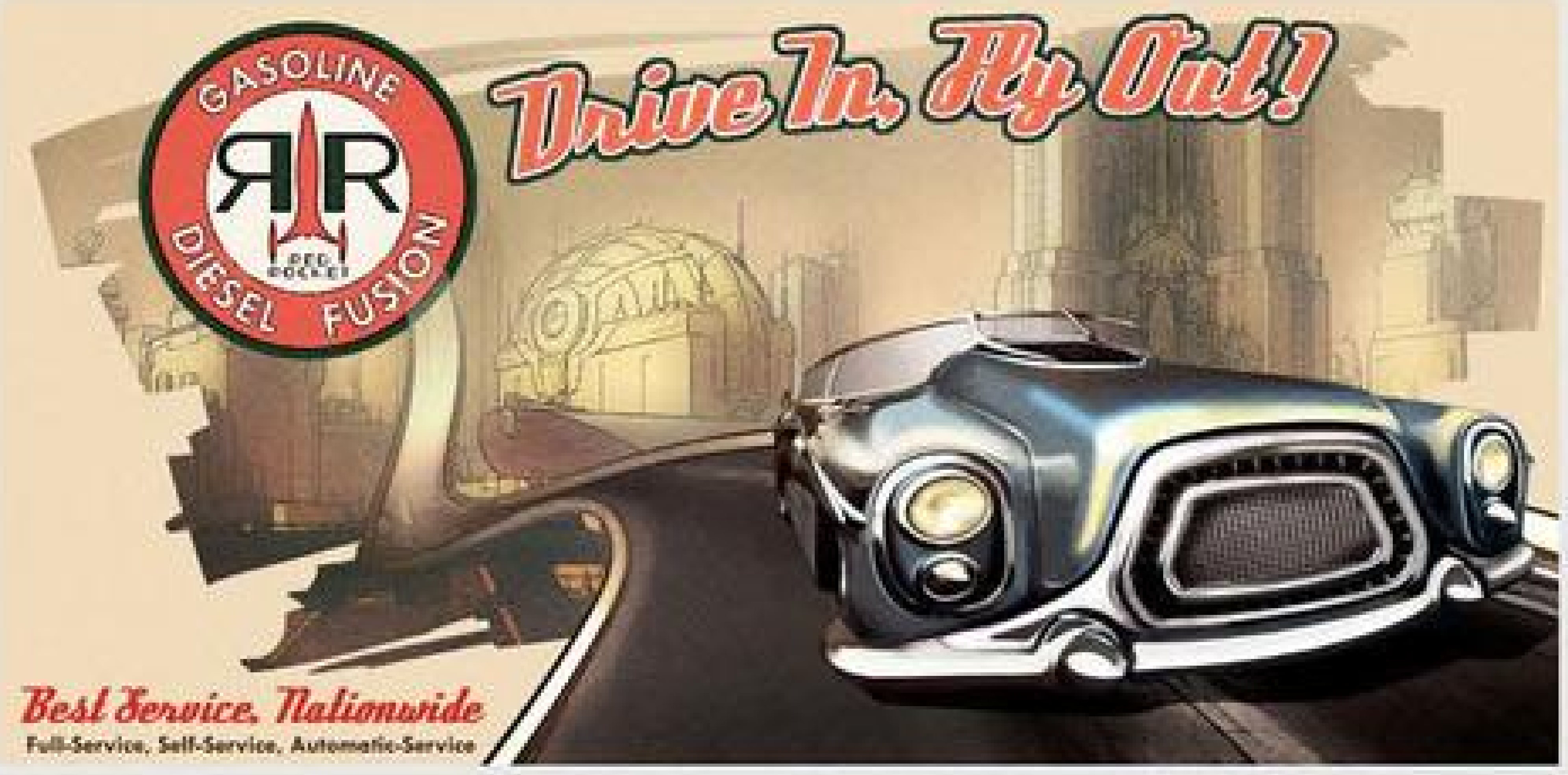

Nuka Cola
Nuka Cola

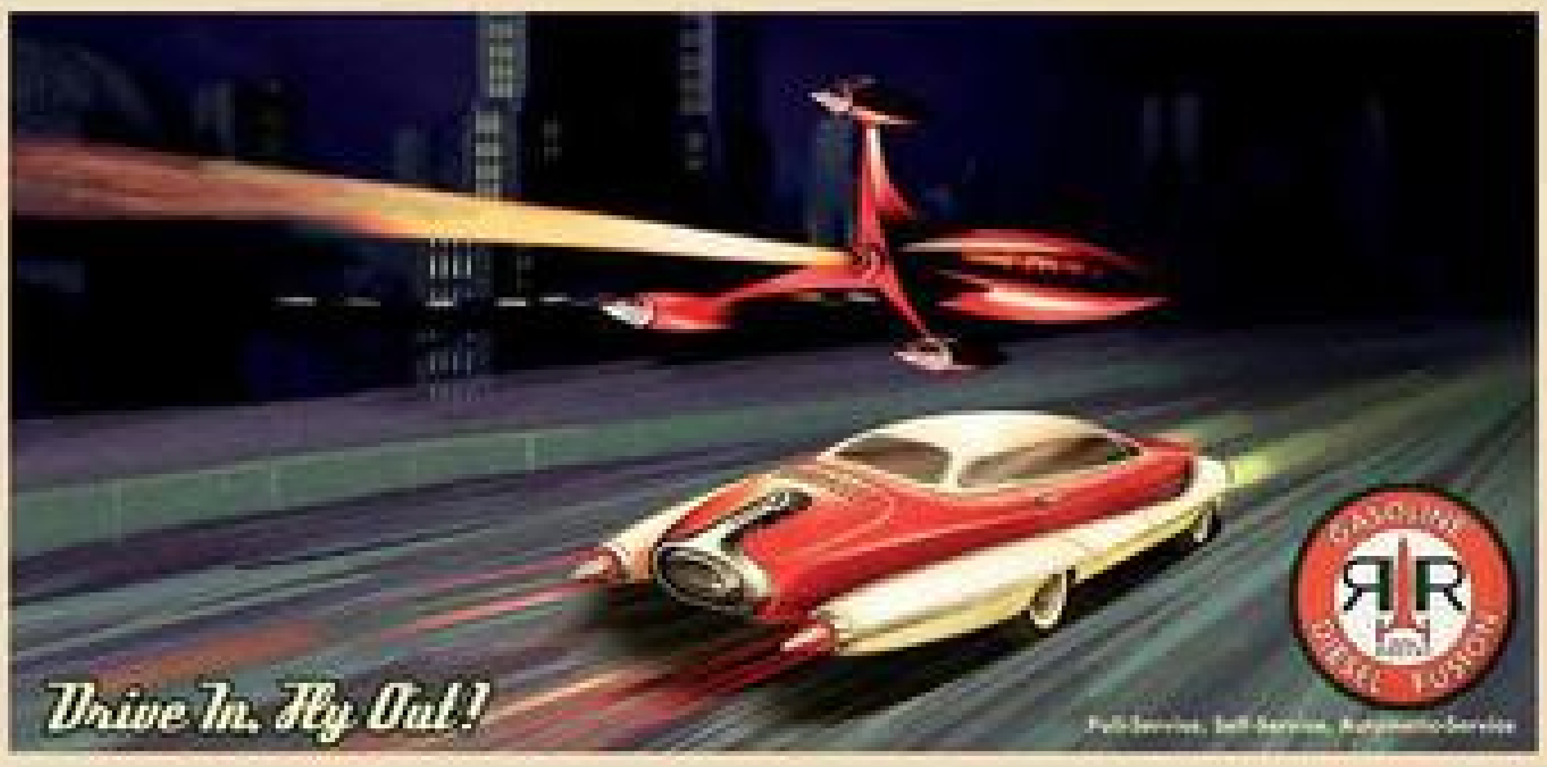
NUKA COLA

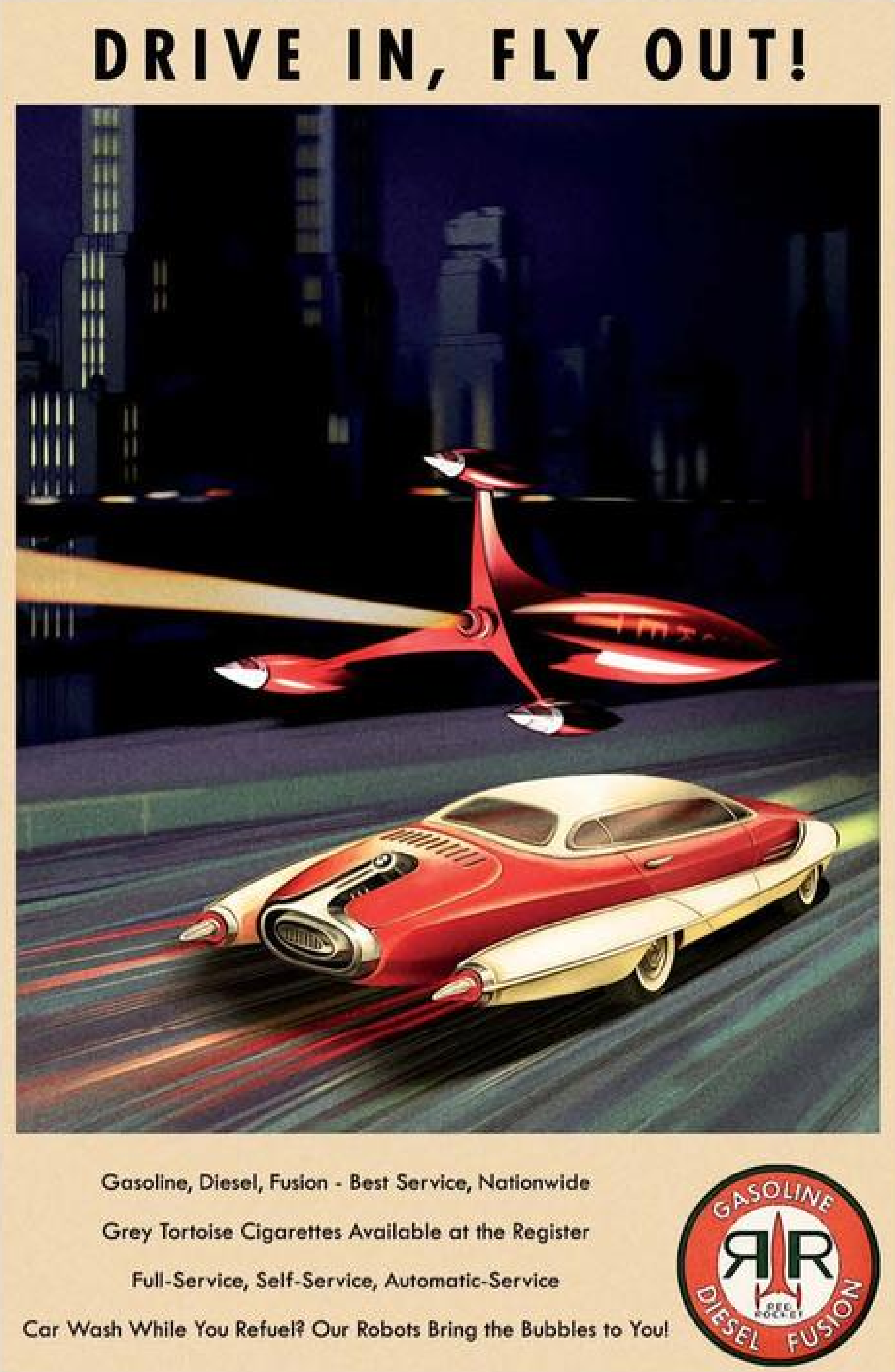
The brand kicked off a new marketing campaign with redesigned rocket ship–shaped bottles. The artist who painted these posters inspired us to remake the bottles in the game with this new design.

Nuka Cola

Nuka Cola
Nuka Cola


GASOLINE
RR
RED ROCKET
DIESEL FUSION
Drive In, Fly Out!
Best Service, Nationwide
Full-Service, Self-Service, Automatic-Service


Drive In, Fly Out!
GASOLINE
RR
DIESEL FUSION
Full-Service, Self-Service, Automatic-Service

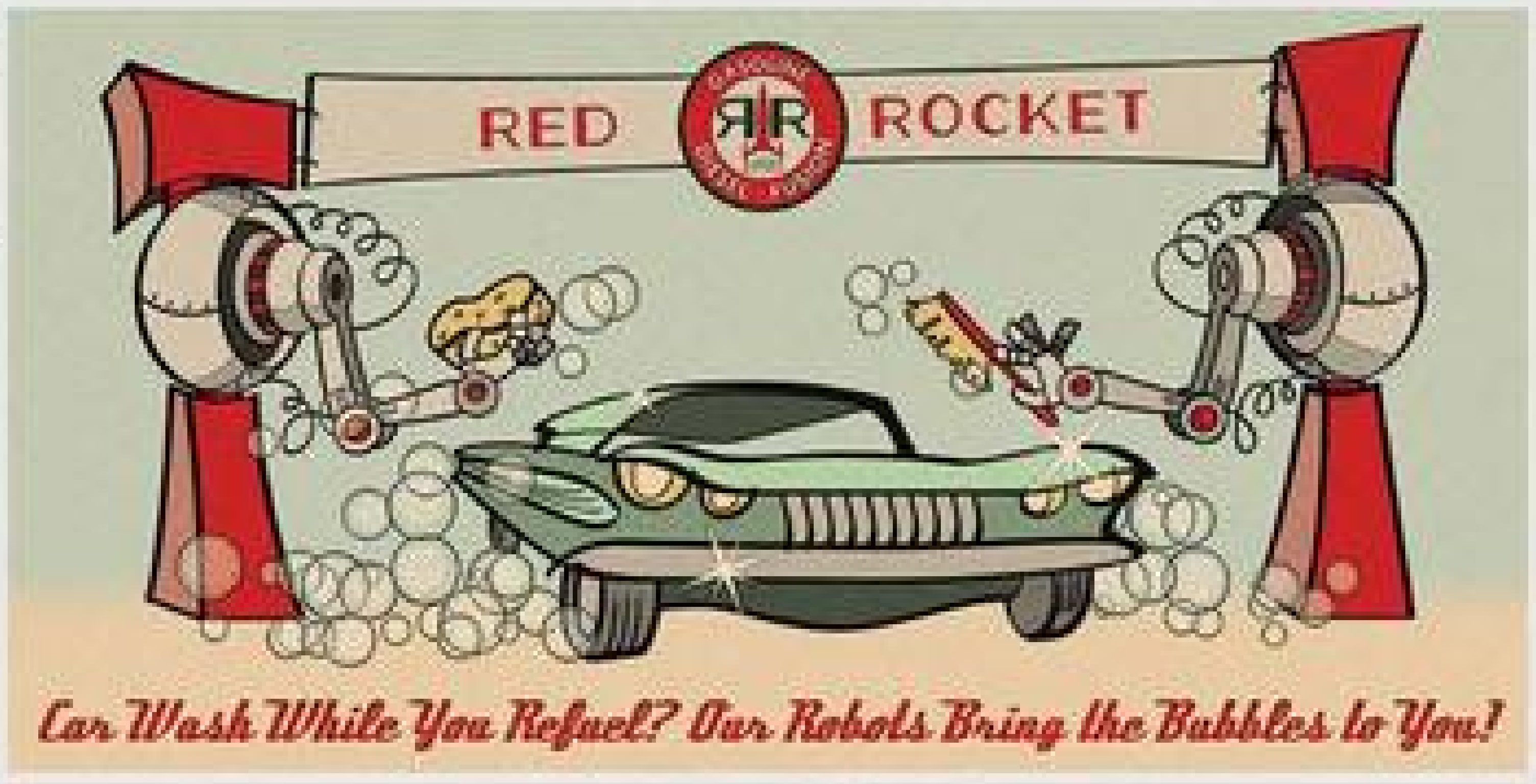

DRIVE IN, FLY OUT!
GASOLINE
RR
RED ROCKET
DIESEL FUSION

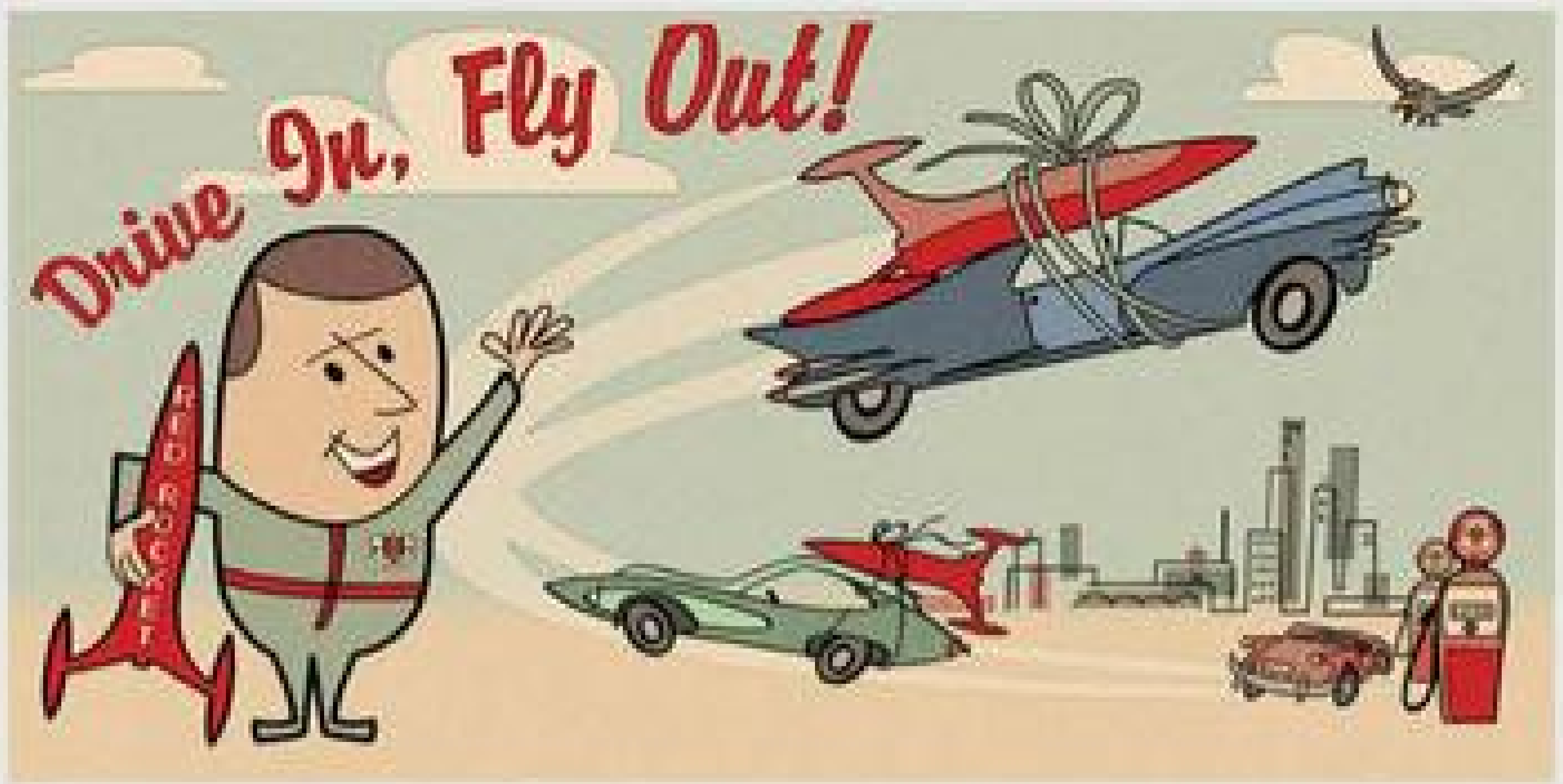
Gasoline, Diesel, Fusion - Best Service, Nationwide

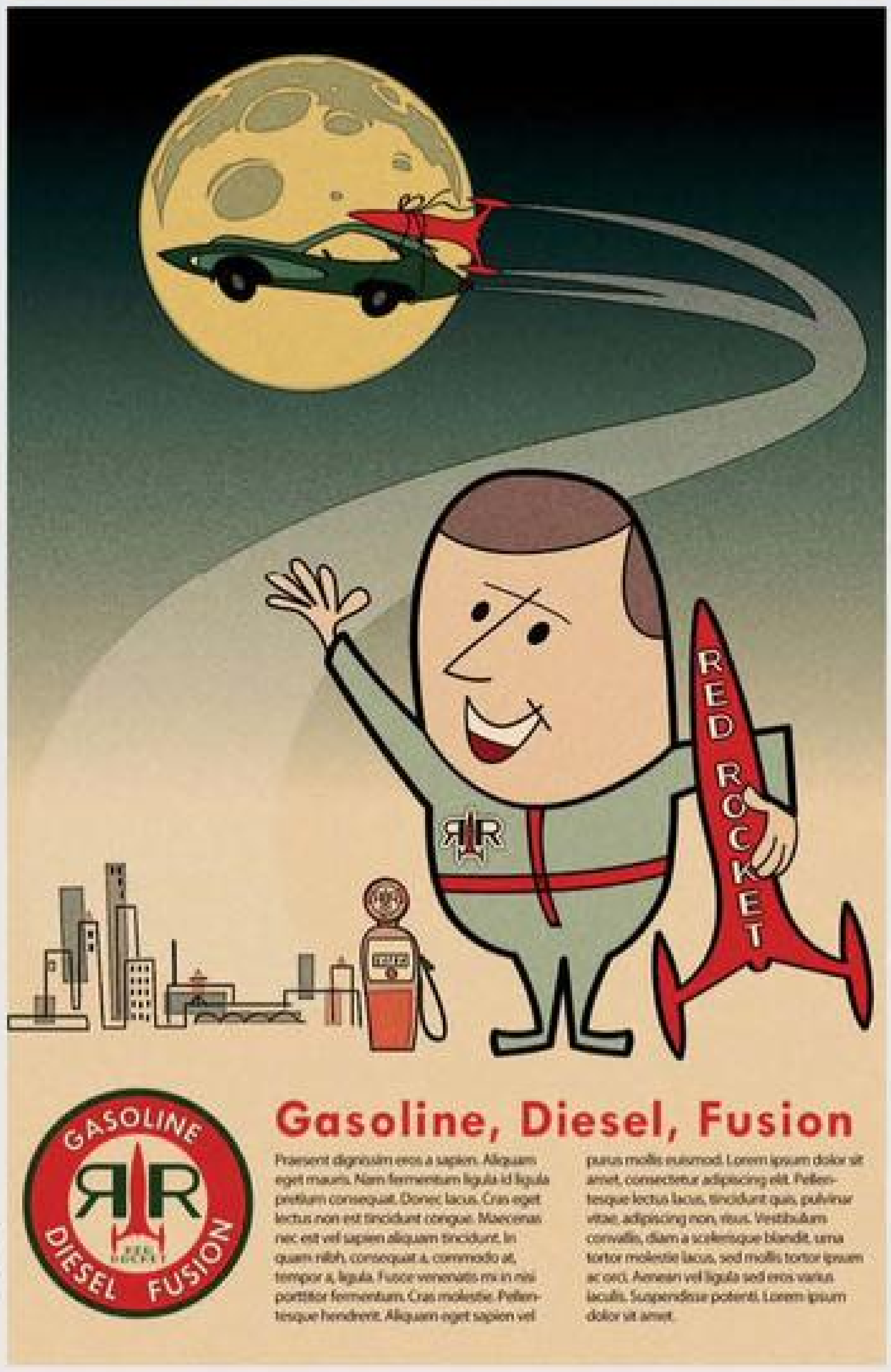
Grey Tortoise Cigarettes Available at the Register

Full-Service, Self-Service, Automatic-Service

Car Wash While You Refuel? Our Robots Bring the Bubbles to You!


RED
RR
ROCKET
Car Wash While You Refuel? Our Robots Bring the Bubbles to You!

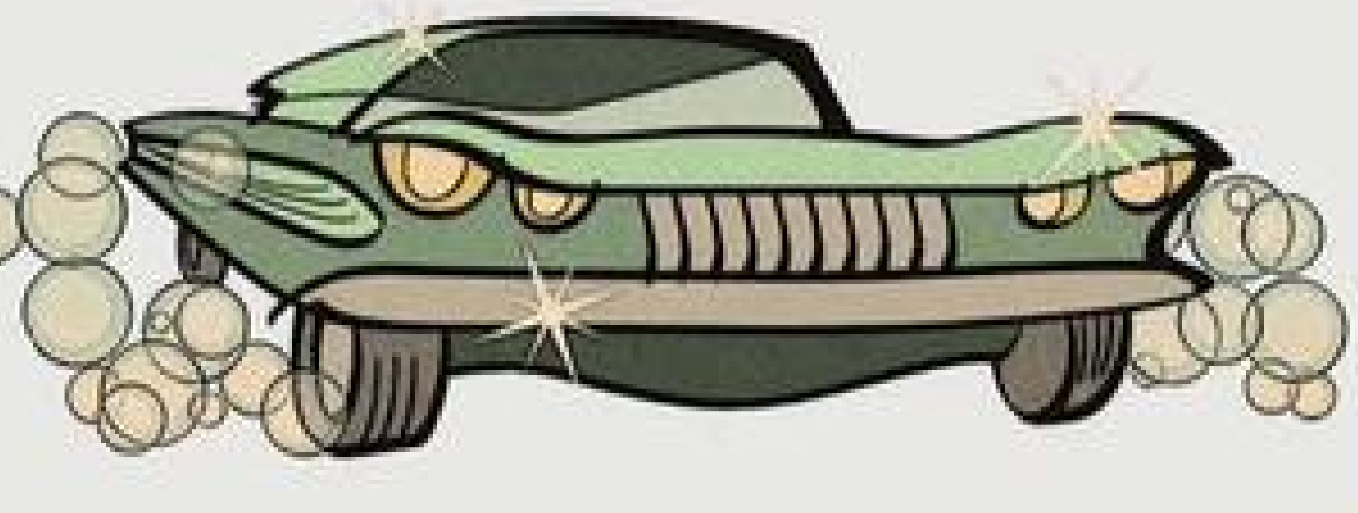

Drive In, Fly Out!
RED ROCKET


RED ROCKET
RR
GASOLINE
DIESEL FUSION
Gasoline, Diesel, Fusion

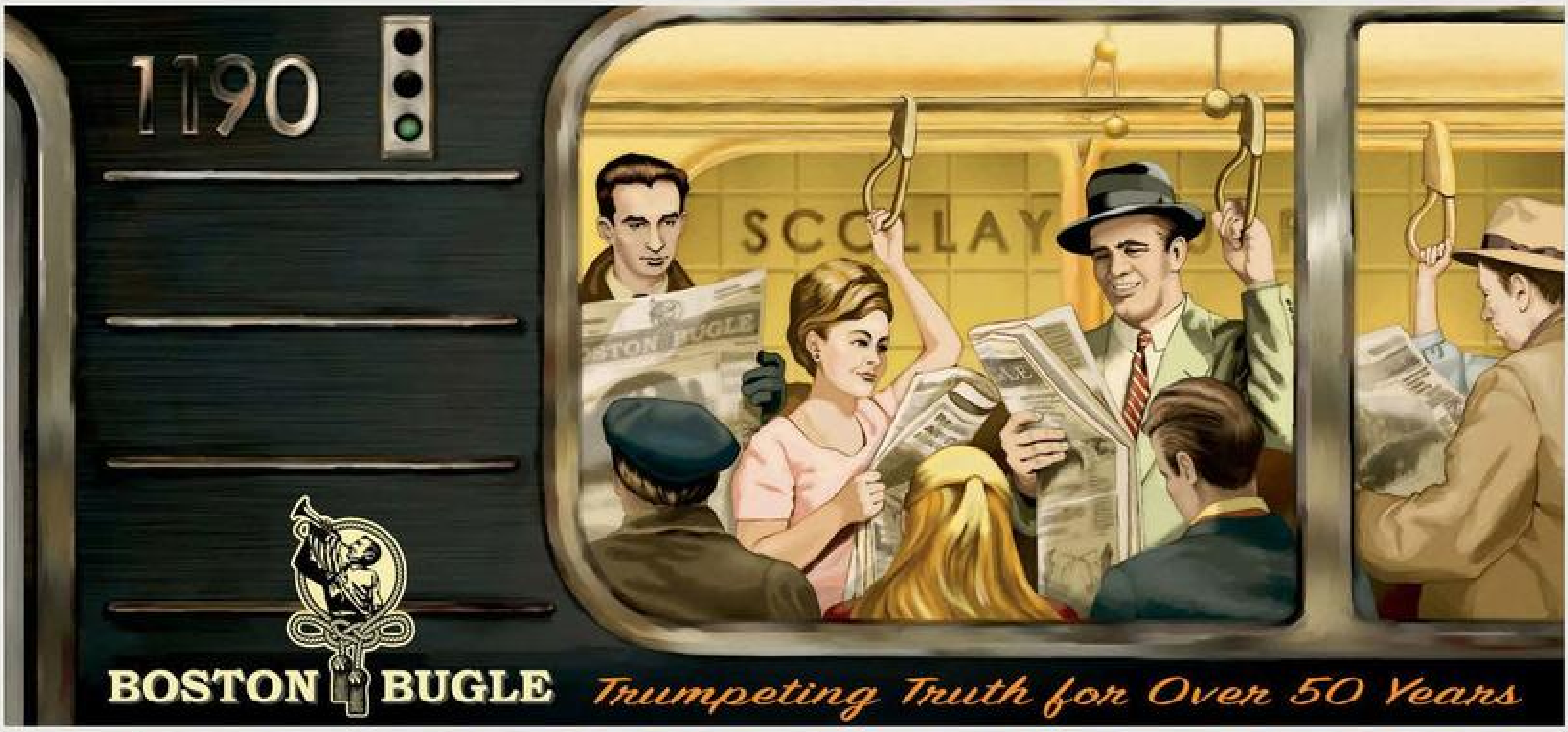
Praesent dignissim eros a sapien. Aliquam eget mauris. Nam fermentum ligula id ligula pretium consequat. Donec lacus. Cras eget lectus non est tincidunt congue. Maecenas nec est vel sapien aliquam tincidunt. In quam nibh, consequat a, commodo at, tempor a, ligula. Fusce venenatis mi in nisi porttitor fermentum. Cras molestie. Pellentesque hendrerit. Aliquam eget sapien vel purus mollis euismod. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque lectus lacus, tincidunt quis, pulvinar vitae, adipiscing non, risus. Vestibulum convallis, diam a scelerisque blandit, urna tortor molestie lacus, sed mollis tortor ipsum ac orci. Aenean vel ligula sed eros varius iaculis. Suspendisse potenti. Lorem ipsum dolor sit amet.

RED ROCKET

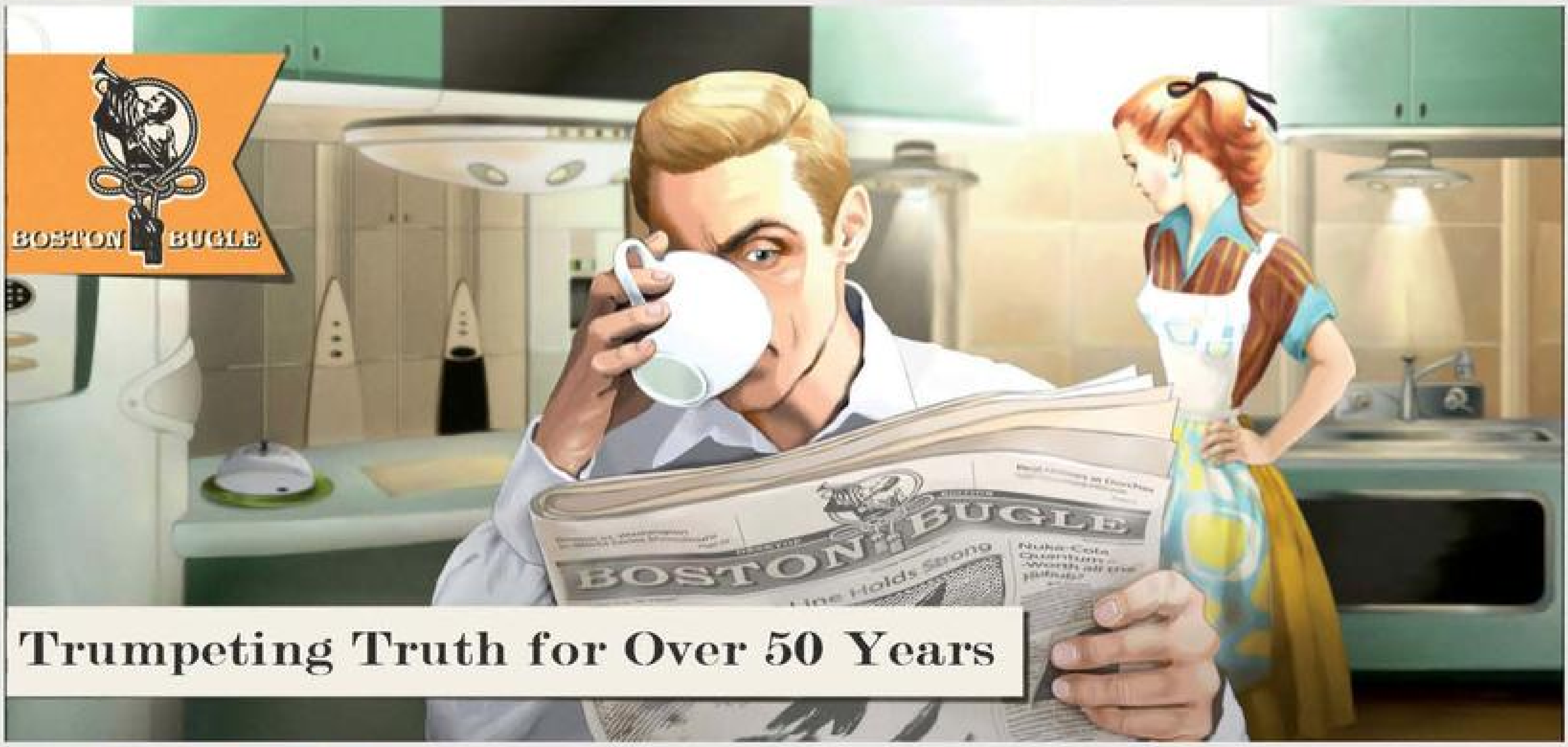
Red Rocket fuel stations continue to hold a monopoly on the market. While the logo and typeface may evolve, the iconic rocket is a constant design element of the stations.



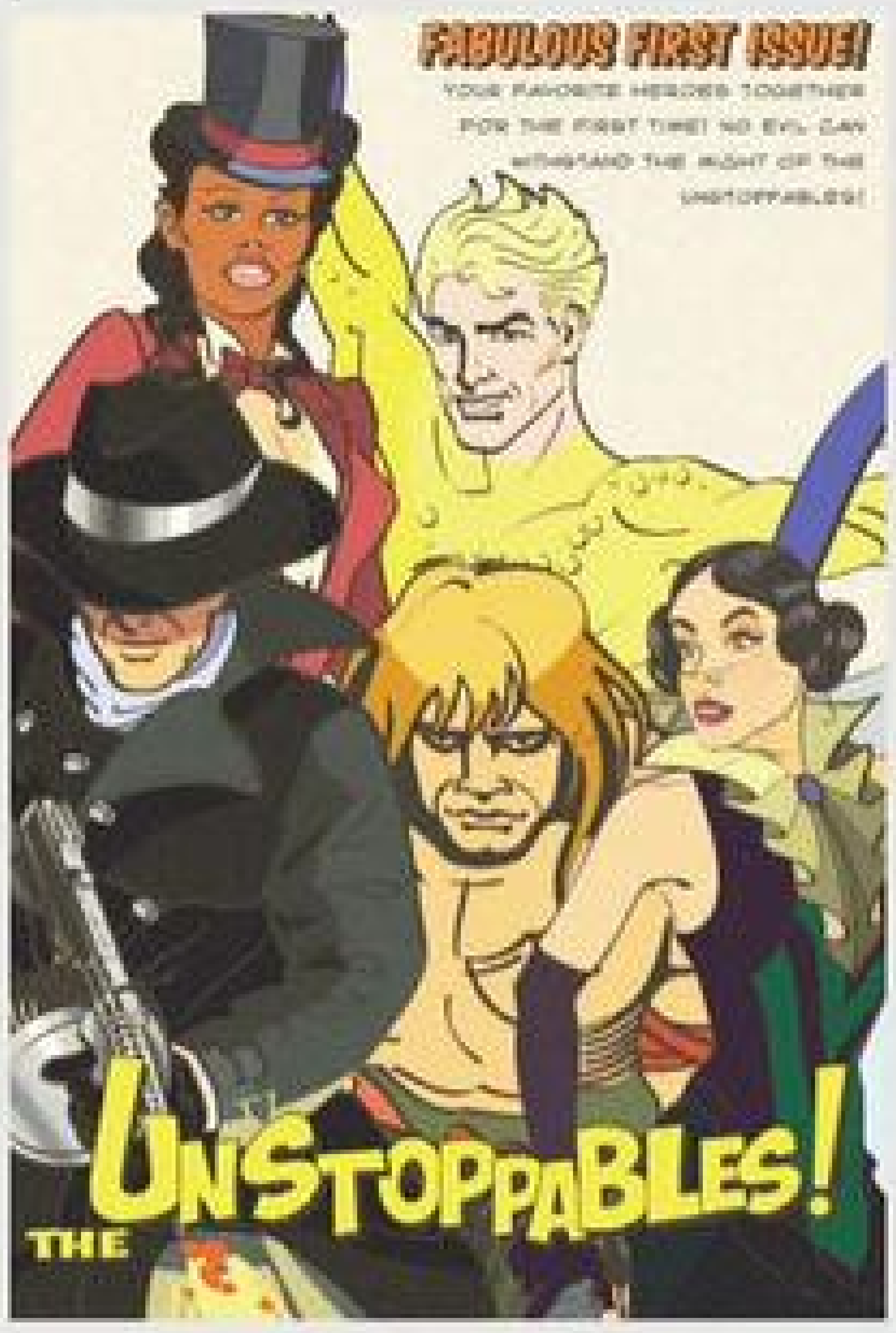
YOU'RE GOOD TO GO!!
GASOLINE
RR
RED ROCKET
DIESEL
FUSION



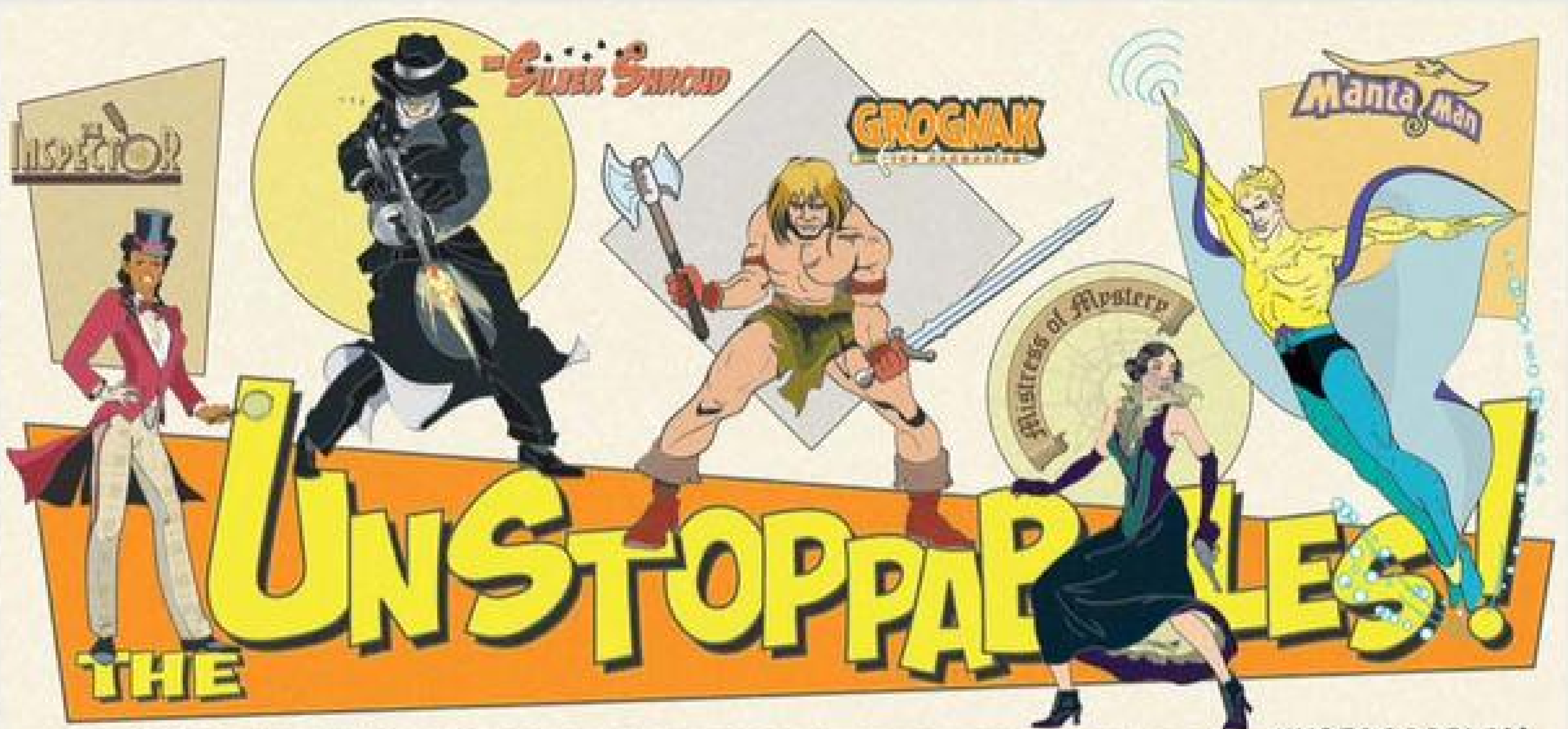
1190
SCOLLAY
BOSTON BUGLE
BOSTON BUGLE
Trumpeting Truth for Over 50 Years



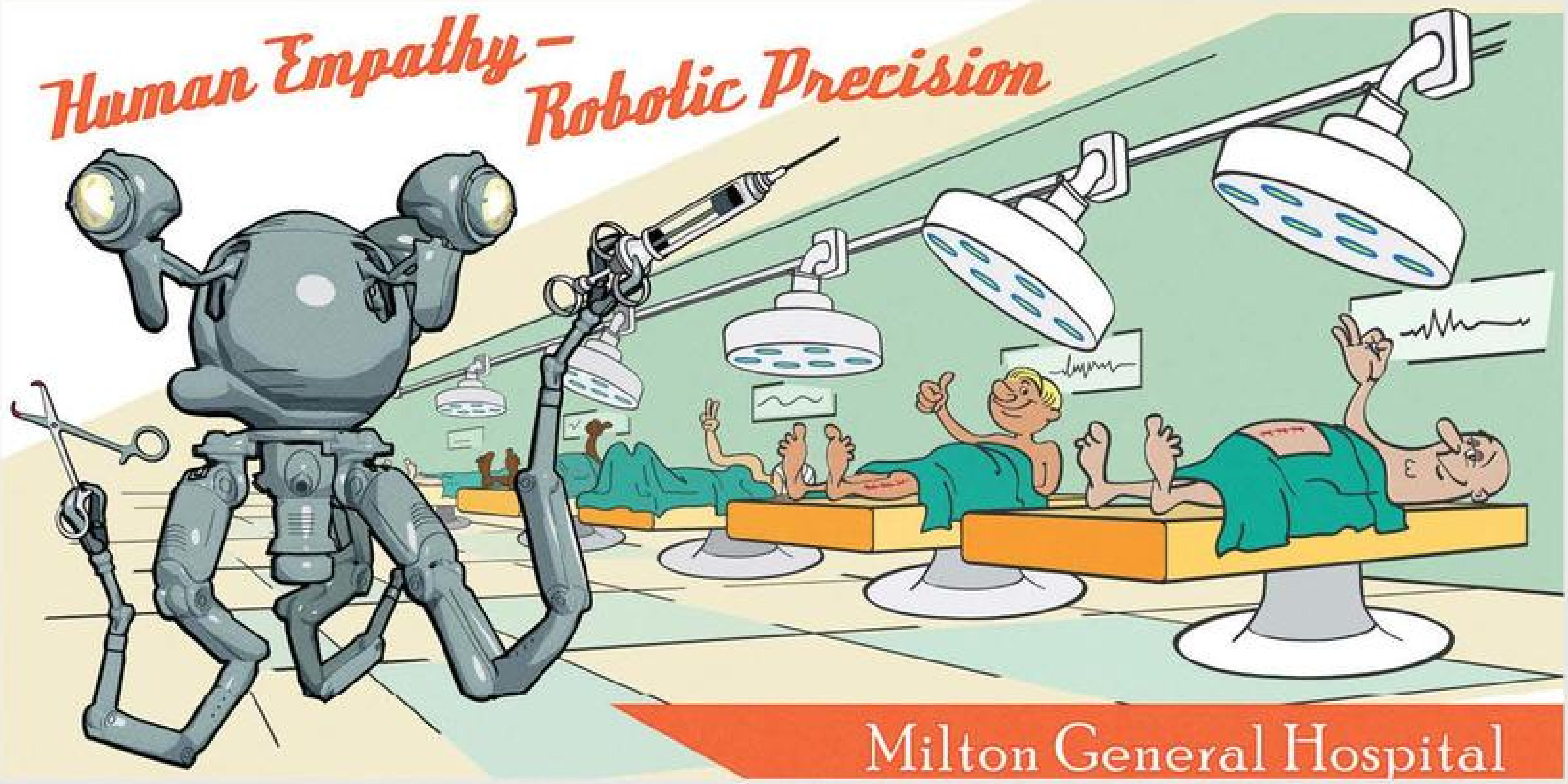
BOSTON BUGLE
BOSTON BUGLE
Line Holds Strong
Nuka-Cola Quantum - Worth all the Hubub?
Trumpeting Truth for Over 50 Years

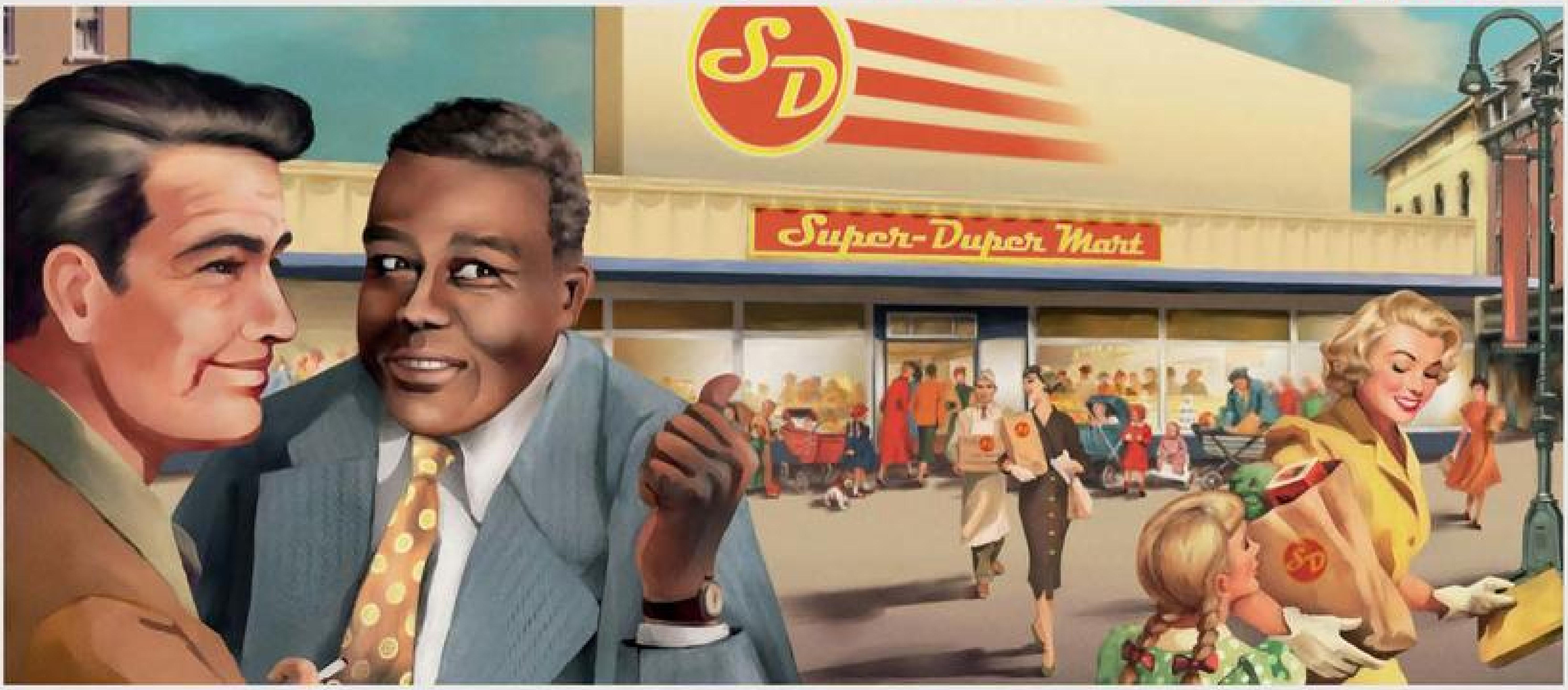


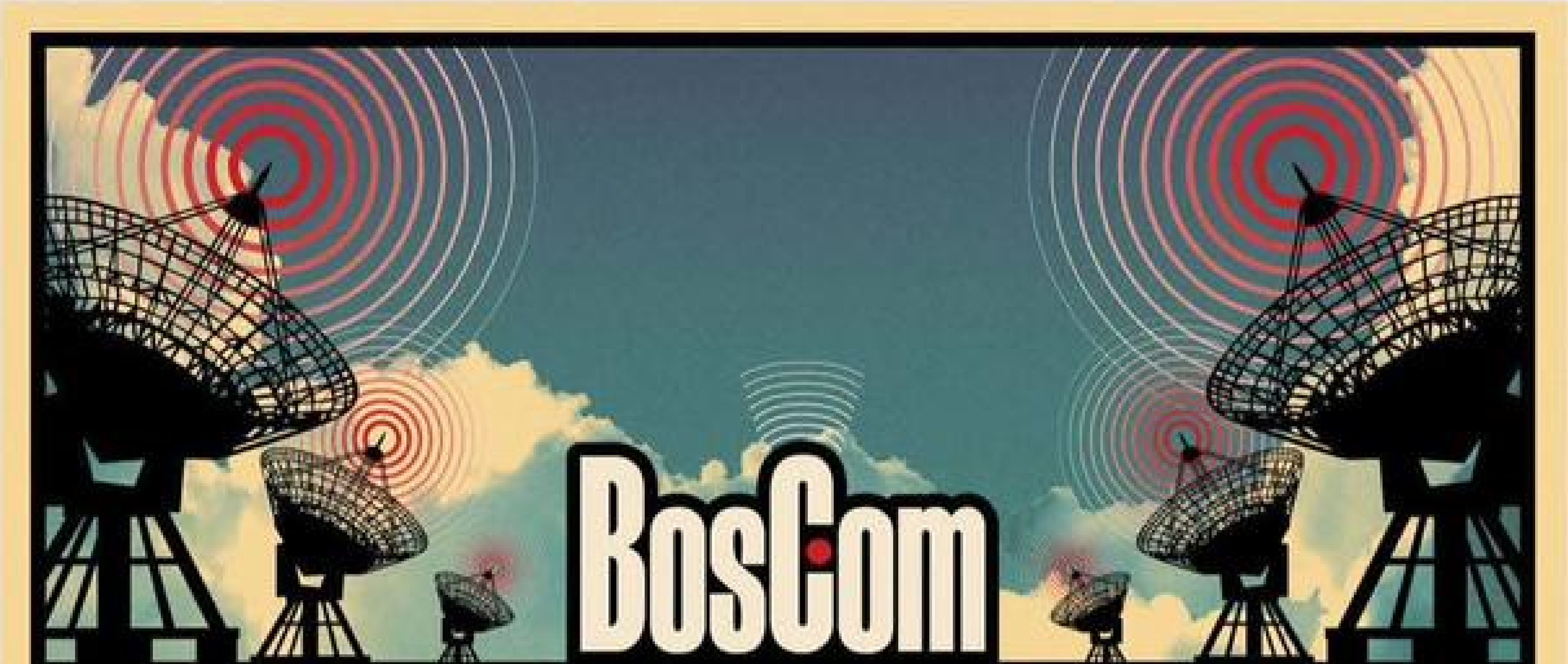
FABULOUS FIRST ISSUE!
YOUR FAVORITE HEROES TOGETHER FOR THE FIRST TIME! NO EVIL CAN WITHSTAND THE MIGHT OF THE UNSTOPPABLES!
THE UNSTOPPABLES!

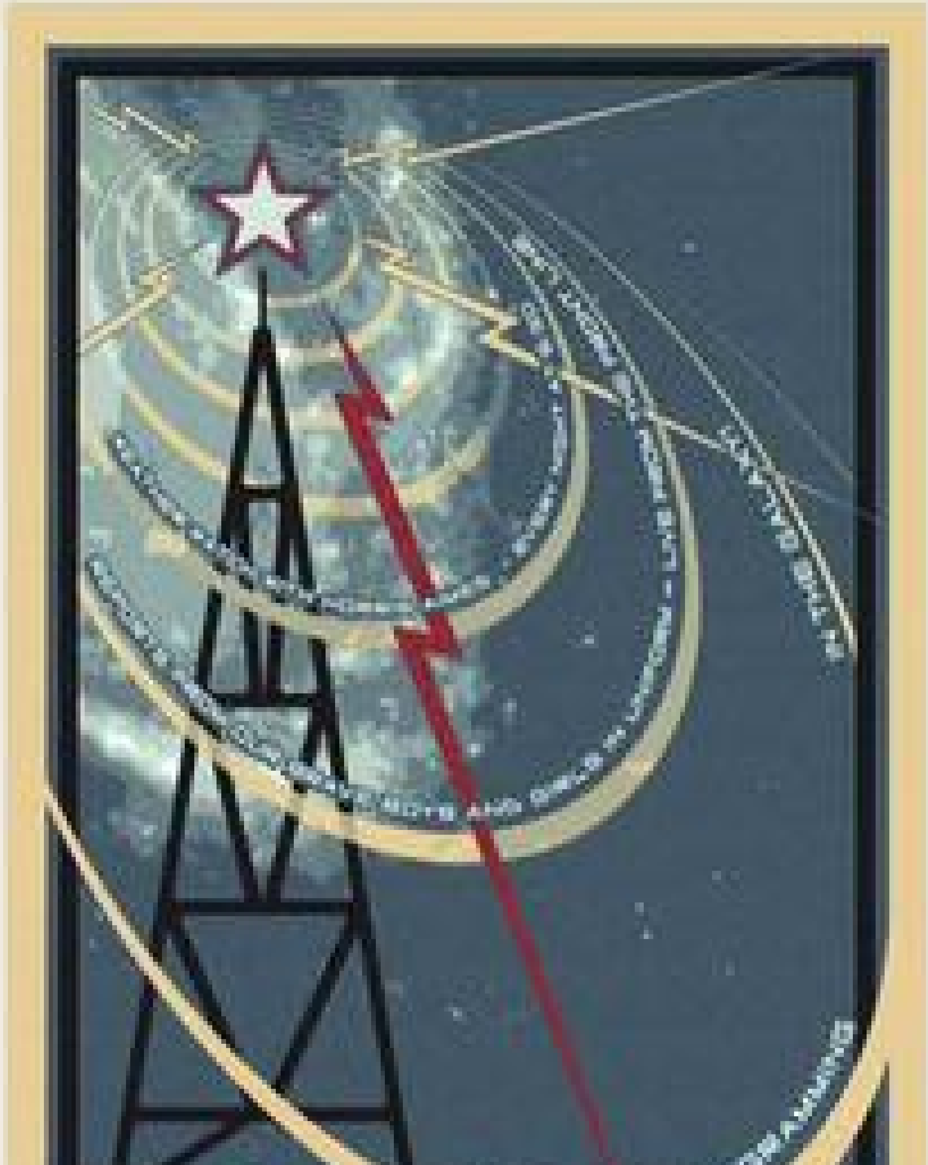


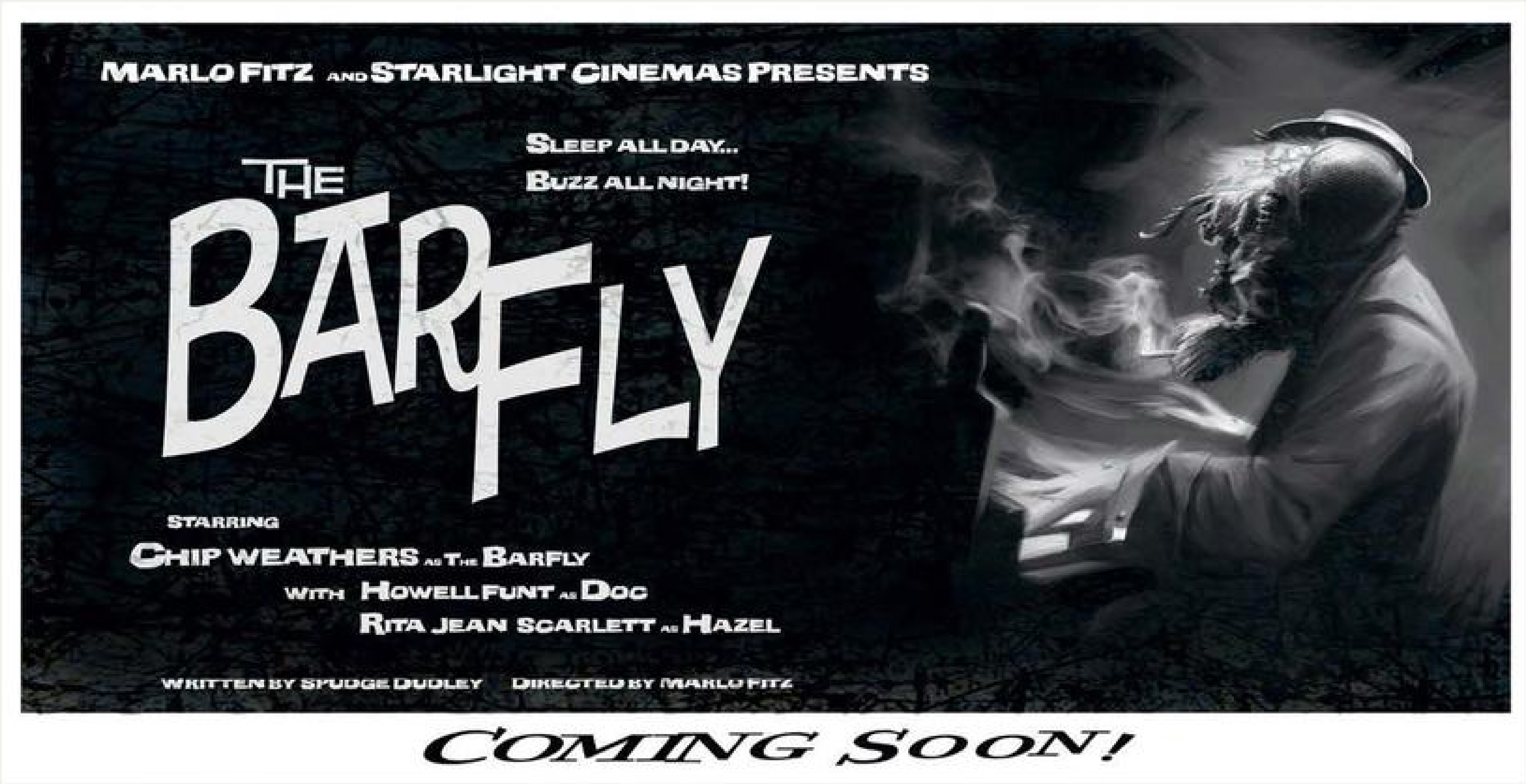
The Inspector
The Silver Shroud
GROGNAK THE BARBARIAN
Manta Man
Mistress of Mystery
THE UNSTOPPABLES!
FABULOUS FIRST ISSUE! YOUR FAVORITE HEROES TOGETHER FOR THE FIRST TIME! NO EVIL CAN WITHSTAND THE MIGHT OF THE UNSTOPPABLES!

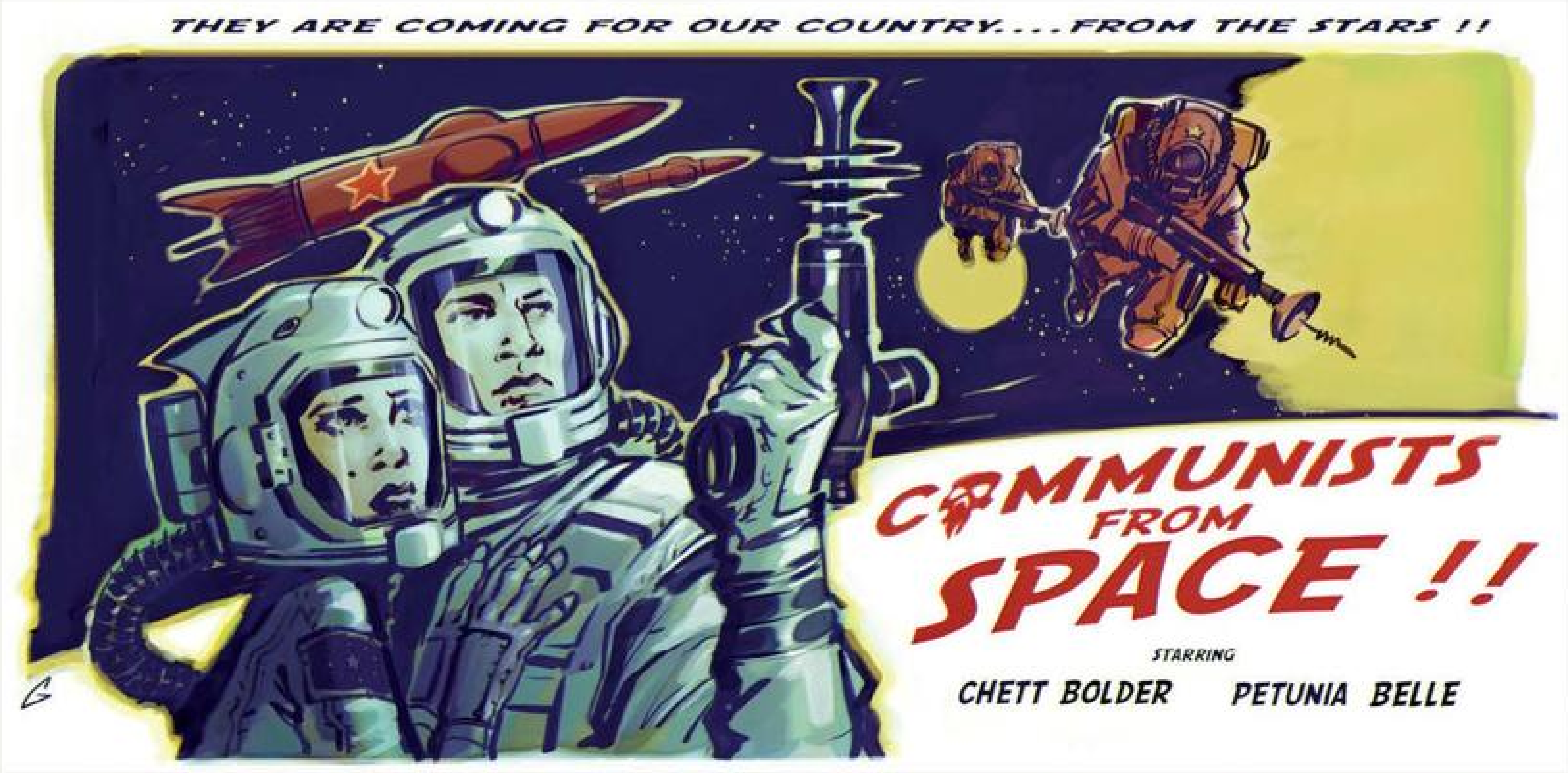

Human Empathy –
Robotic Precision
Milton General Hospital

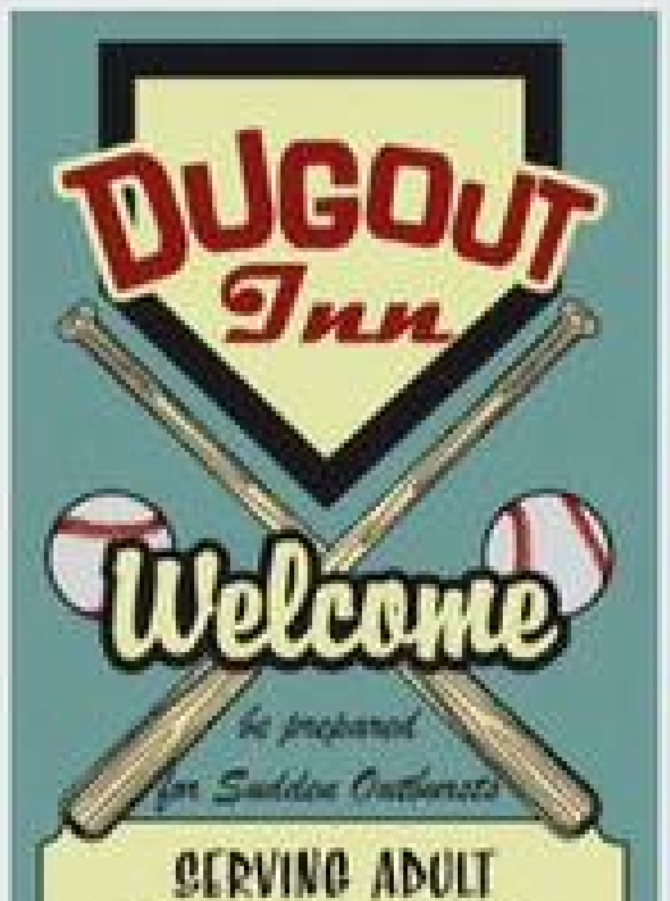

SD
Super-Duper Mart

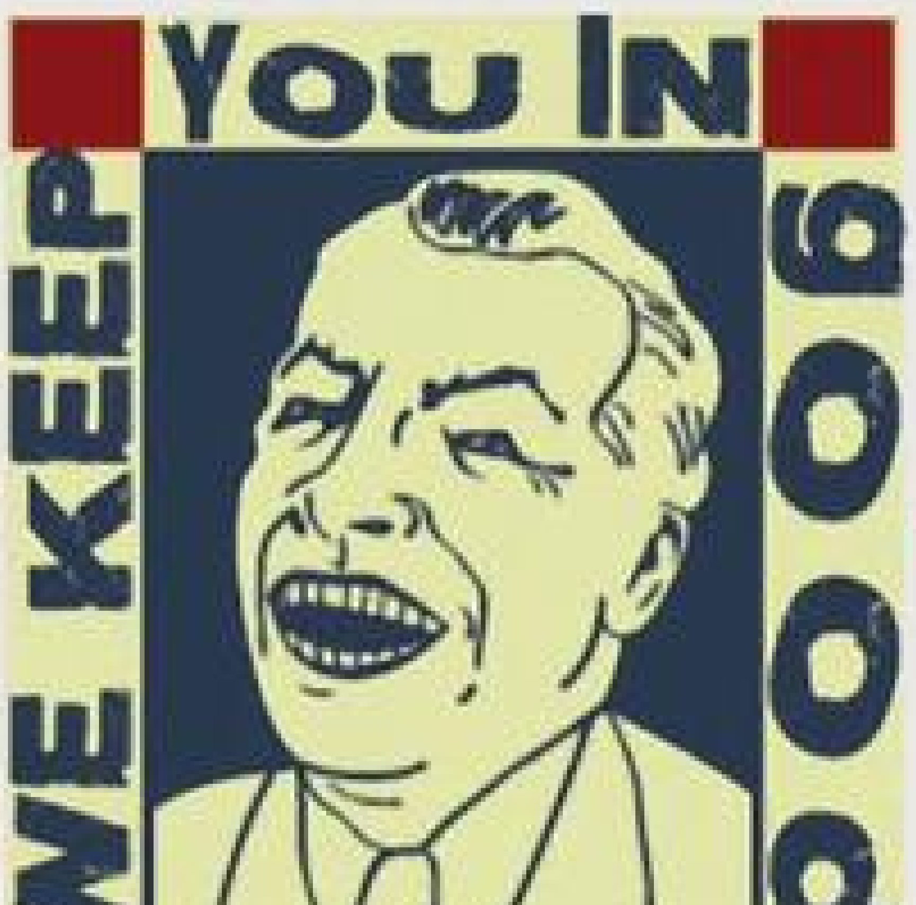

BosCom
Phone and Television Services

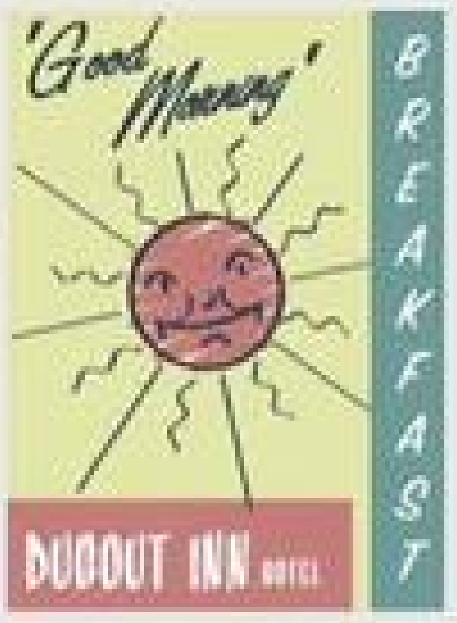

GNN
THE BEST PROGRAMMING
GALAXY NEWS NETWORK

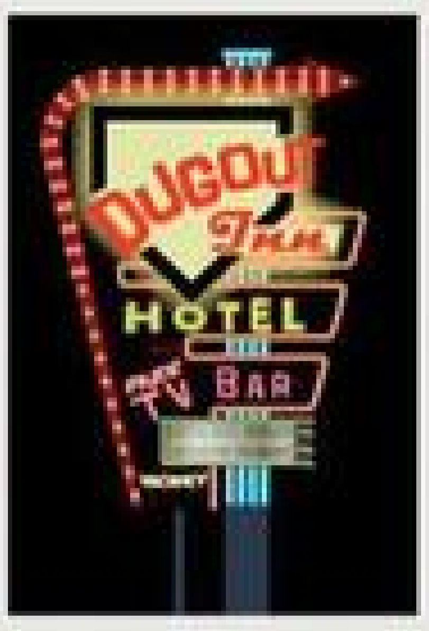

MARLO FITZ AND STARLIGHT CINEMAS PRESENTS
SLEEP ALL DAY...
BUZZ ALL NIGHT!
THE BARFLY
STARRING
CHIP WEATHERS AS THE BARFLY
WITH HOWELL FUNT AS DOC
RITA JEAN SCARLETT AS HAZEL
WRITTEN BY SPUDGE DUDLEY
DIRECTED BY MARLO FITZ
COMING SOON!

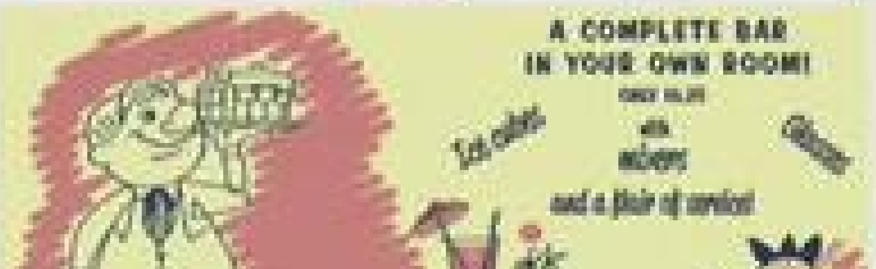

THEY ARE COMING FOR OUR COUNTRY....FROM THE STARS !!
COMMUNISTS FROM SPACE !!
STARRING
CHETT BOLDER
PETUNIA BELLE
G

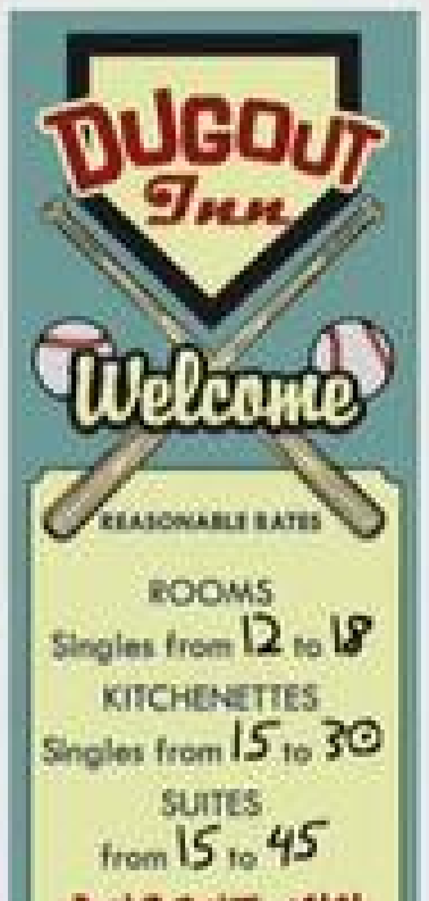

DUGOUT Inn
Welcome
be prepared for Sudden Outbursts
SERVING ADULT BEVERAGES BEYOND THE 7TH INNING

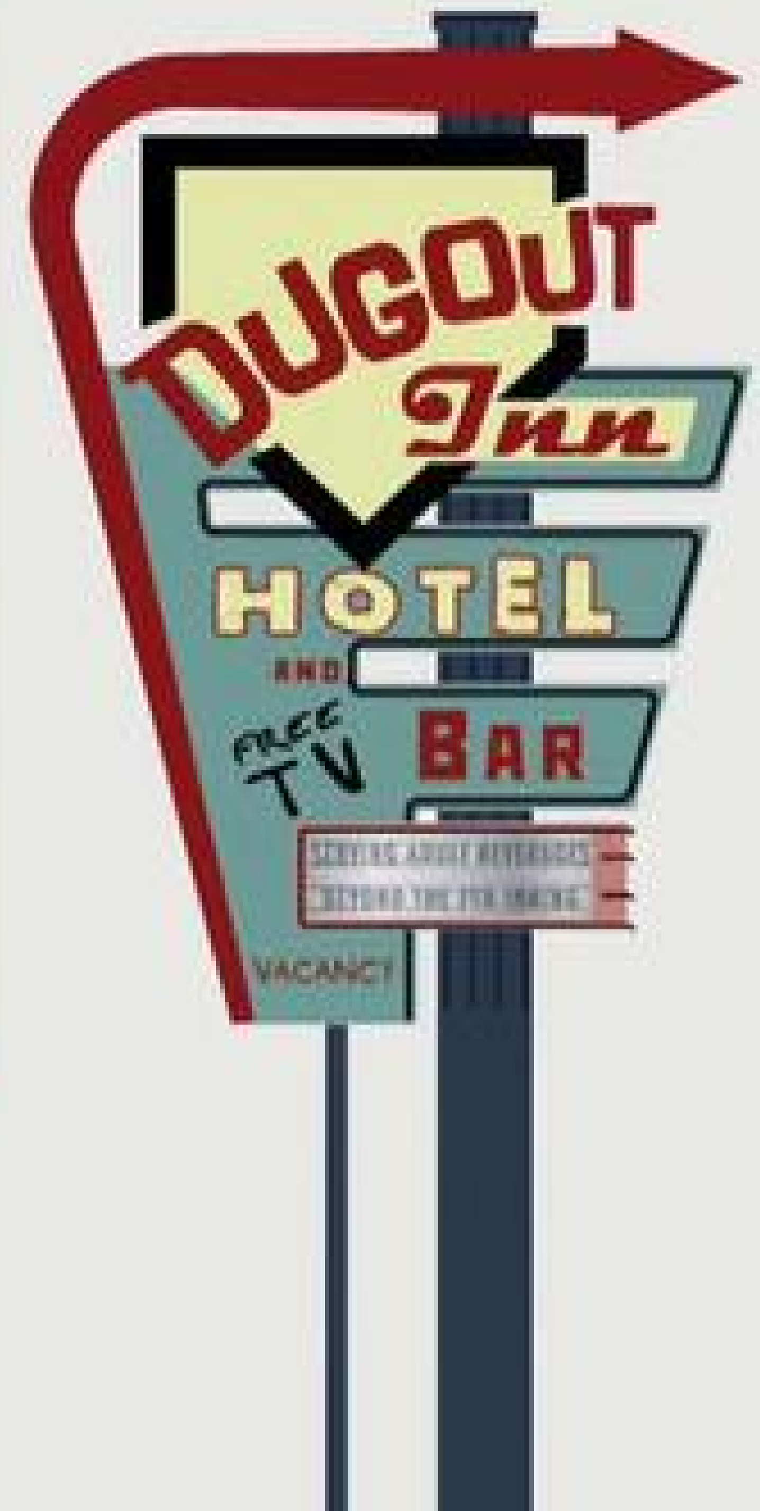

YOU IN
WE KEEP
GOOD
SPIRITS

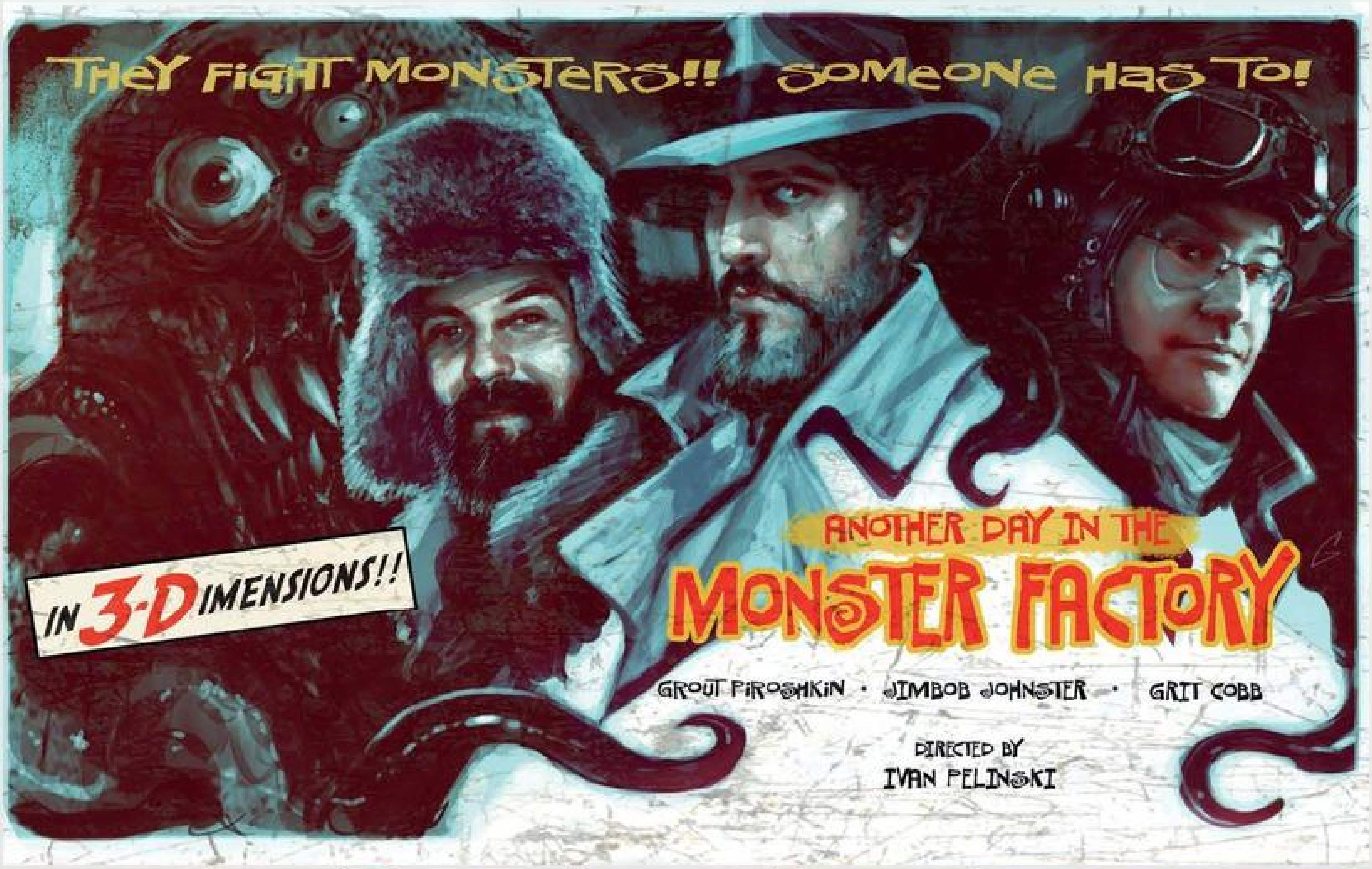

'Good Morning'
BREAKFAST
DUGOUT INN HOTEL

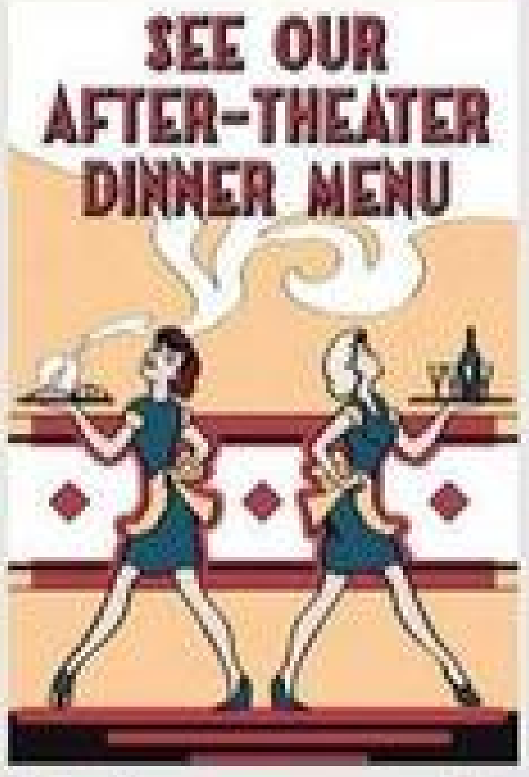

DUGOUT Inn
HOTEL
TV
BAR

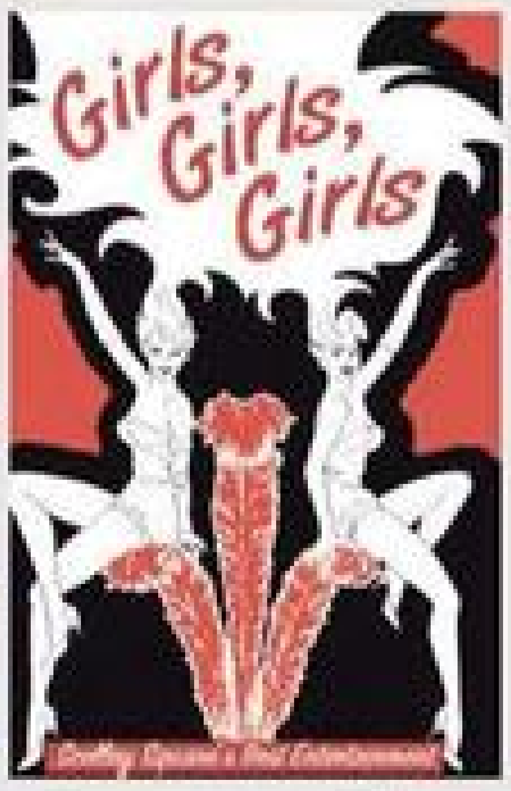

A COMPLETE BAR
IN YOUR OWN ROOM!
with
and a flair of service!

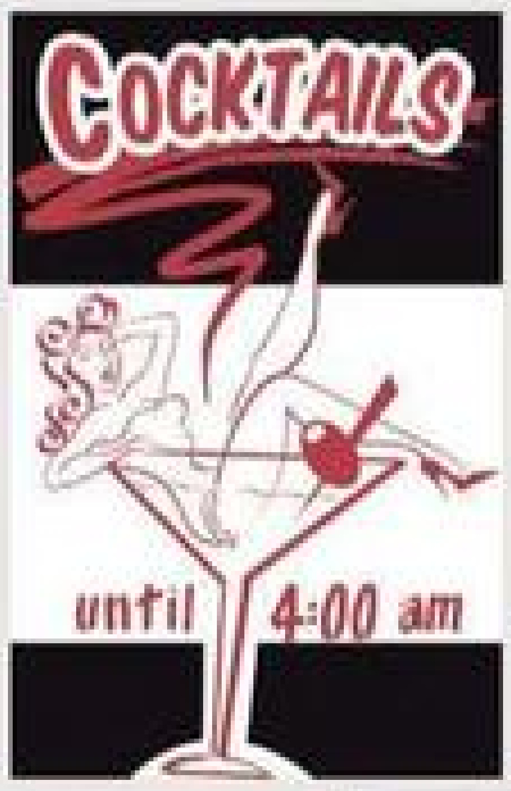

DUGOUT Inn
Welcome
REASONABLE RATES
ROOMS
Singles from 12 to 18
KITCHENETTES
Singles from 15 to 30
SUITES
from 15 to 45
DUGOUT INN
HOTEL

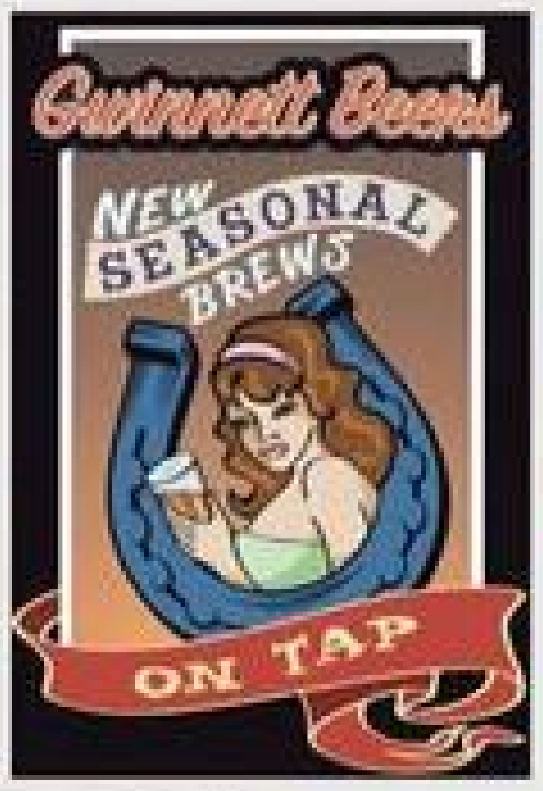

DUGOUT Inn
HOTEL
AND
FREE TV
BAR
SERVING ADULT BEVERAGES
BEYOND THE 7TH INNING
VACANCY

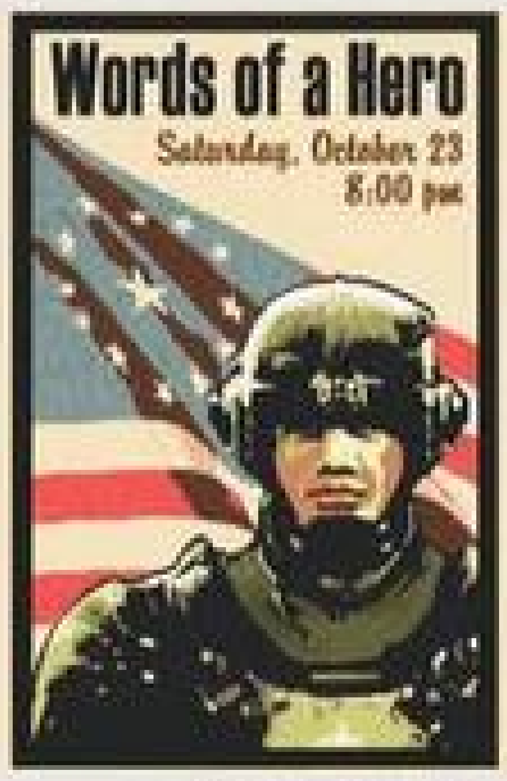

THEY FIGHT MONSTERS!! SOMEONE HAS TO!
IN 3-DIMENSIONS!!
ANOTHER DAY IN THE
MONSTER FACTORY
GROUT PIROSHKIN · JIMBOB JOHNSTER · GRIT COBB
DIRECTED BY
IVAN PELINSKI

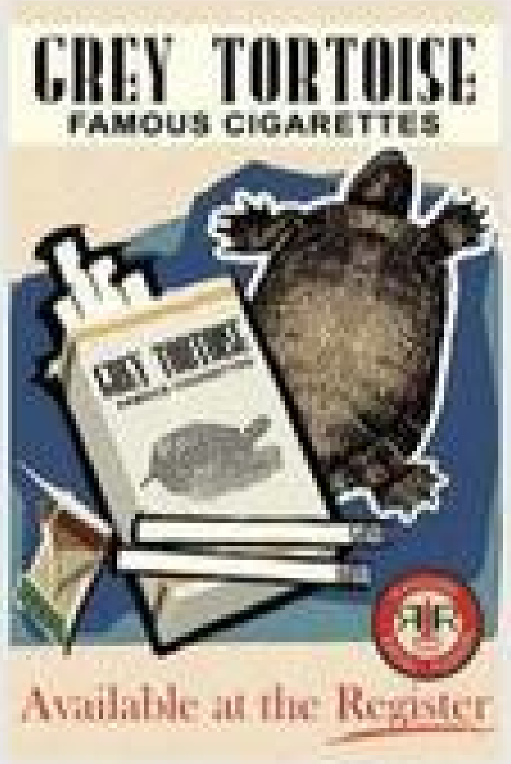

SEE OUR
AFTER-THEATER
DINNER MENU

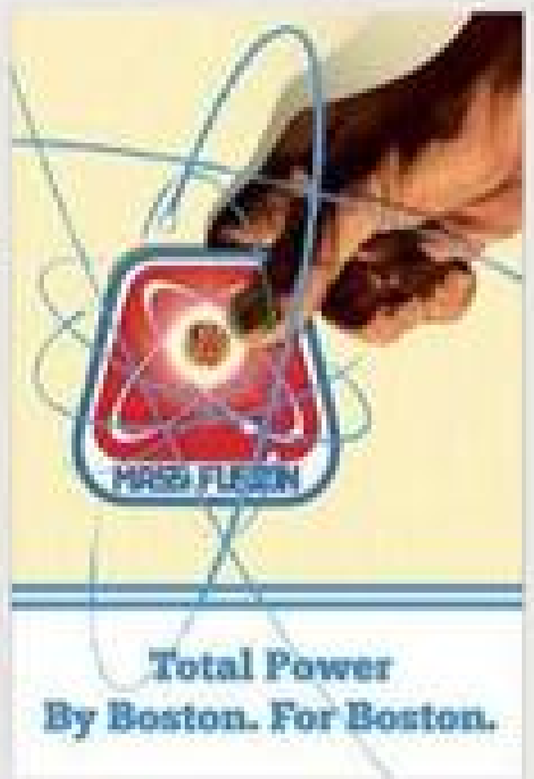

Girls,
Girls,
Girls
Scollay Square's Best Entertainment

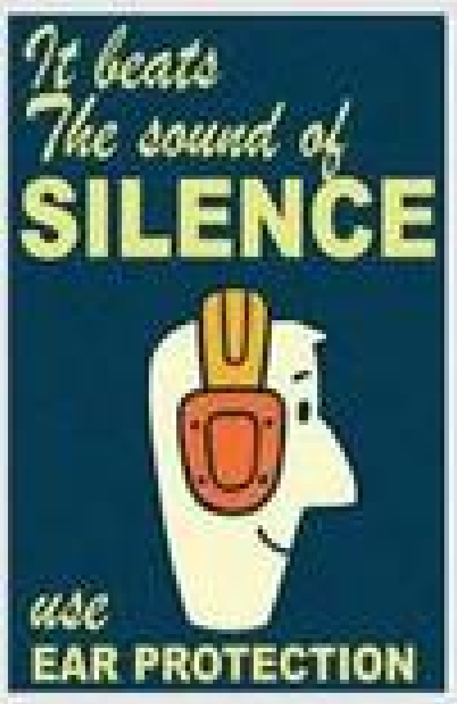

COCKTAILS
until 4:00 am

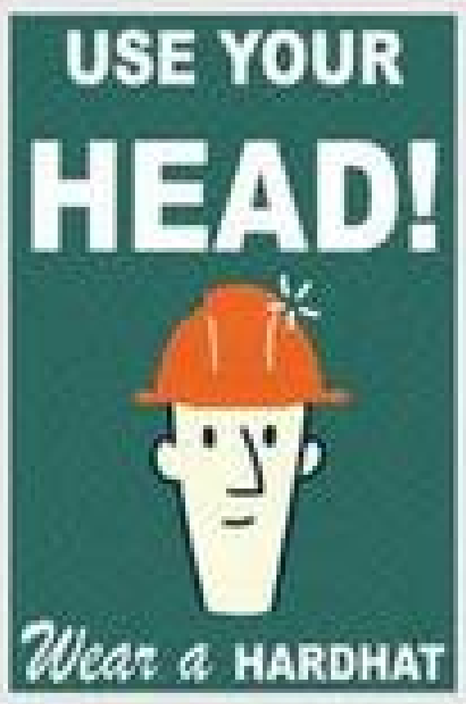

Gwinnett Beers
NEW
SEASONAL
BREWS
ON TAP

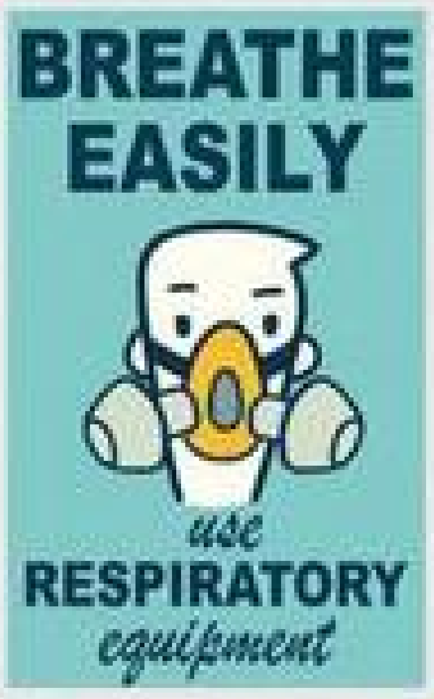

Words of a Hero
Saturday, October 23
8:00 pm

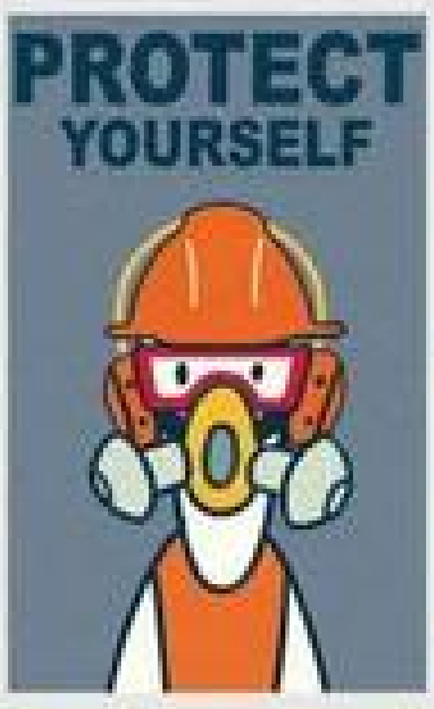

GREY TORTOISE
FAMOUS CIGARETTES
Available at the Register

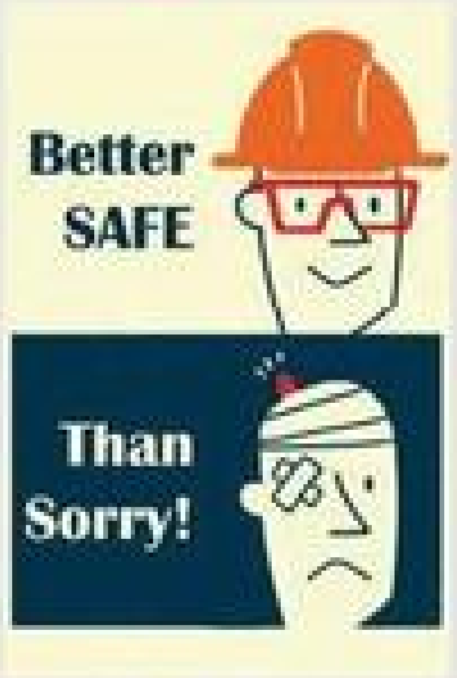

MASS FUSION
Total Power
By Boston. For Boston.

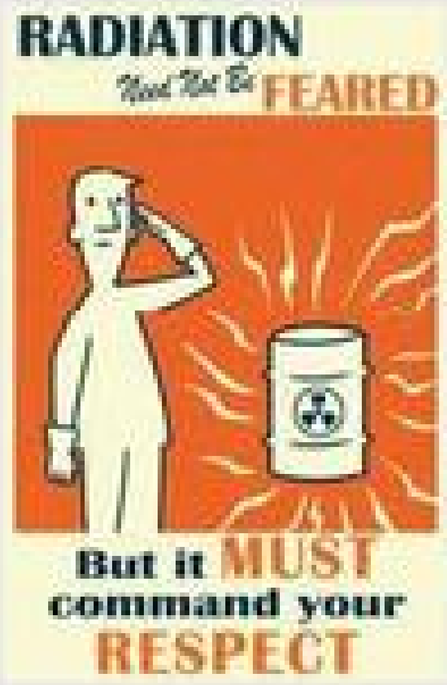

It beats
The sound of
SILENCE
use
EAR PROTECTION

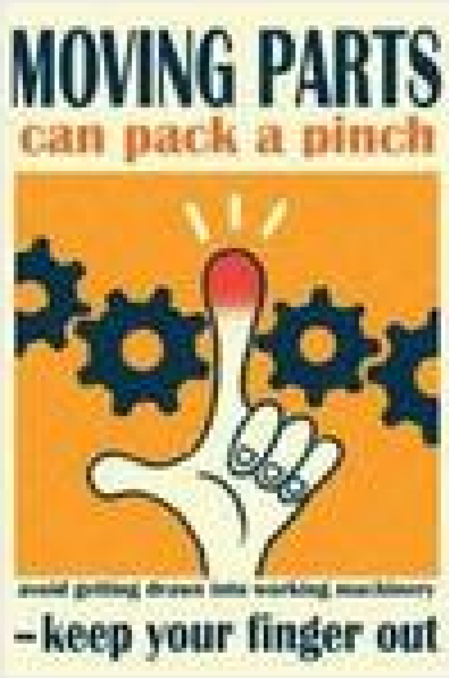

USE YOUR
HEAD!
Wear a HARDHAT

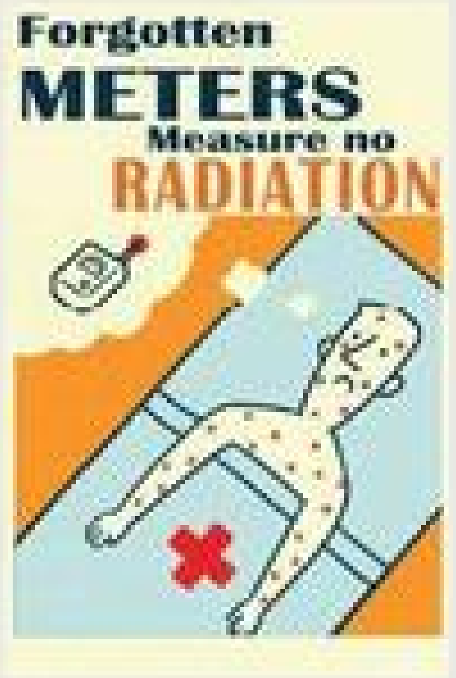

BREATHE
EASILY
use
RESPIRATORY
equipment

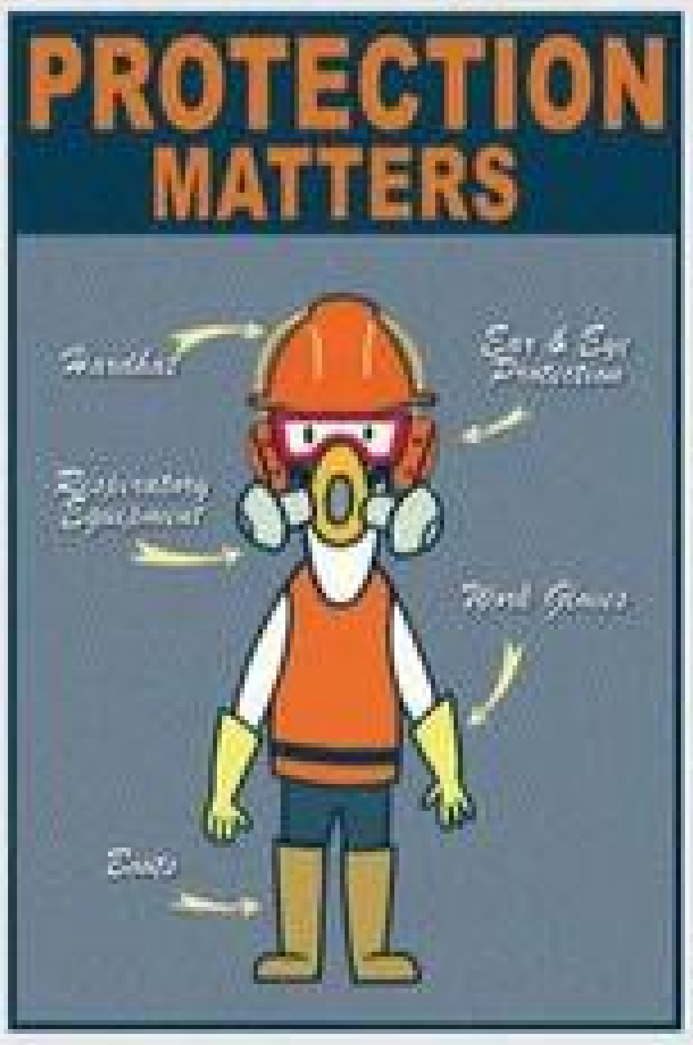

PROTECT
YOURSELF

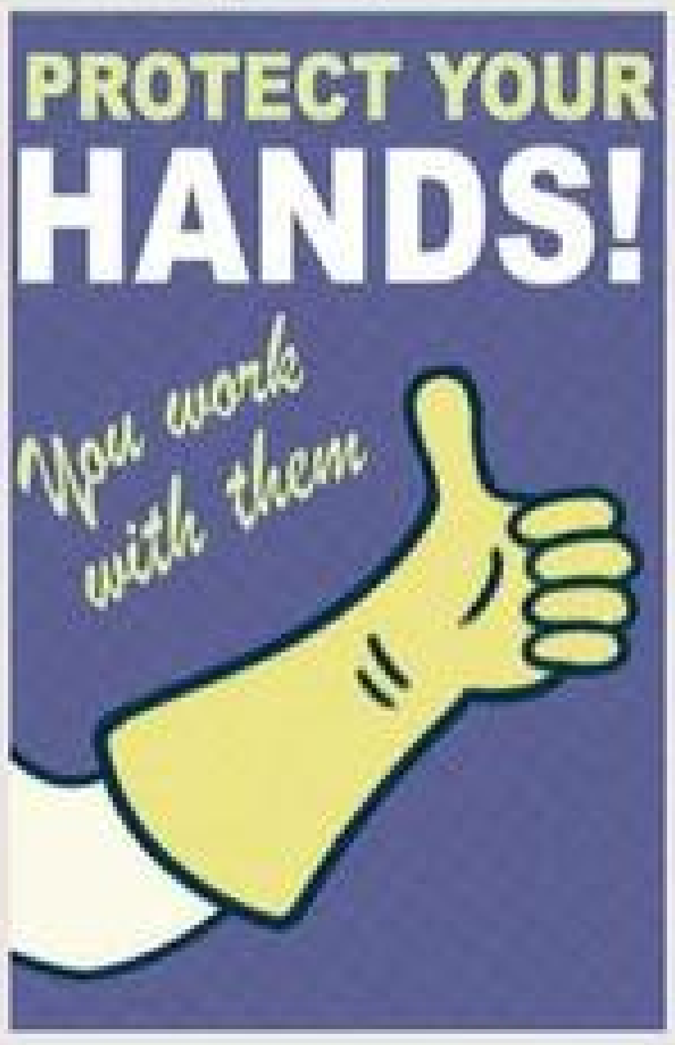

Better
SAFE
Than
Sorry!

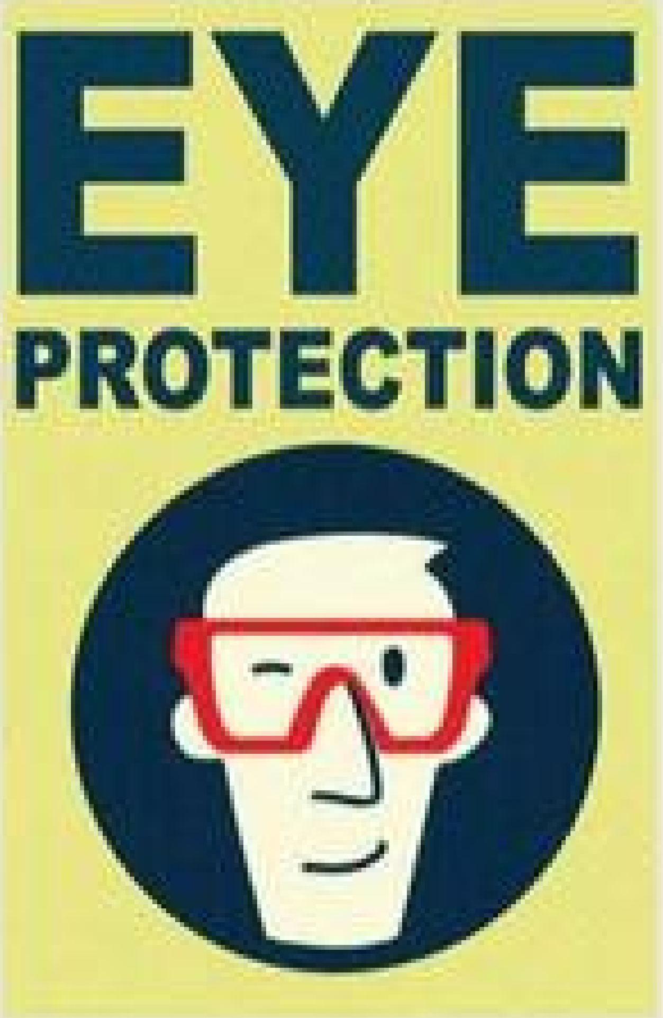

RADIATION
Need Not Be FEARED
But it MUST
command your
RESPECT

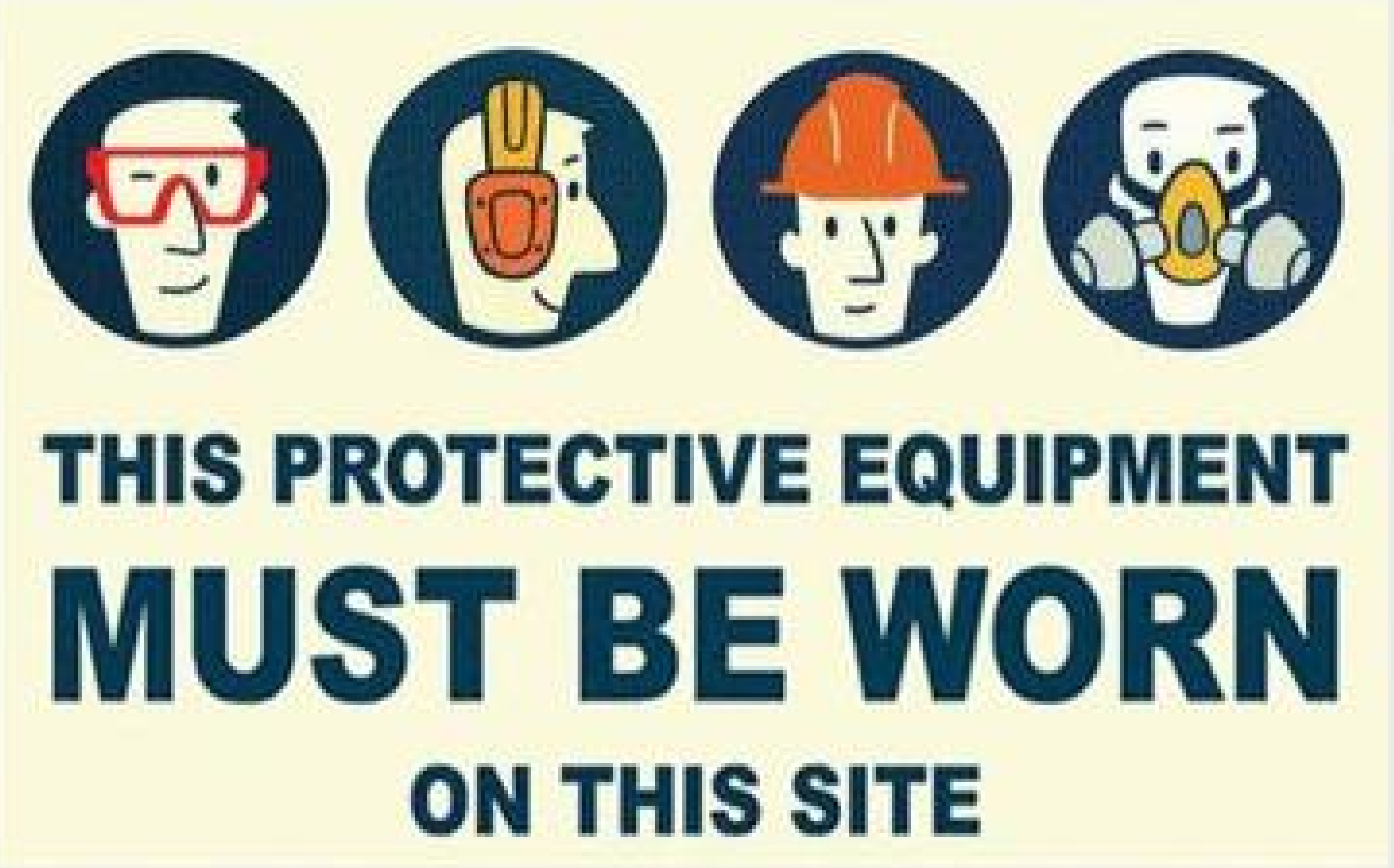

MOVING PARTS
can pack a pinch
avoid getting drawn into working machinery
–keep your finger out

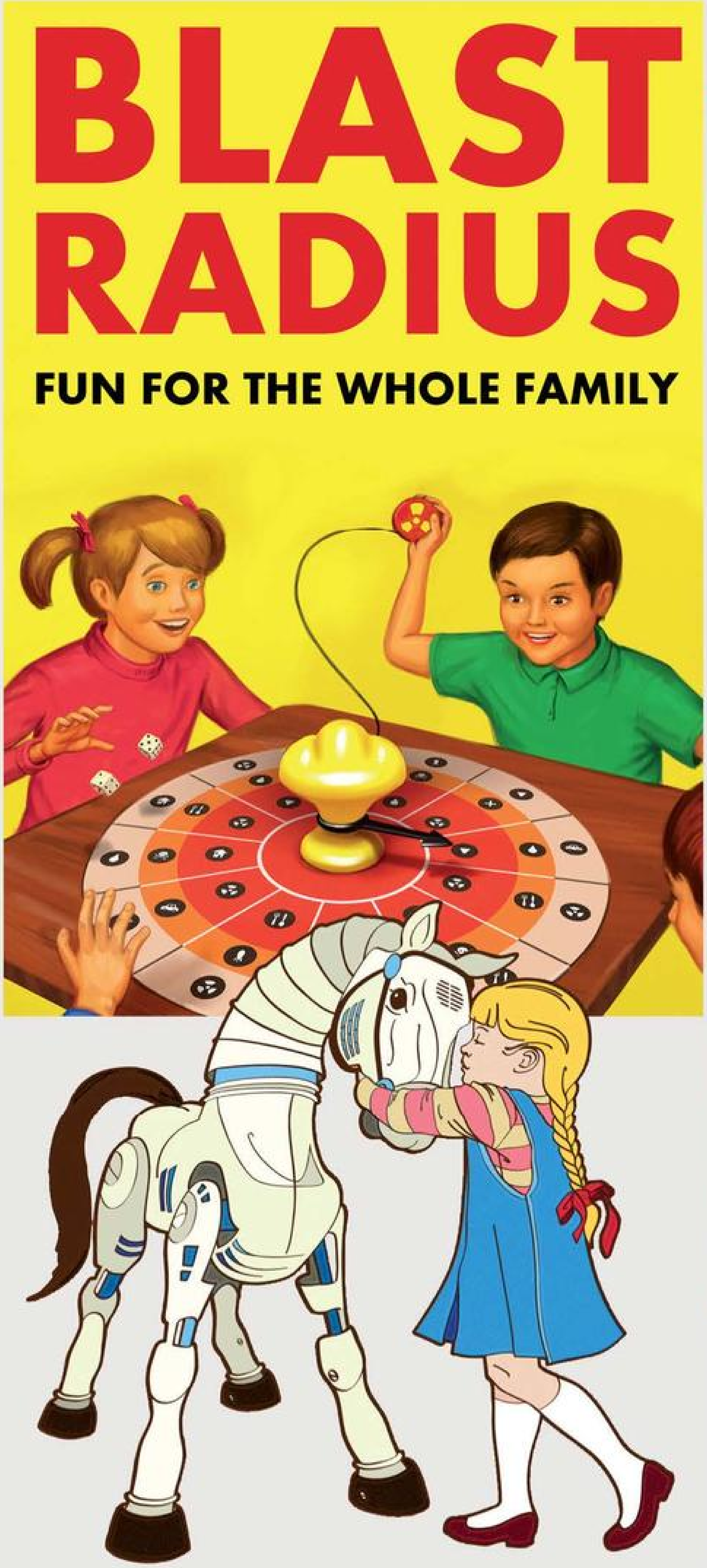

Forgotten
METERS
Measure no
RADIATION

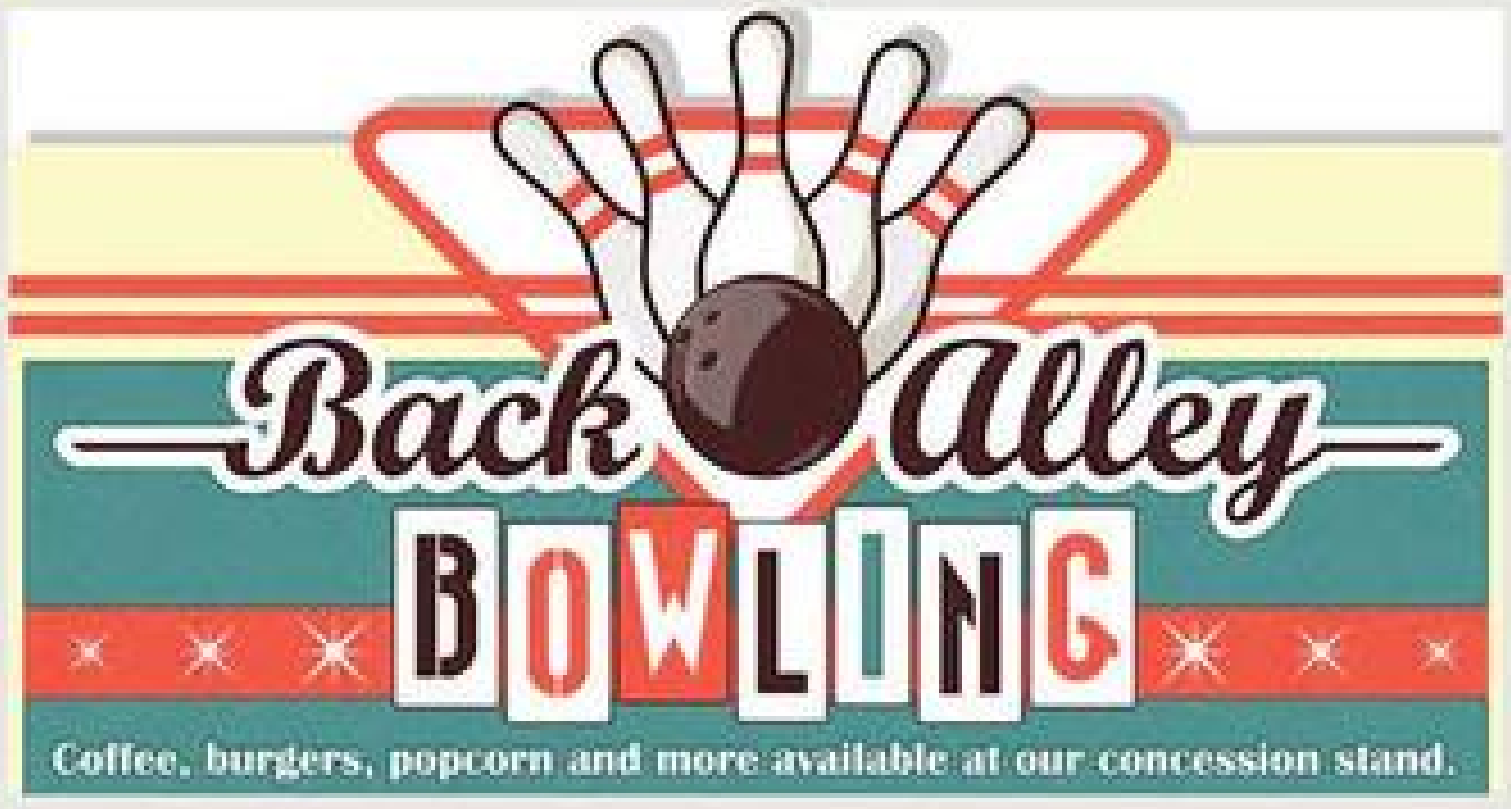

PROTECTION
MATTERS
Hardhat
Ear & Eye Protection
Respiratory Equipment
Work Gloves
Boots

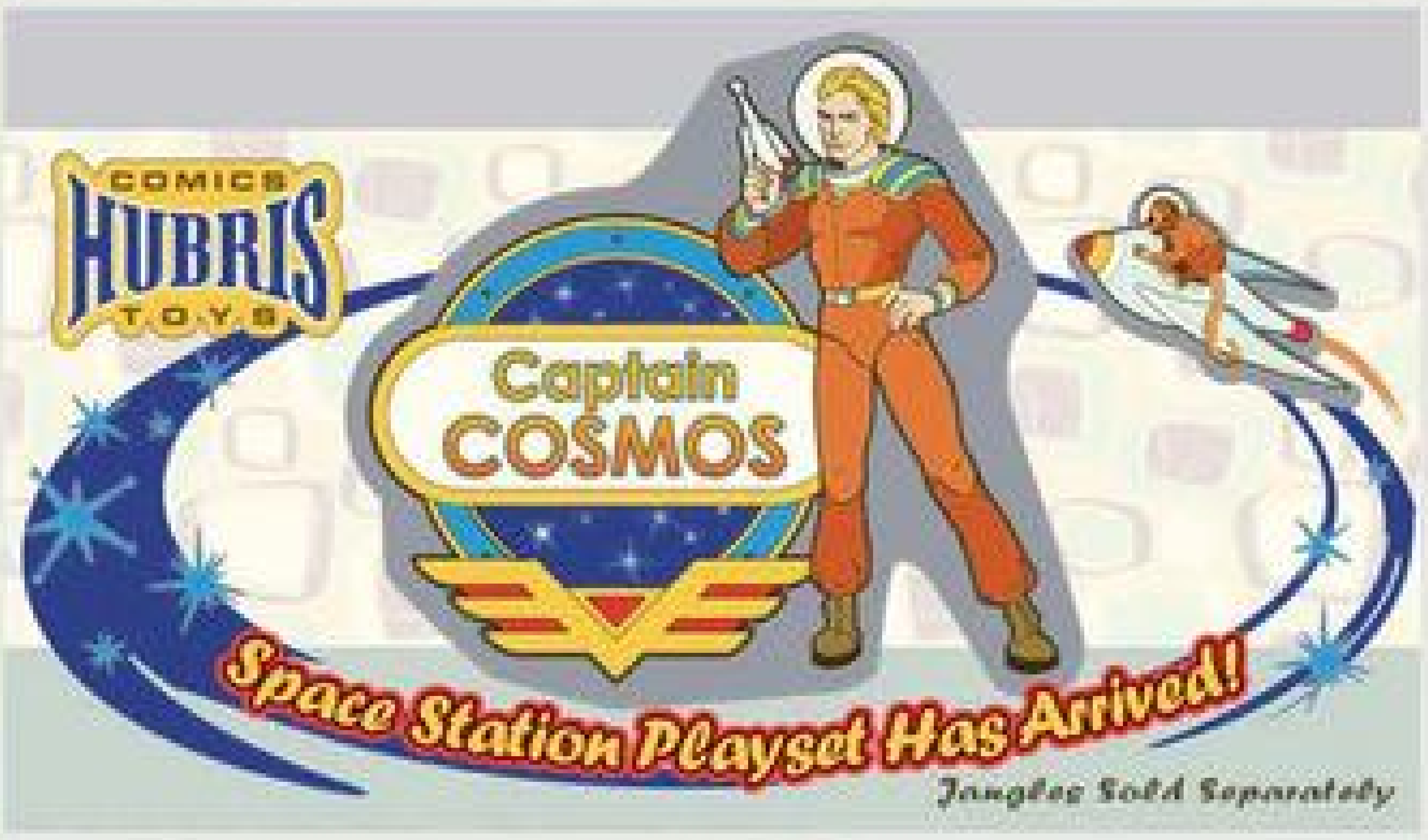

PROTECT YOUR
HANDS!
You work
with them

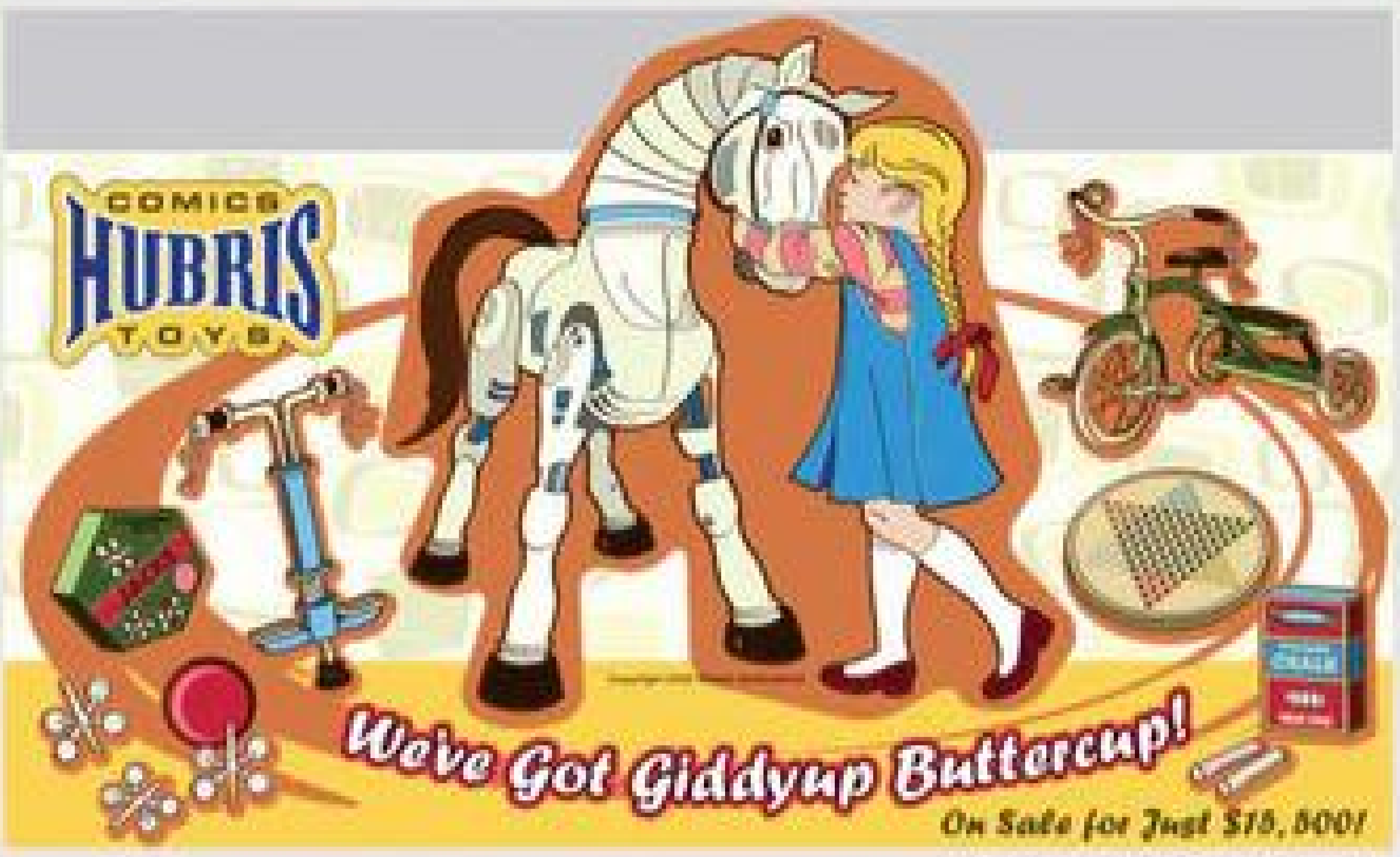

EYE
PROTECTION

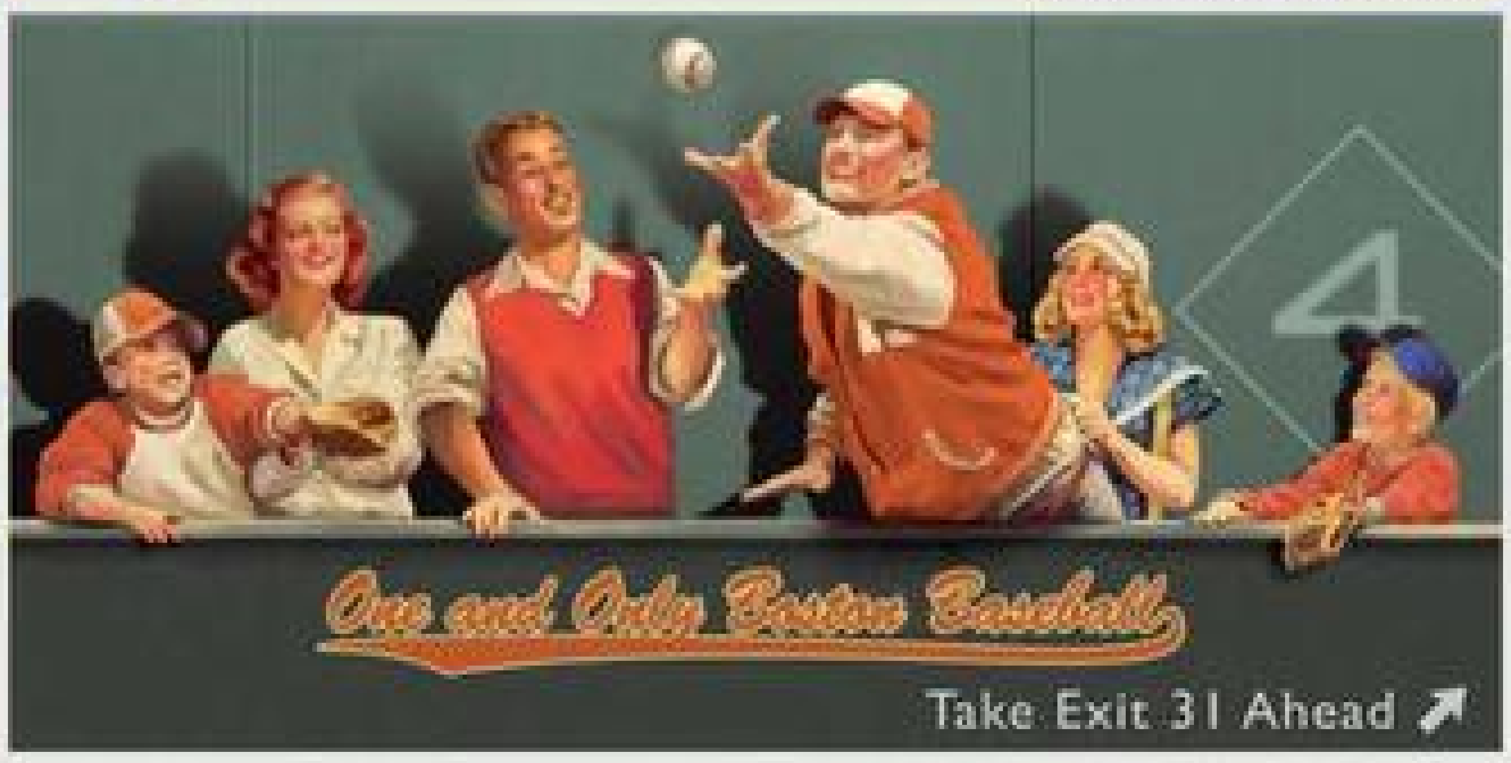

THIS PROTECTIVE EQUIPMENT
MUST BE WORN
ON THIS SITE

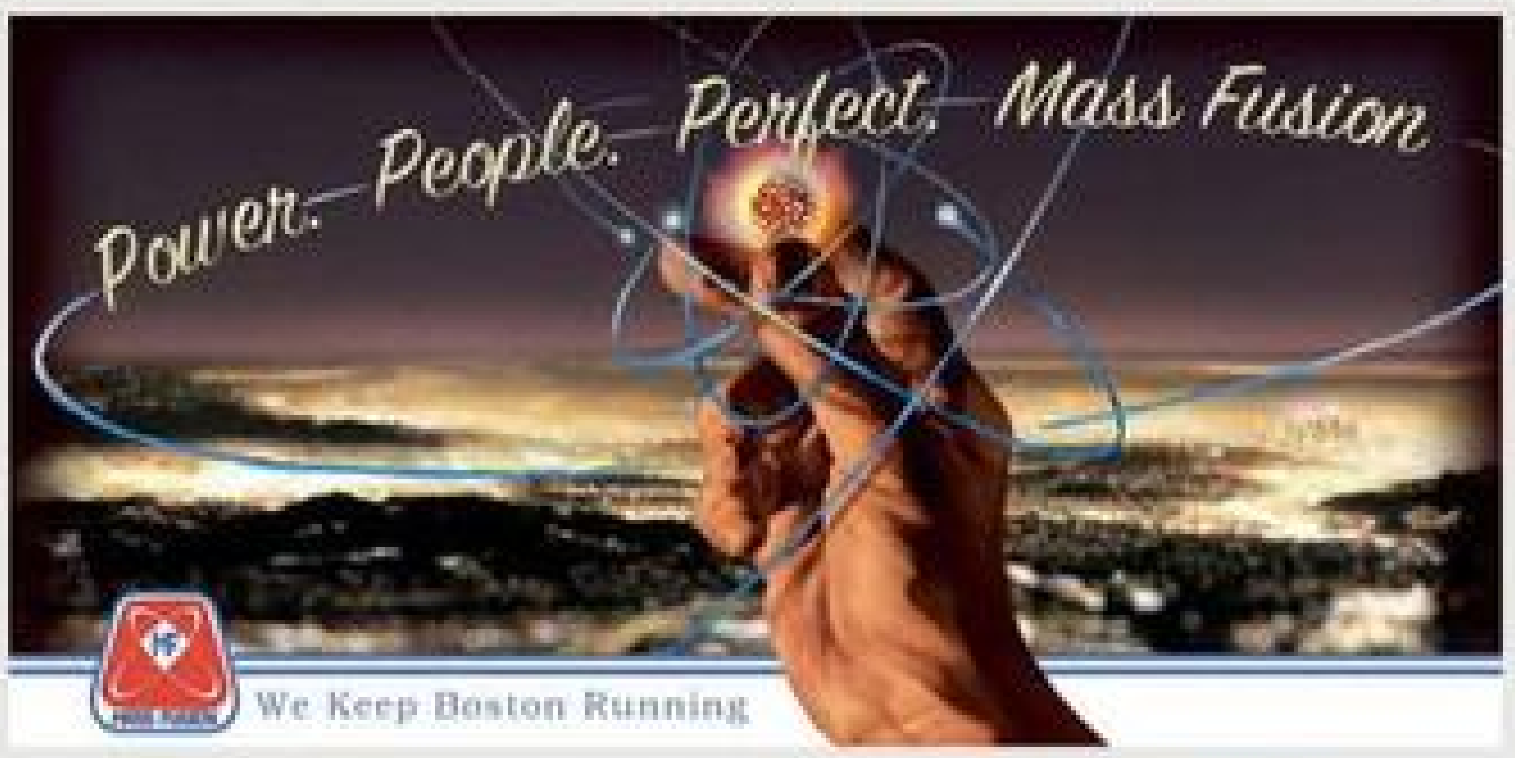

BLAST RADIUS
FUN FOR THE WHOLE FAMILY

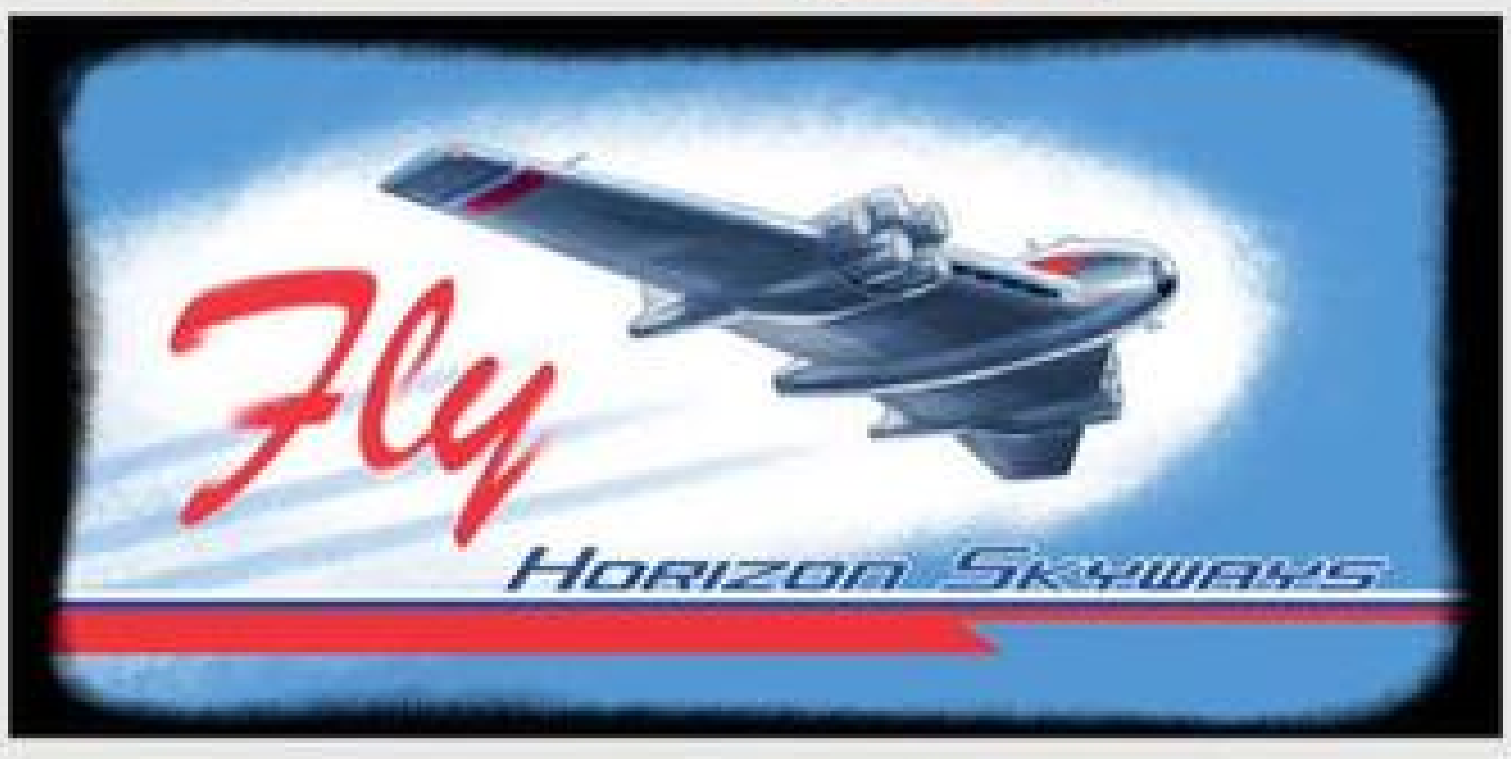

Back Alley
BOWLING
Coffee, burgers, popcorn and more available at our concession stand.

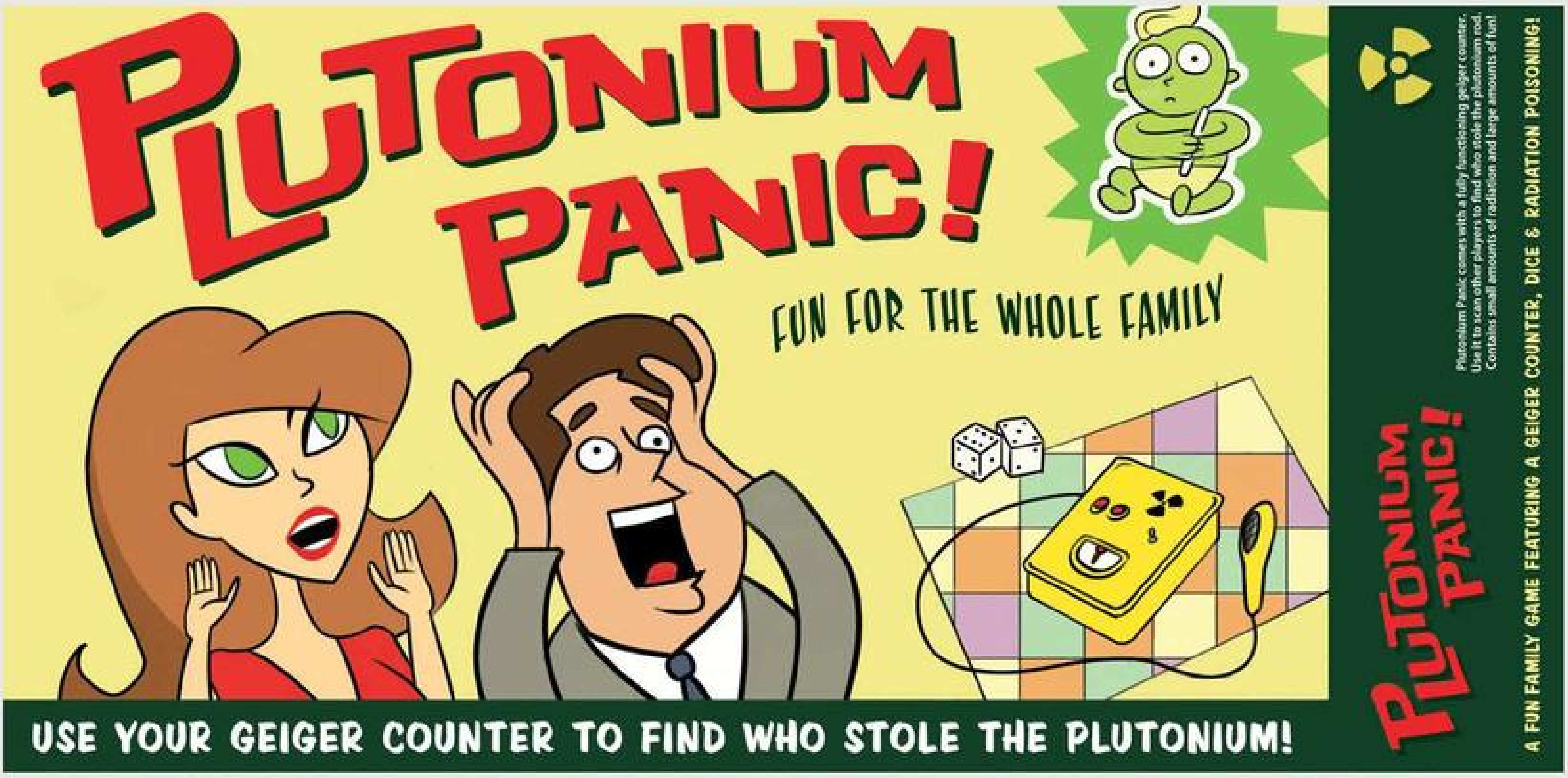

COMICS HUBRIS TOYS
Captain COSMOS
Space Station Playset Has Arrived!
Jangles Sold Separately

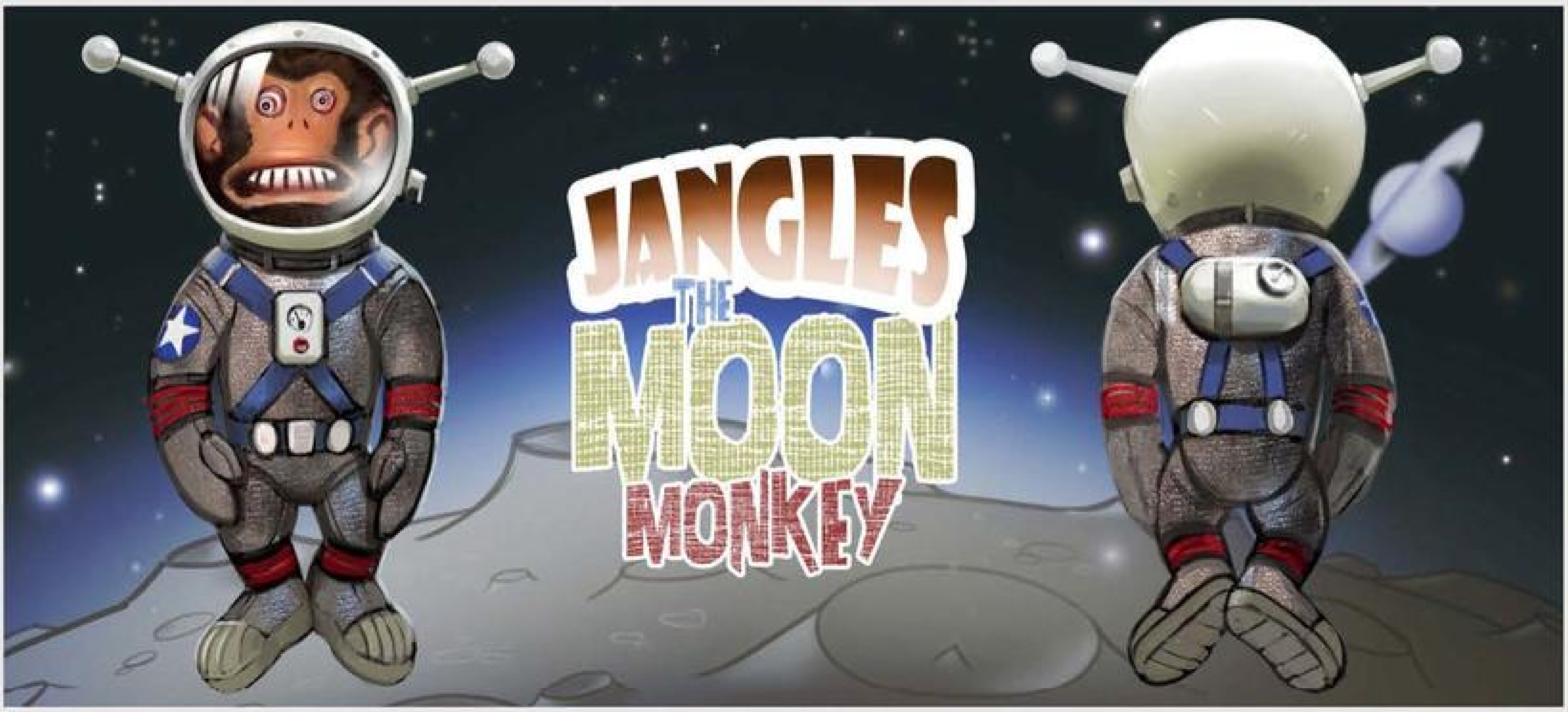

COMICS HUBRIS TOYS
We've Got Giddyup Buttercup!
On Sale for Just $15,500!

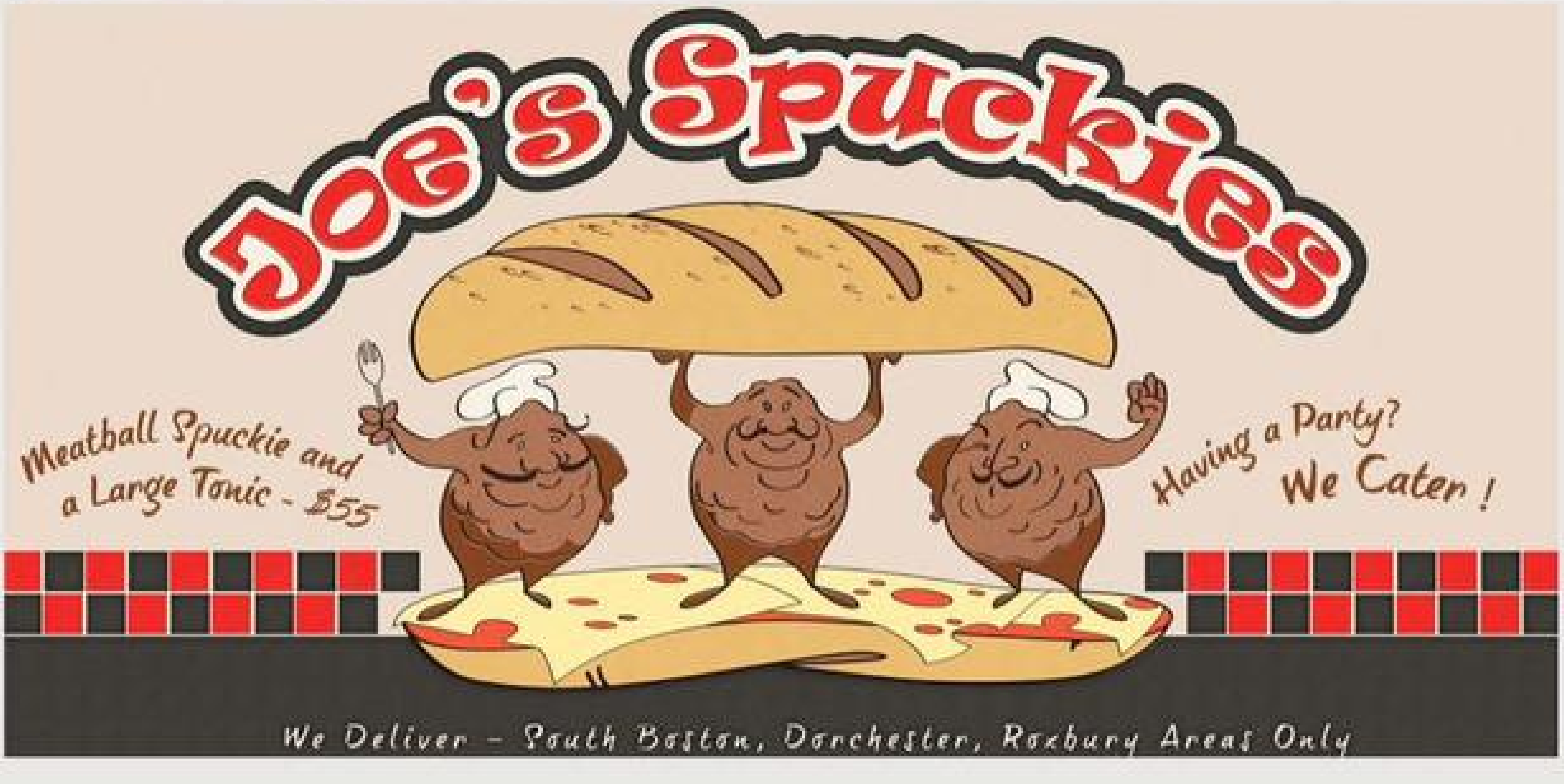

One and Only Boston Baseball
Take Exit 31 Ahead

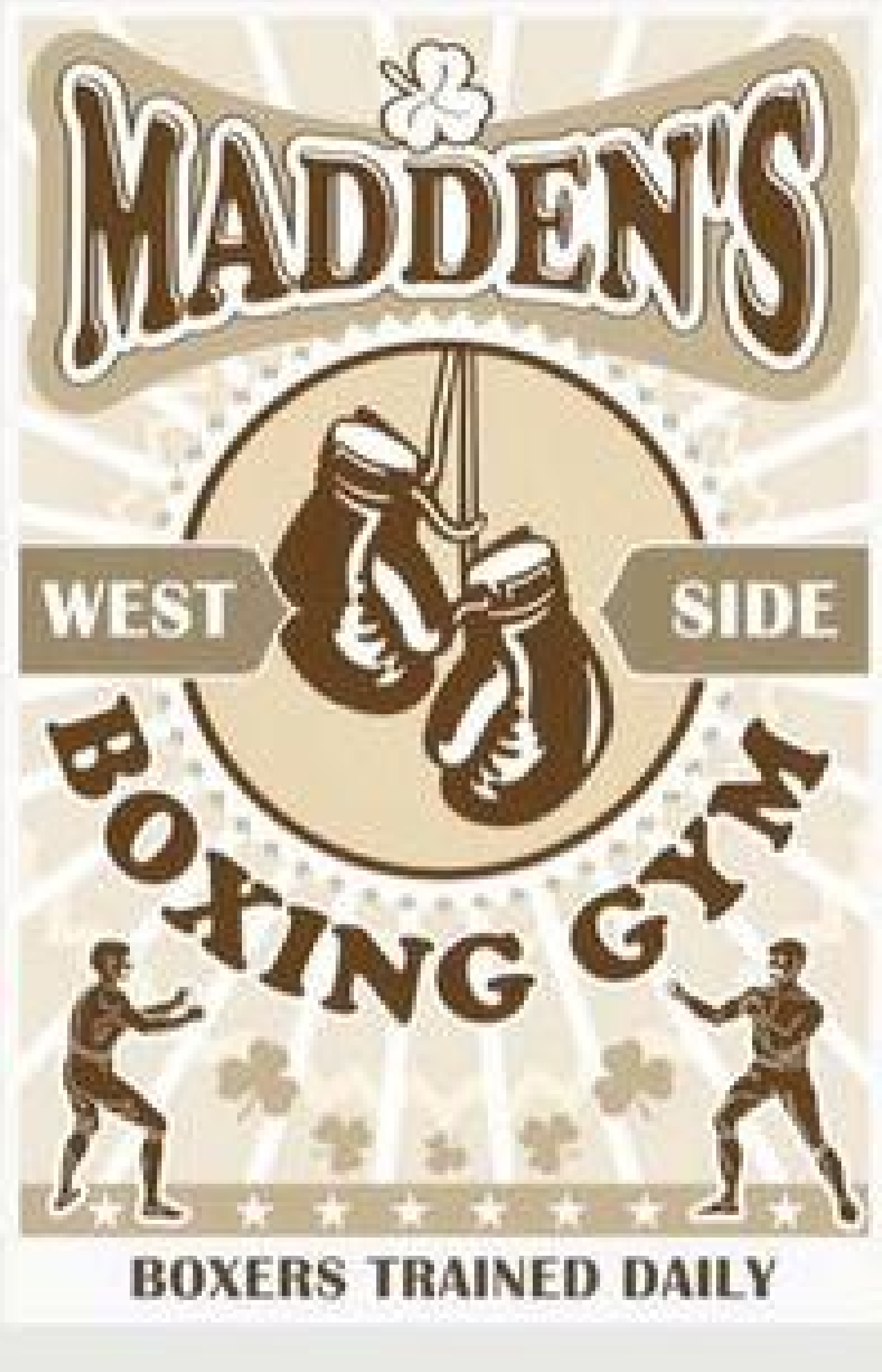

Power. People. Perfect. Mass Fusion
We Keep Boston Running

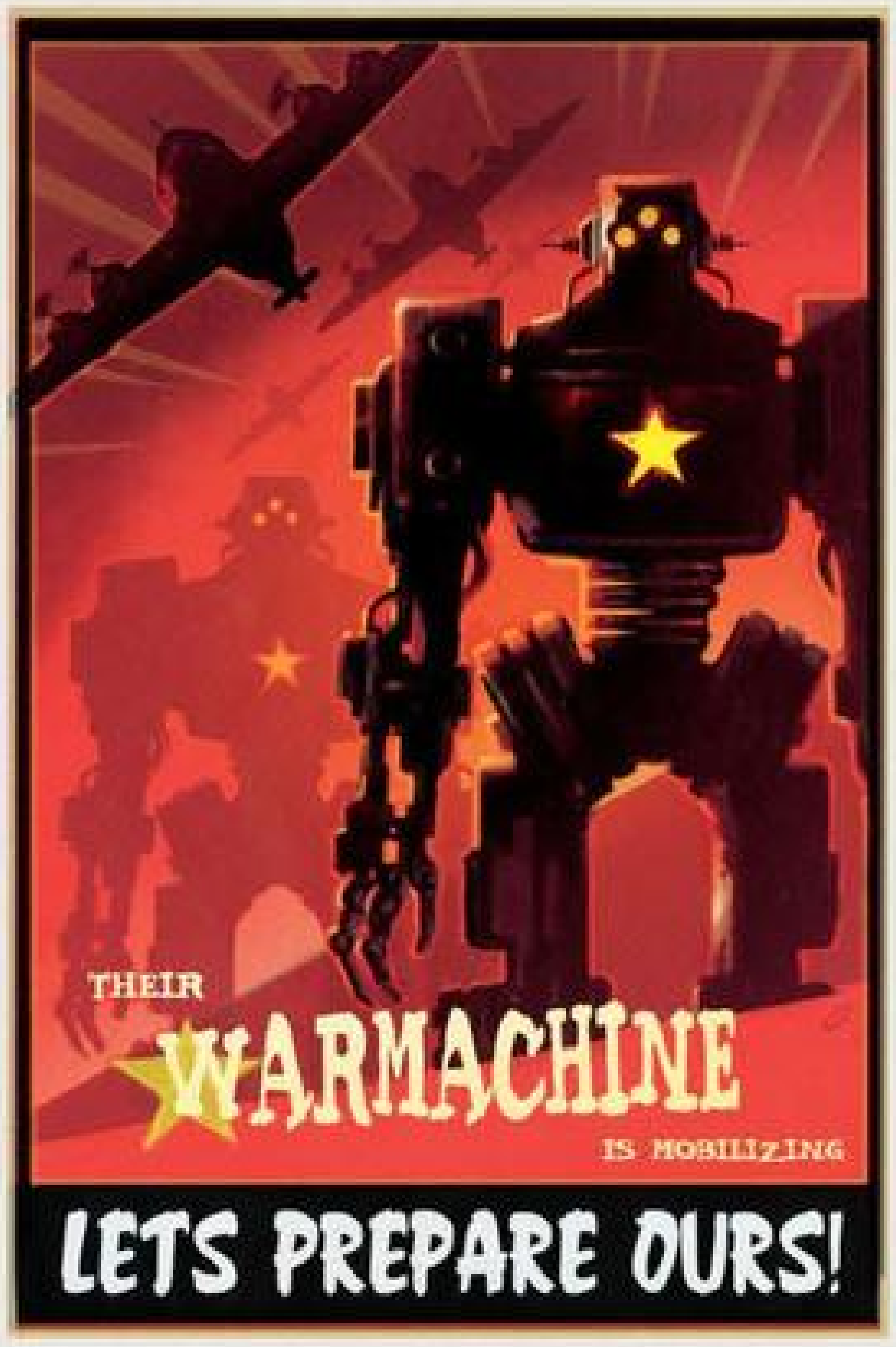

Fly
Horizon Skyways

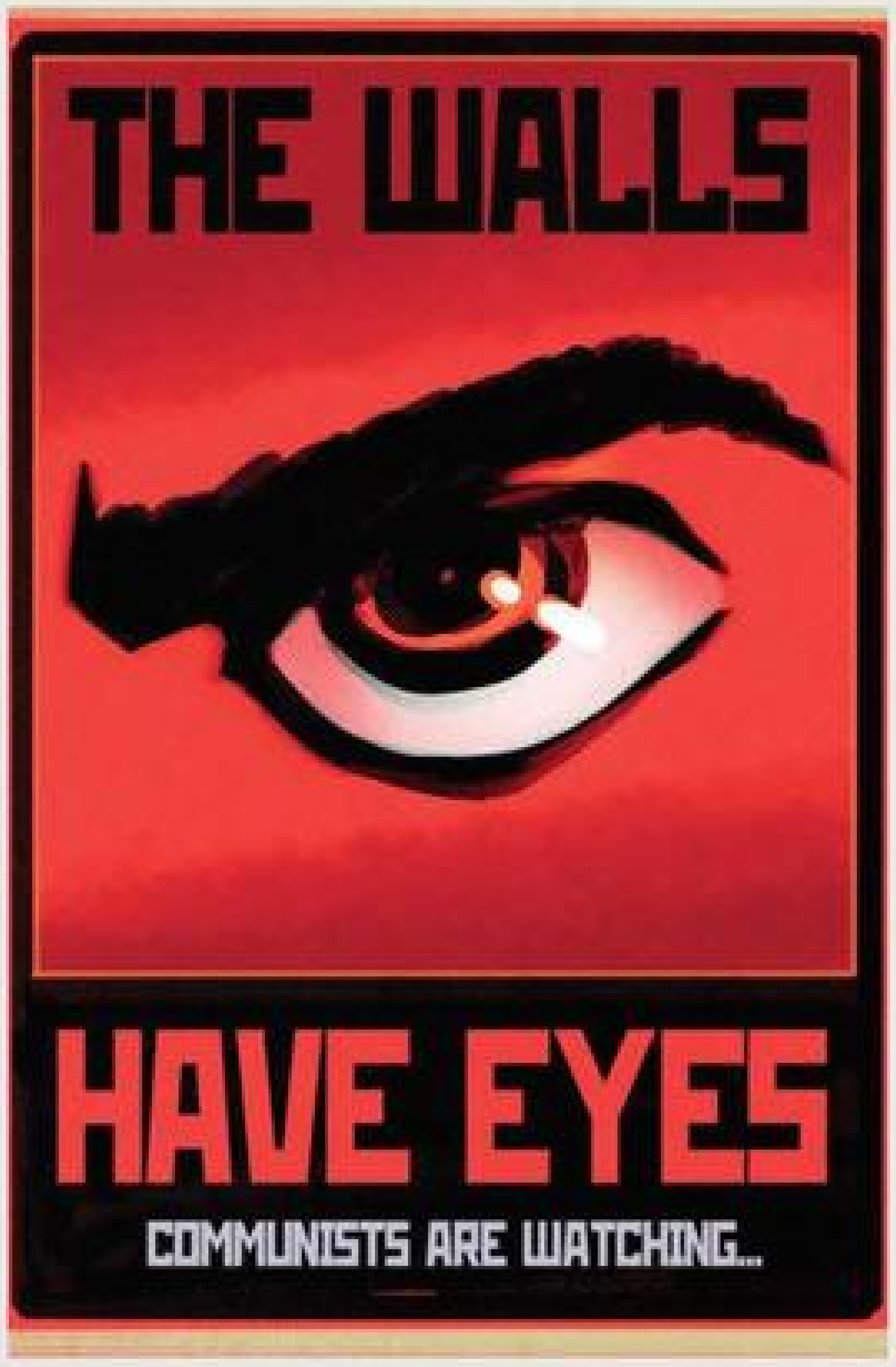

PLUTONIUM PANIC!
FUN FOR THE WHOLE FAMILY
USE YOUR GEIGER COUNTER TO FIND WHO STOLE THE PLUTONIUM!
PLUTONIUM PANIC!
Plutonium Panic comes with a fully functioning geiger counter.
Use it to scan other players to find who stole the plutonium rod.
Contains small amounts of radiation and large amounts of fun!
A FUN FAMILY GAME FEATURING A GEIGER COUNTER, DICE & RADIATION POISONING!

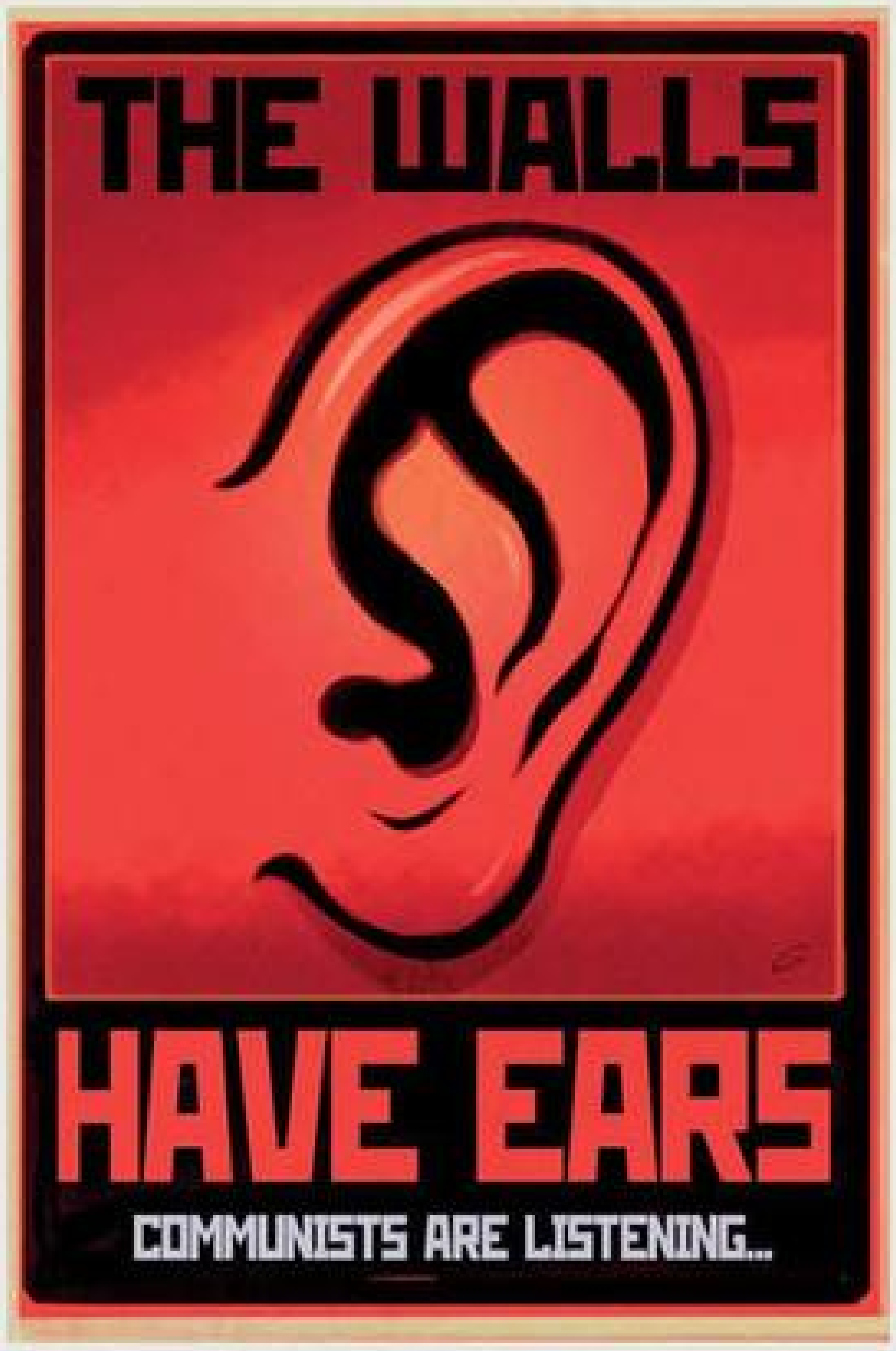

JANGLES THE MOON MONKEY

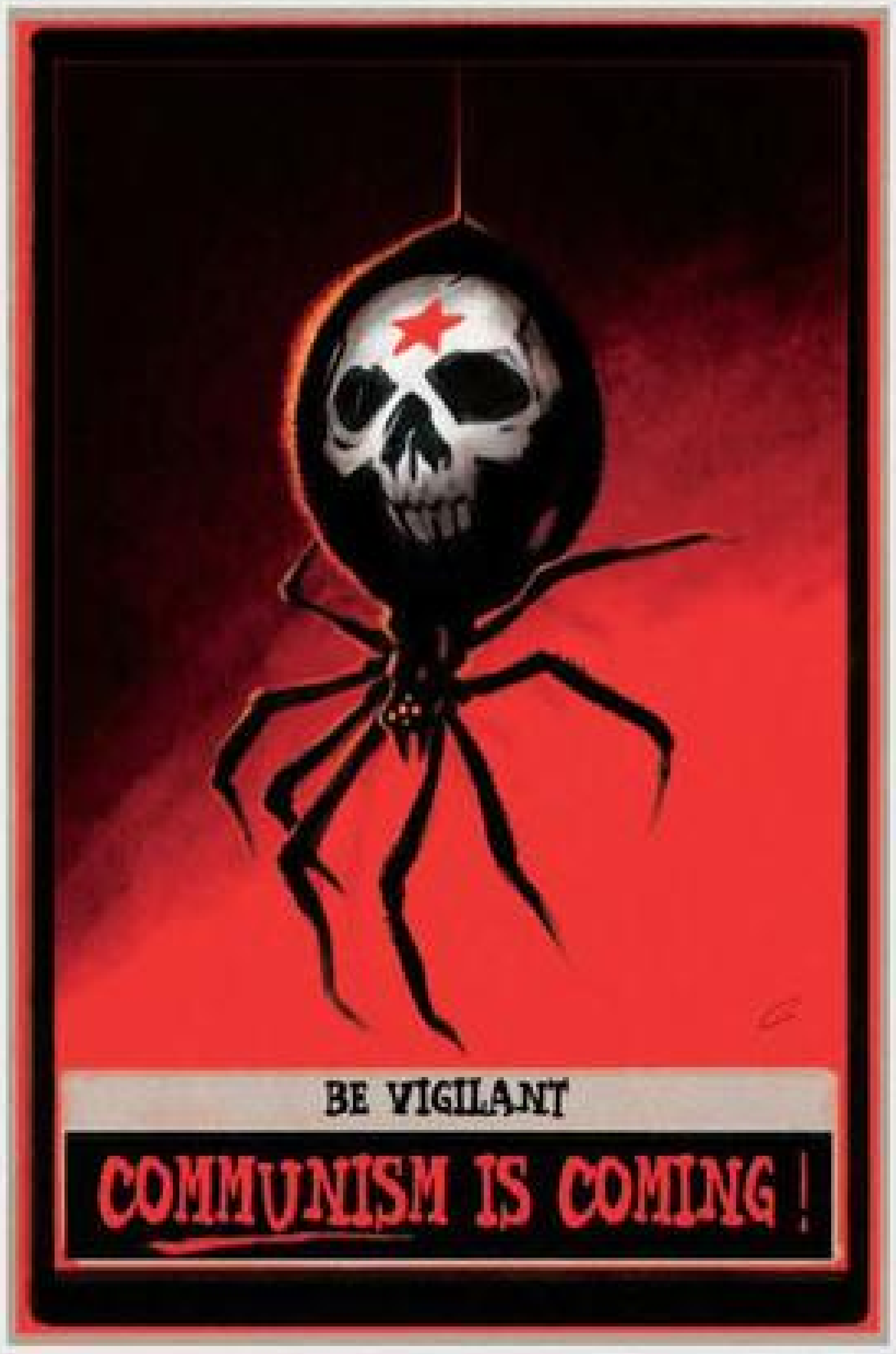

Joe's Spuckies
Meatball Spuckie and a Large Tonic - $55
Having a Party? We Cater!
We Deliver - South Boston, Dorchester, Roxbury Areas Only

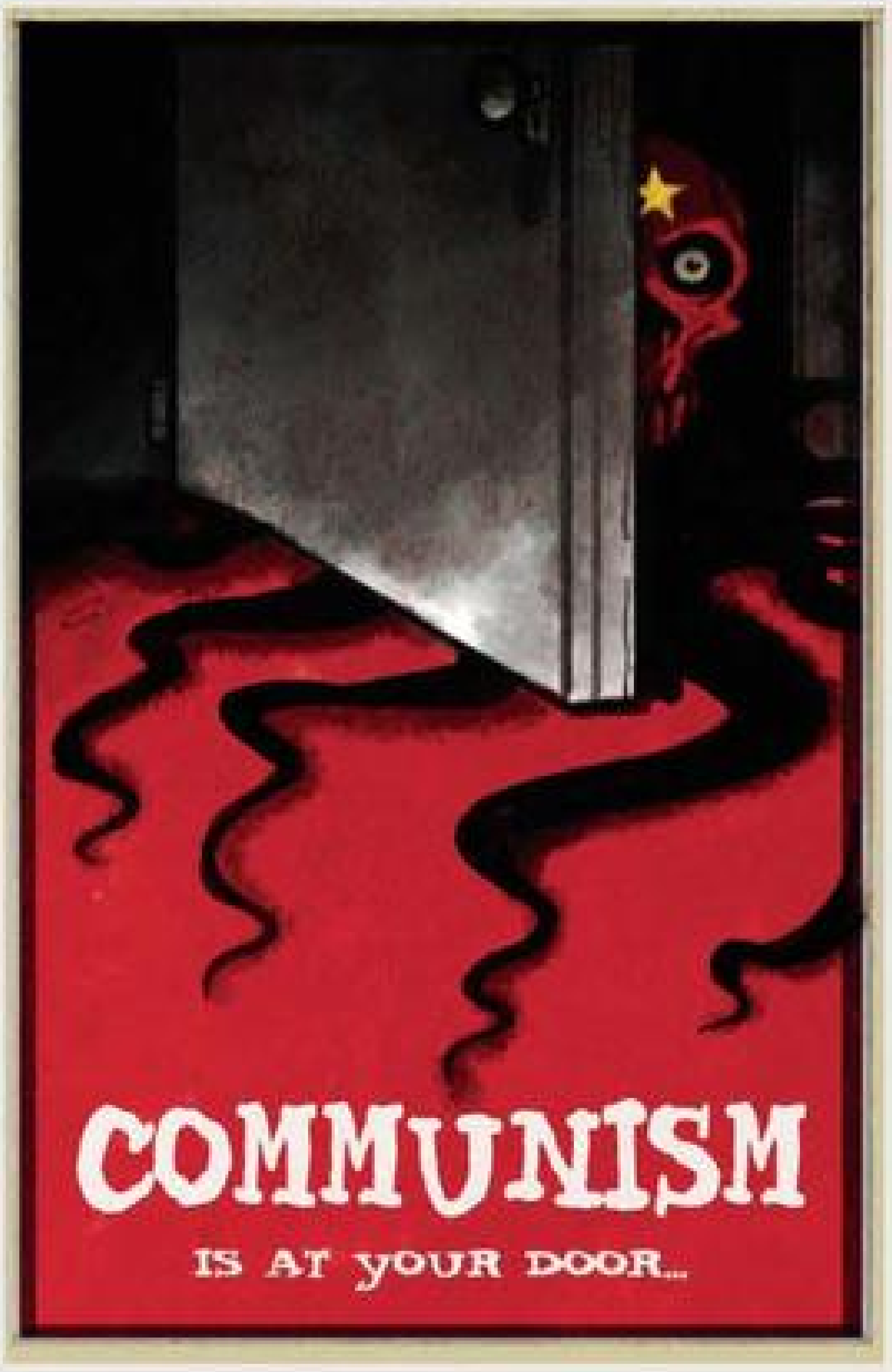

MADDEN'S
WEST
SIDE
BOXING GYM
BOXERS TRAINED DAILY

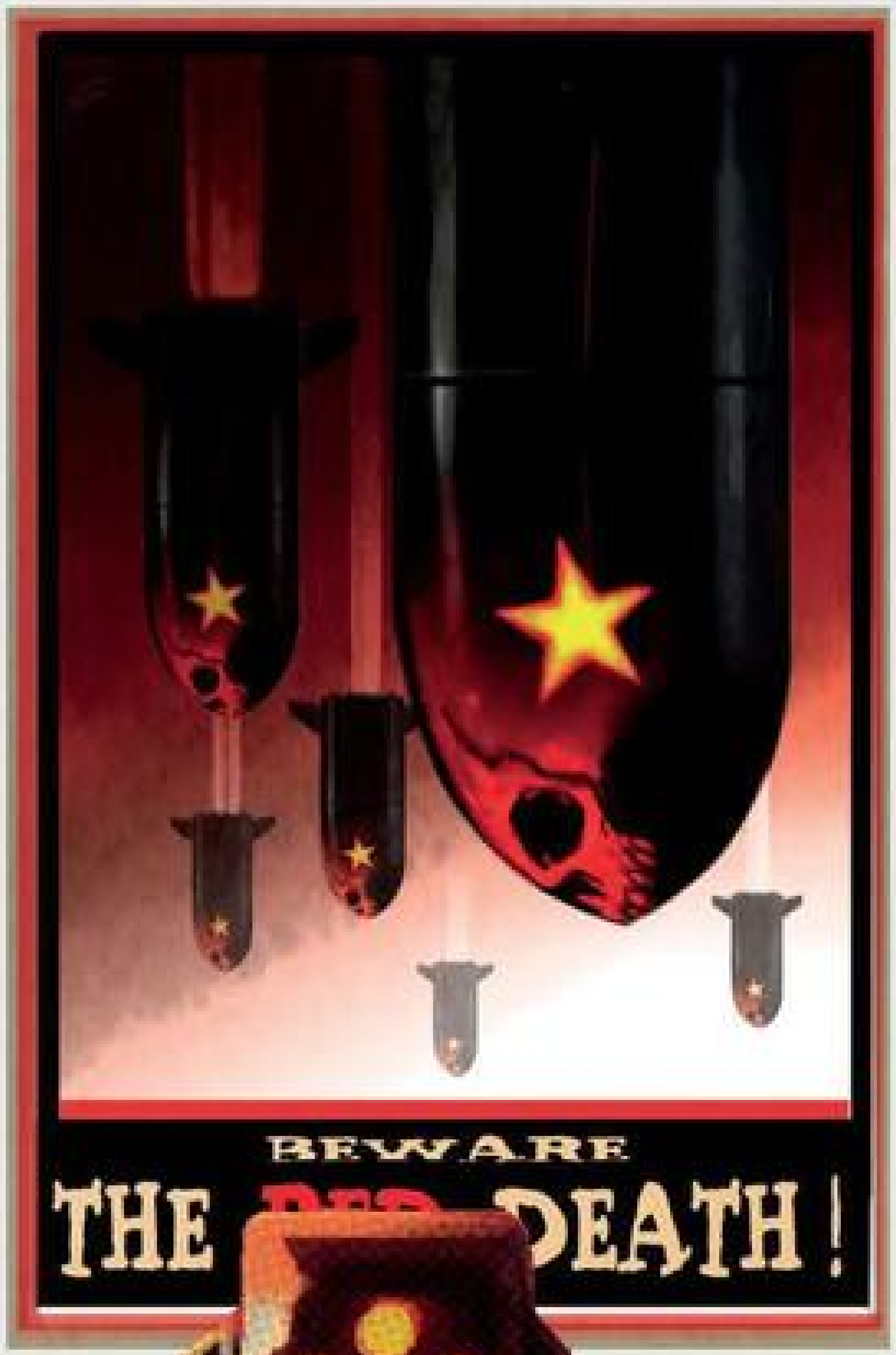

THEIR
WARMACHINE
IS MOBILIZING
LETS PREPARE OURS!

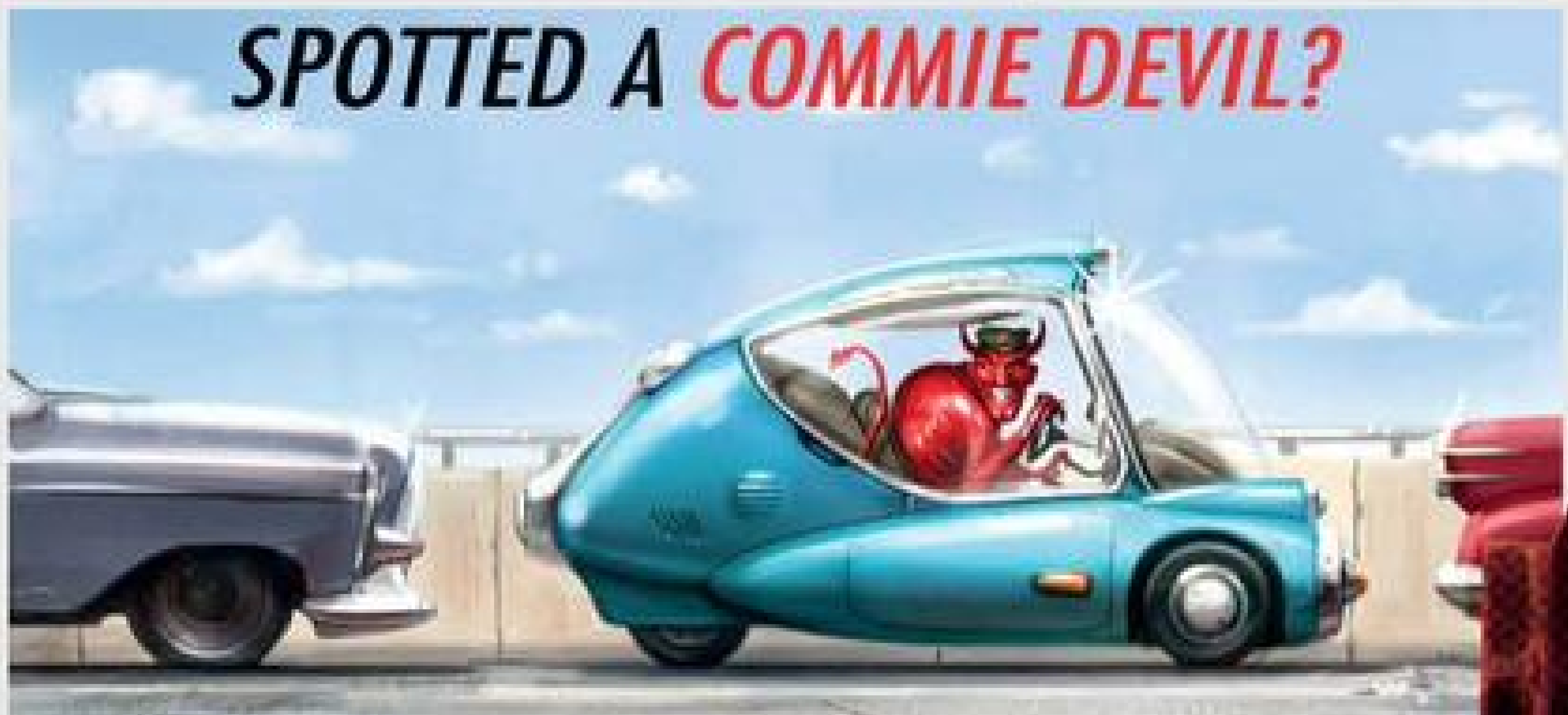

THE WALLS
HAVE EYES
COMMUNISTS ARE WATCHING...

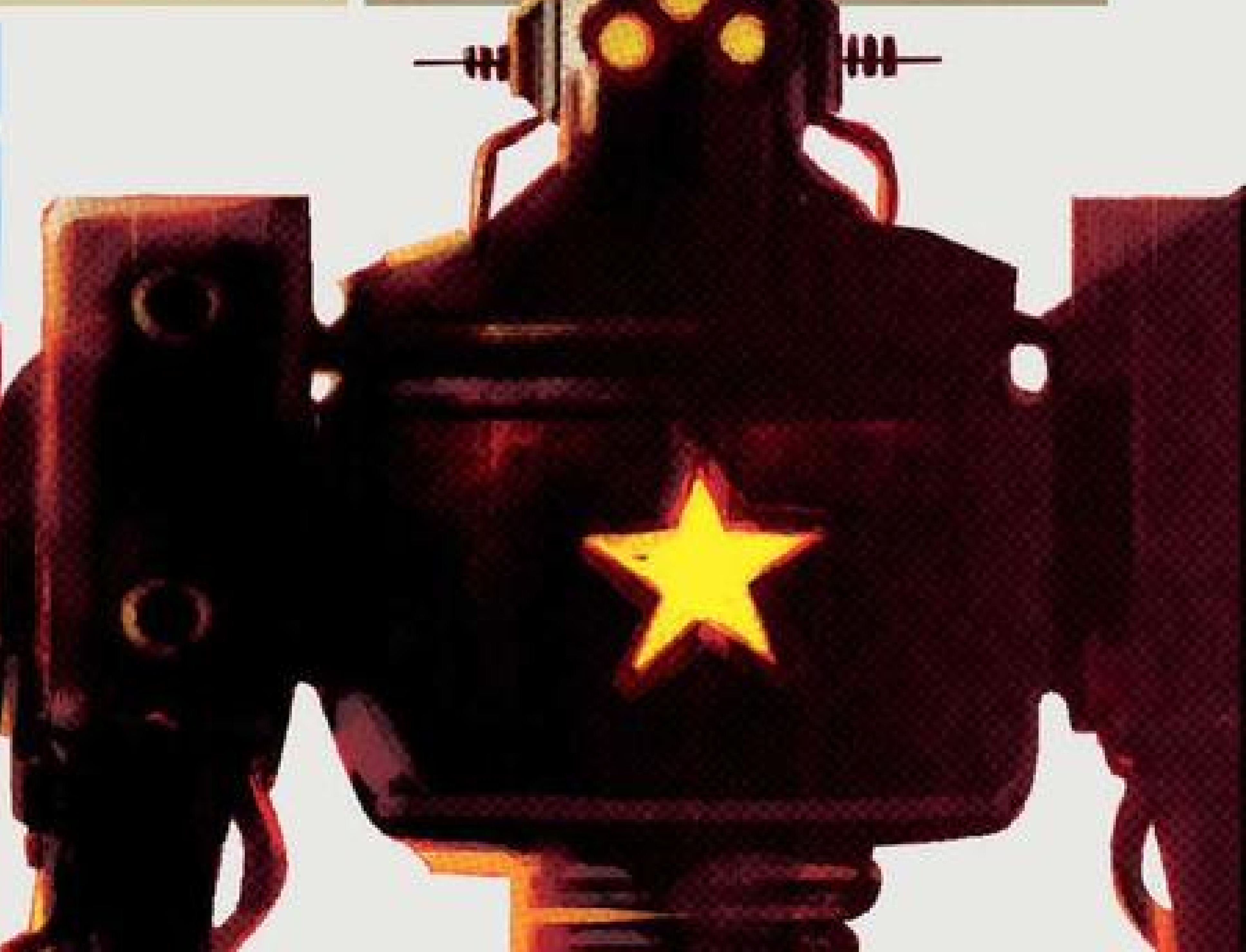

THE WALLS
HAVE EARS
COMMUNISTS ARE LISTENING...


BE VIGILANT
COMMUNISM IS COMING!

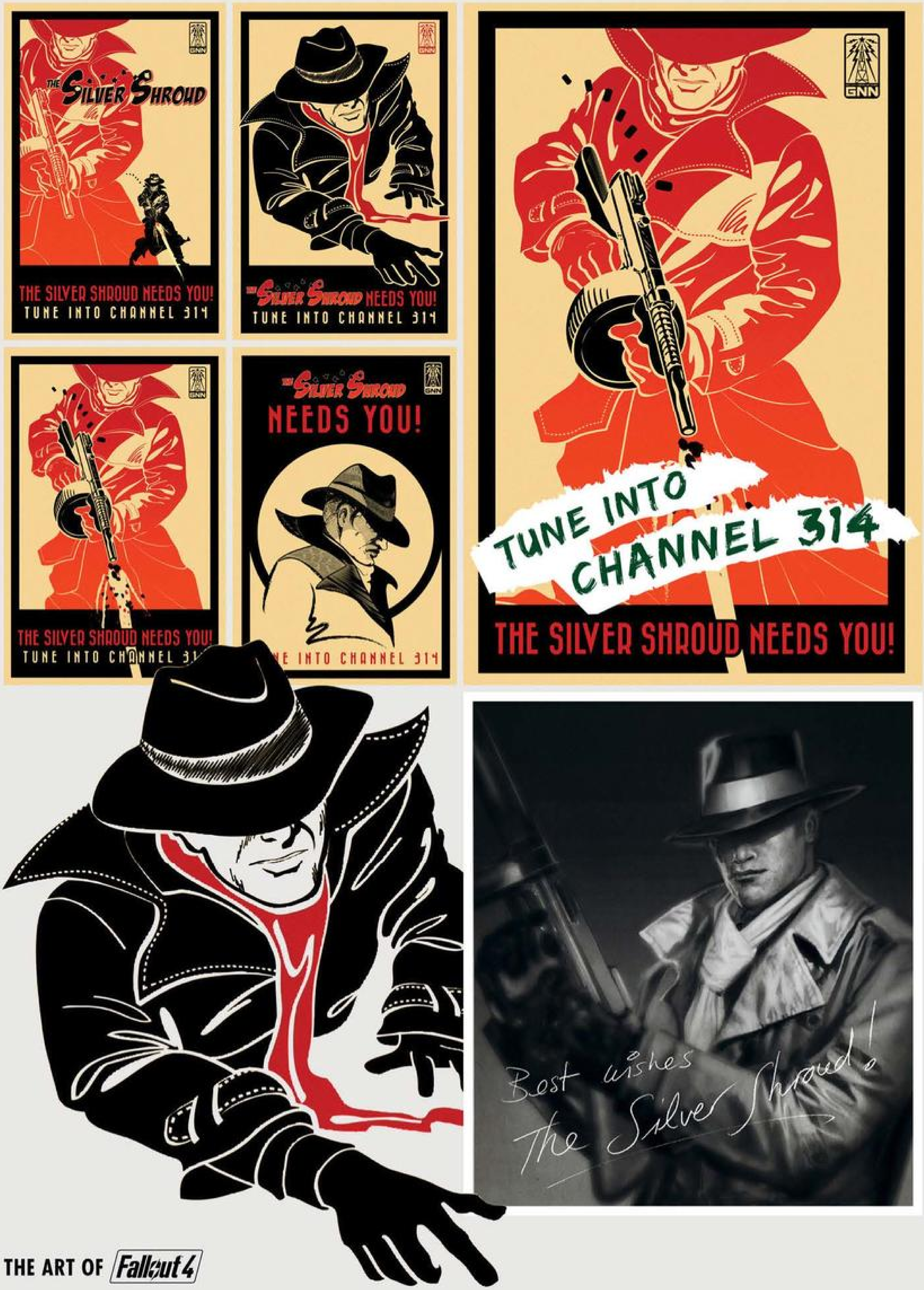

COMMUNISM
IS AT YOUR DOOR...

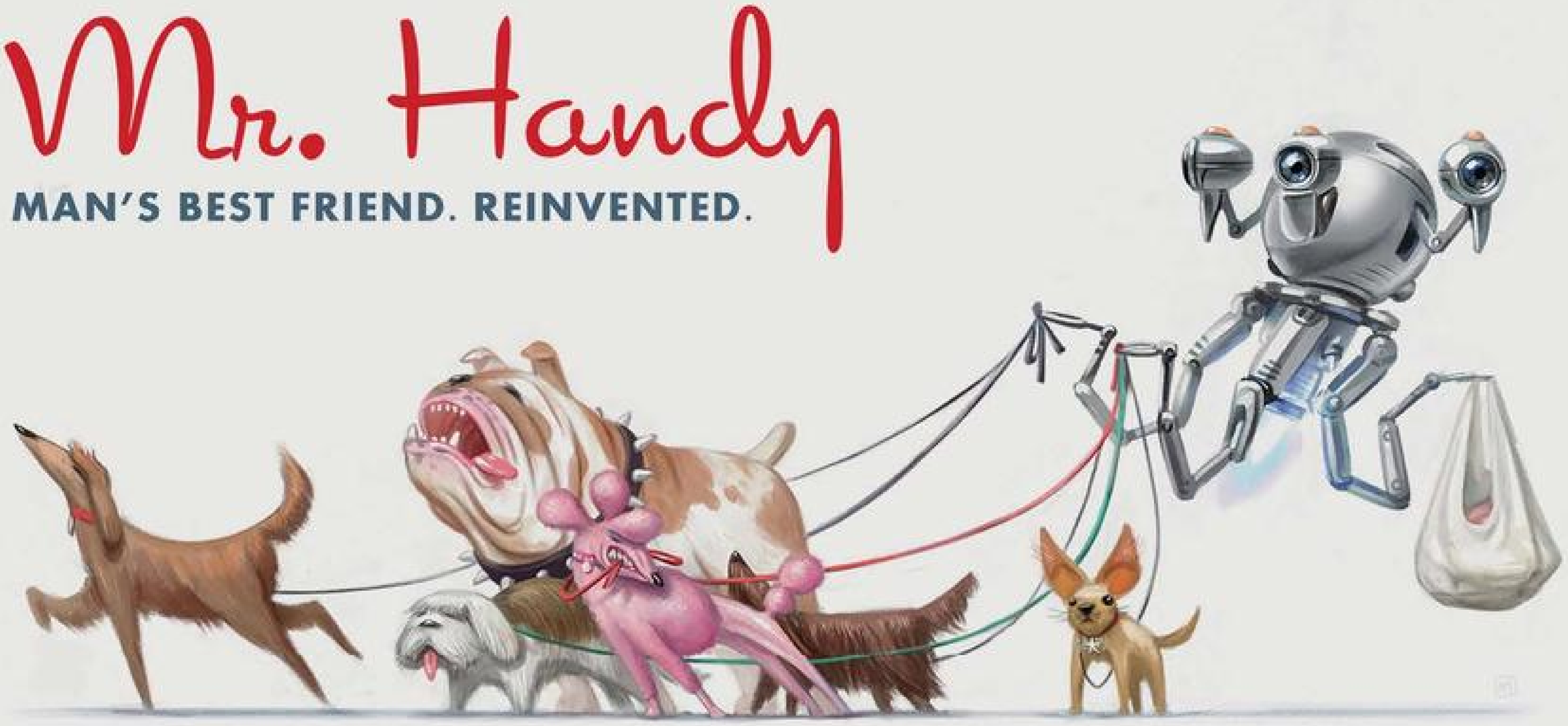

BEWARE
THE DEATH!

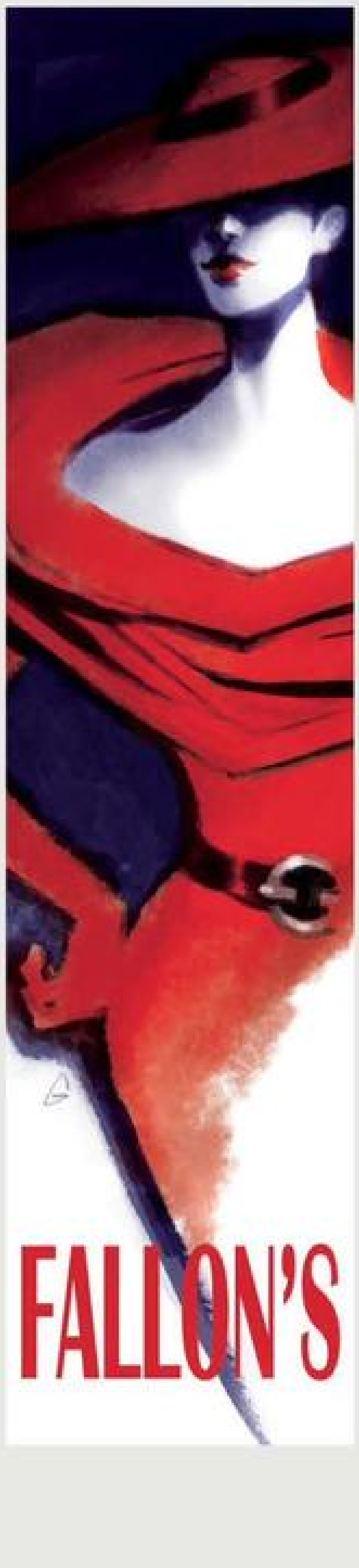

SPOTTED A COMMIE DEVIL?
CALL 1-800-REPORT-RED

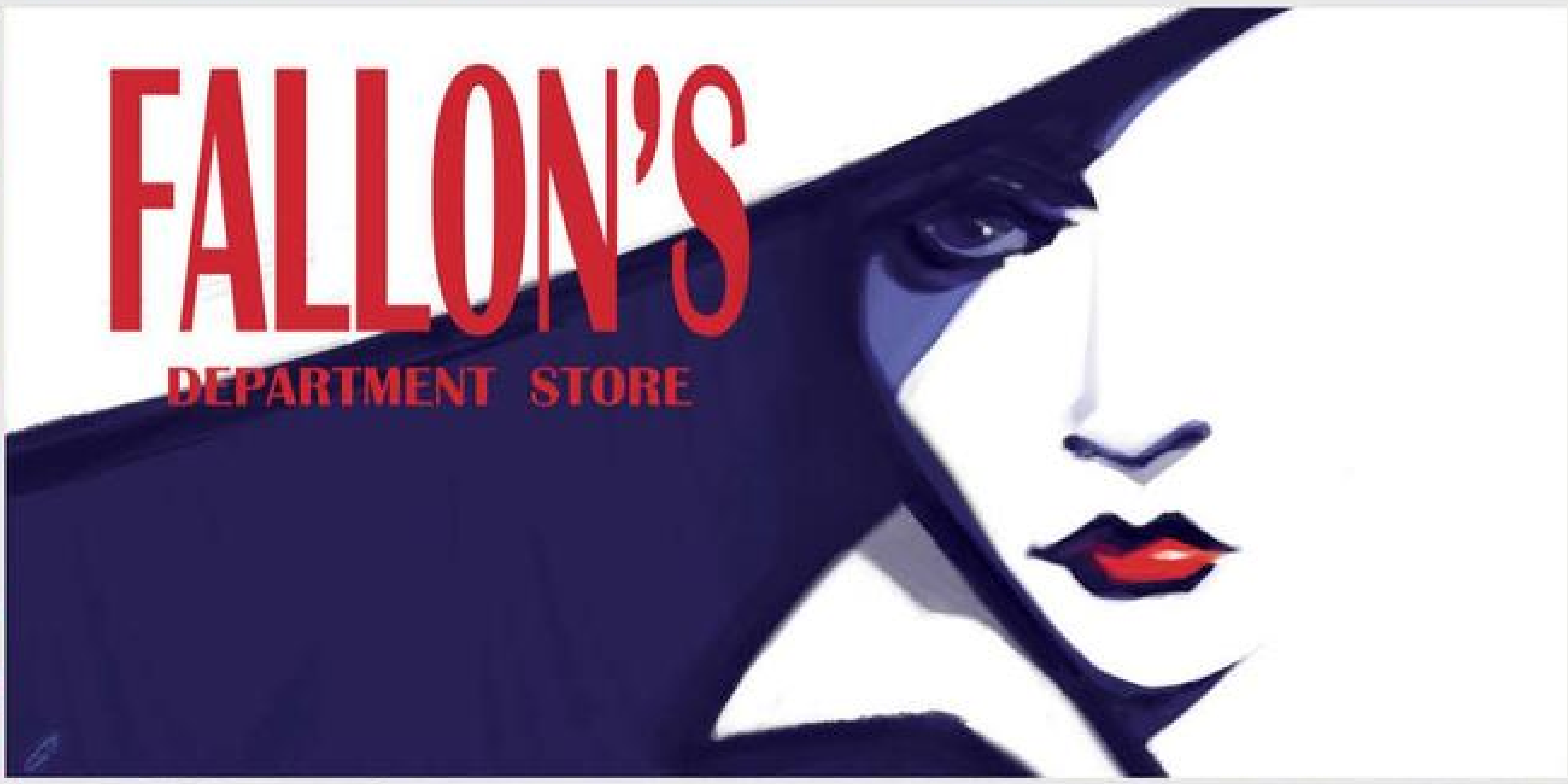


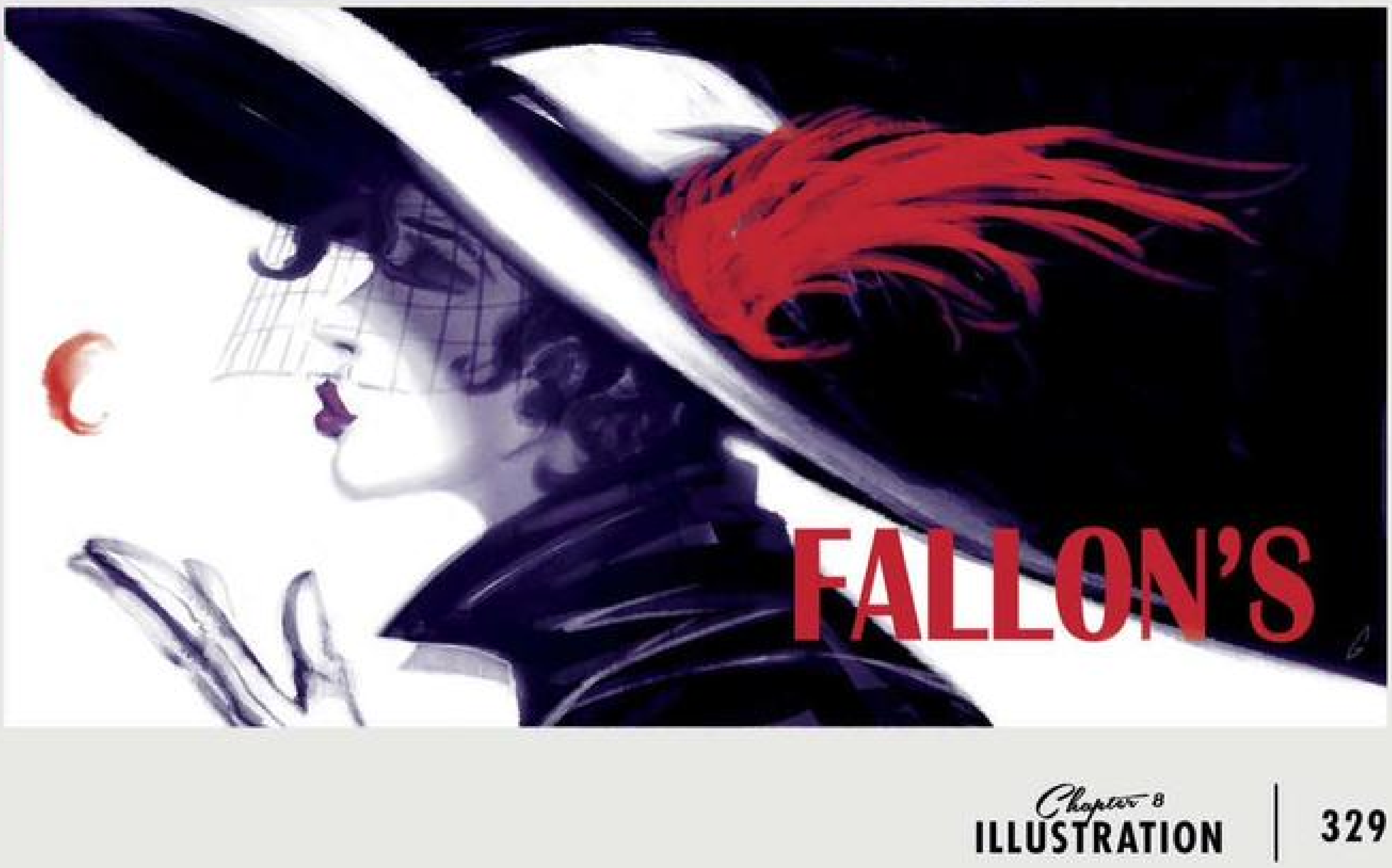
YOUR COUNTRY NEEDS YOU!
ENLIST !


GNN
THE Silver Shroud
THE SILVER SHROUD NEEDS YOU!
TUNE INTO CHANNEL 314
GNN
THE Silver Shroud NEEDS YOU!
TUNE INTO CHANNEL 314
GNN
TUNE INTO CHANNEL 314
THE SILVER SHROUD NEEDS YOU!
GNN
THE SILVER SHROUD NEEDS YOU!
TUNE INTO CHANNEL 314
THE Silver Shroud
NEEDS YOU!
GNN
NE INTO CHANNEL 314
Best wishes
The Silver Shroud!


Mr. Handy
MAN'S BEST FRIEND. REINVENTED.


FALLON'S


FALLON'S
DEPARTMENT STORE


FALLON'S

DESKTOP EDITION

BOSTON BUGLE

GRAYGARDEN

XalluciGEN

PUBLICK ◆ OCCURRENCES

General Atomics Galleria

ARCJET SYSTEMS

JALBERT BROTHERS DISPOSAL

Walden Pond GIFT SHOP

EASY CITY DOWNS

EASY CITY DOWNS
RACETRACK & CLUBHOUSE

Walden Pond
GIFT SHOP

Amelia Espresso

GREASY GEAR clock repair

FAMILY OWNED SINCE 2055
Ciampa's ANTIQUES
COLLECTIBLES AND RARE ANTIQUITIES

Shucky's CLAMS

Ruffo's Bakery
Specializing in Wedding Cakes
Cannoli by the Dozen

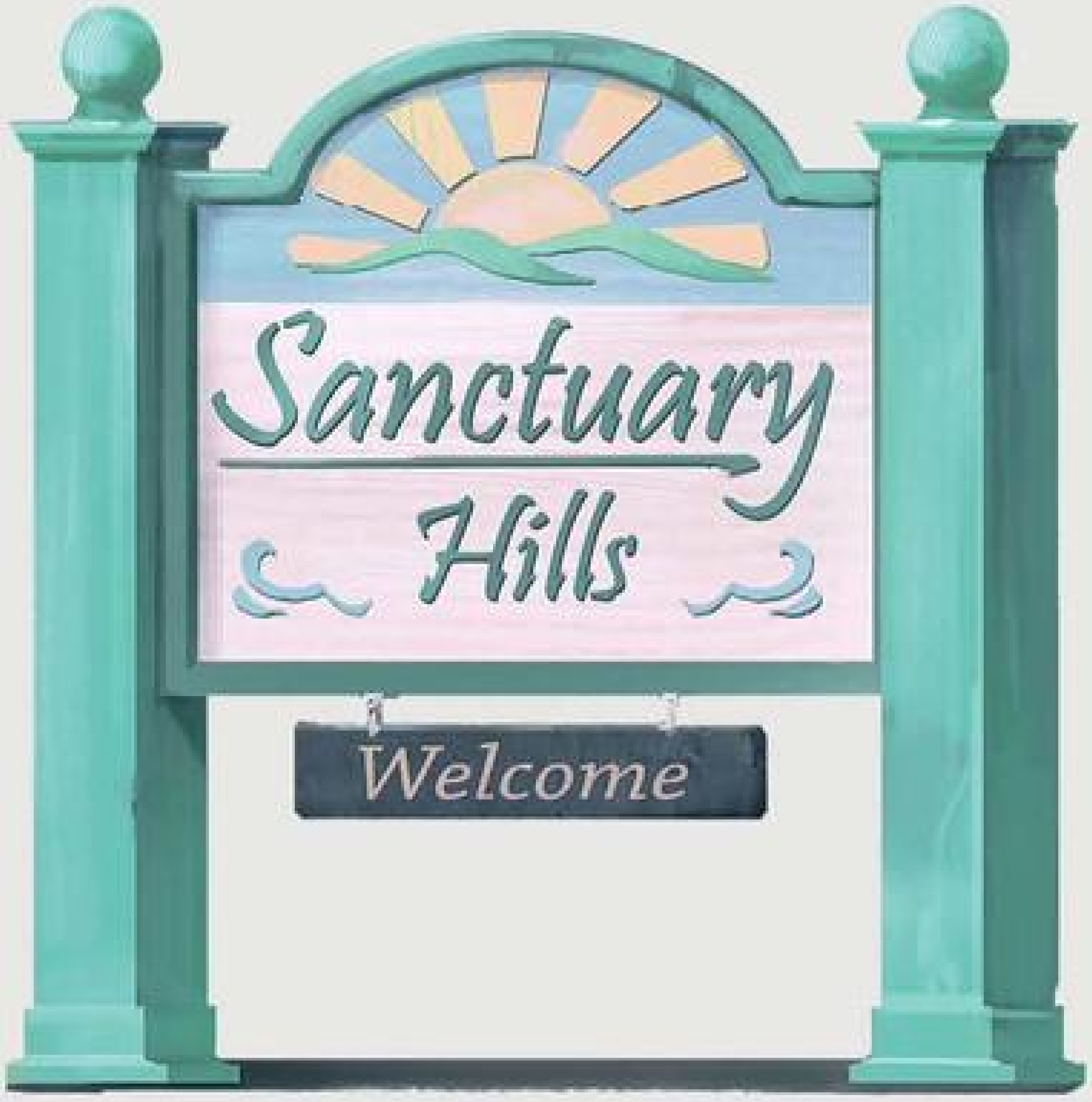
WELCOME TO
JAMAICA PLAIN
CITY OF BOSTON

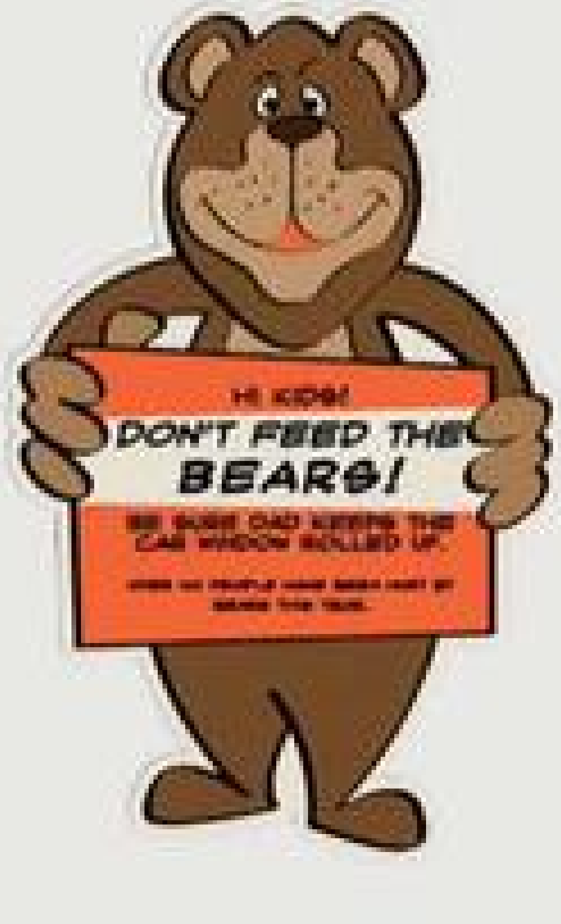
JAMAICA PLAINS
BOSTON, MASSACHUSETTS

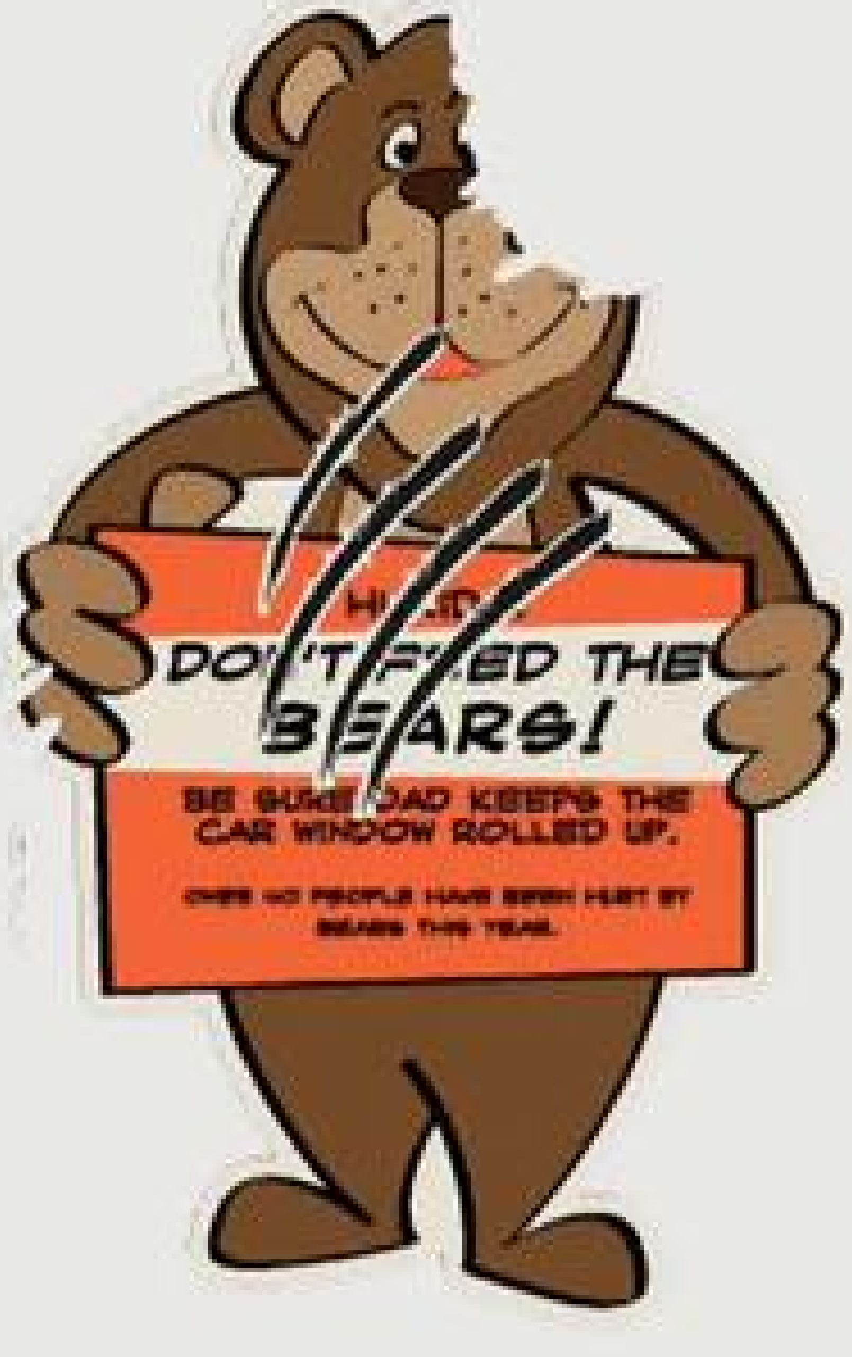
SINCE 2042
WILSON
ATOMATOYS

WICKED SHIPPING

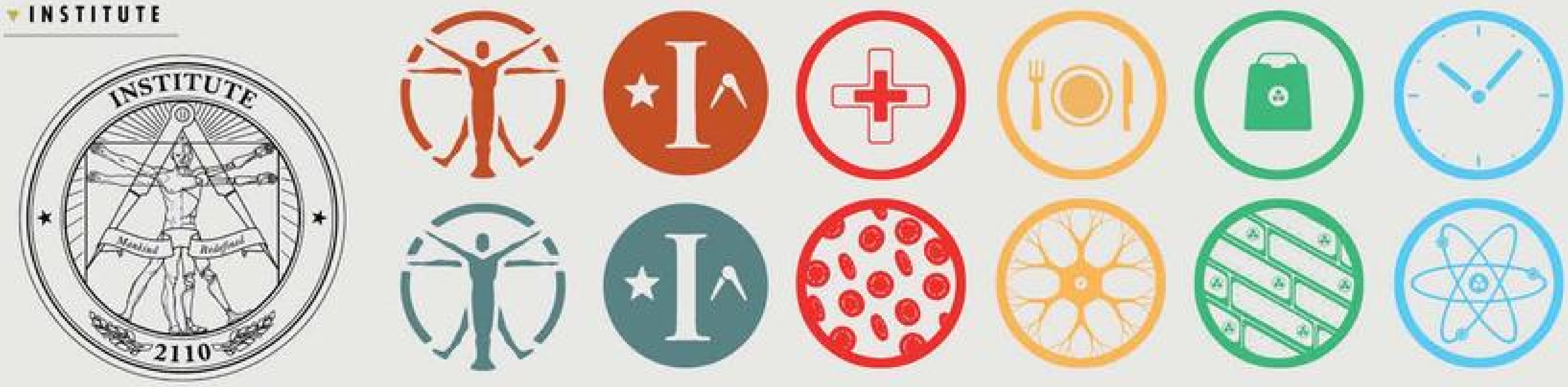
Sardinia Sun Fine Wines


Sanctuary Hills
Welcome

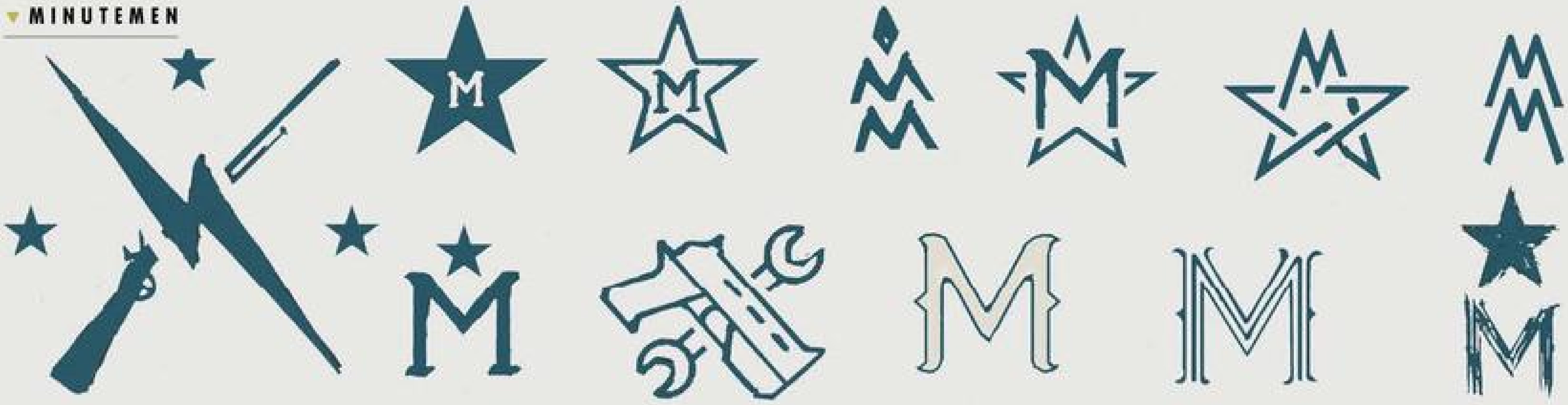

HI KIDS!
DON'T FEED THE BEARS!
BE SURE DAD KEEPS THE CAR WINDOW ROLLED UP.


DON'T FEED THE BEARS!
BE SURE DAD KEEPS THE CAR WINDOW ROLLED UP.

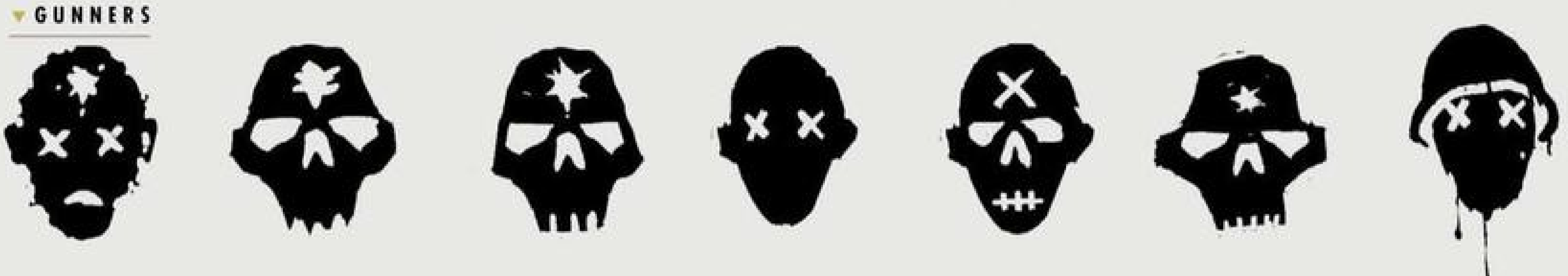
INSTITUTE


INSTITUTE
Mankind Redefined
2110

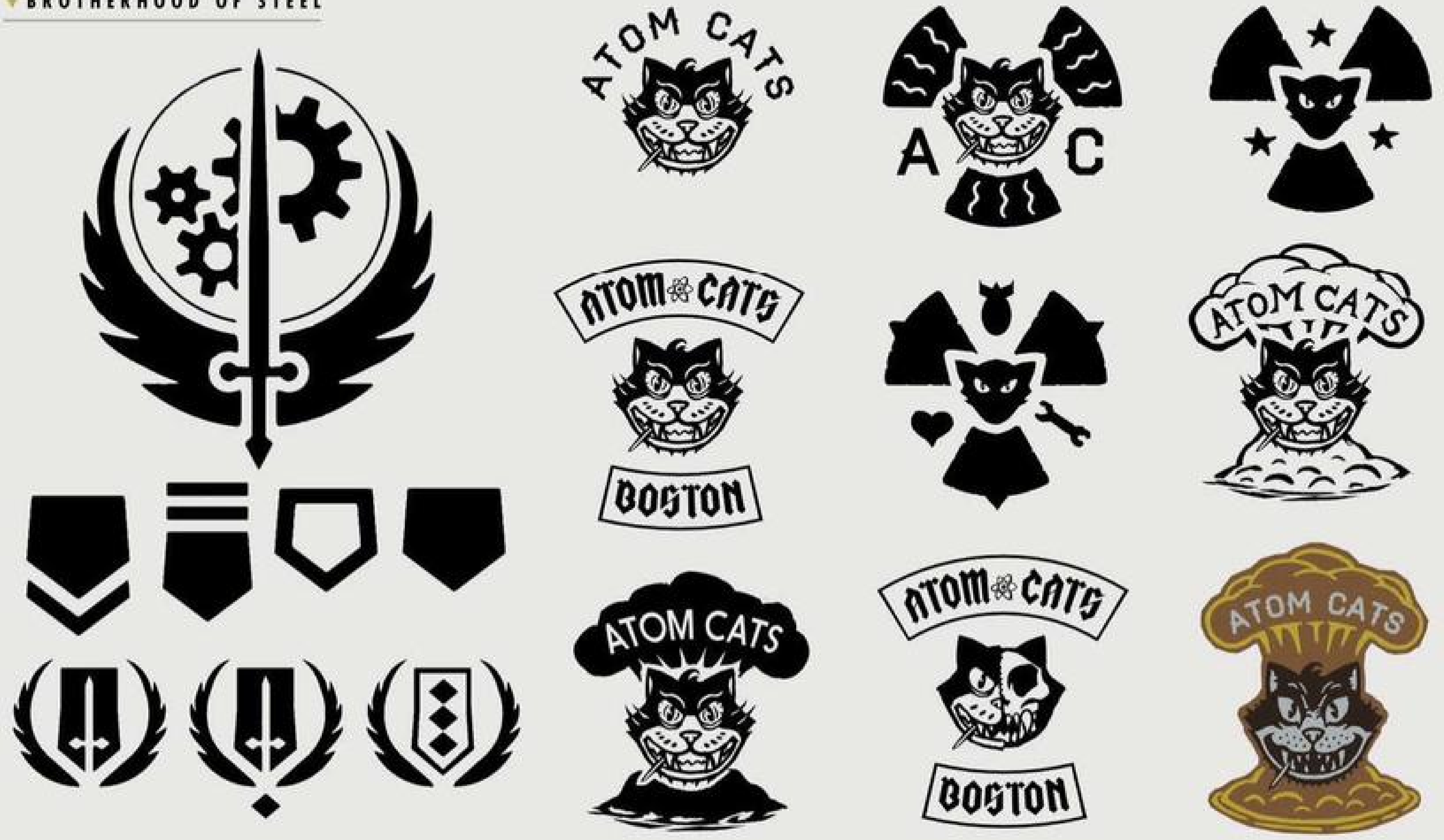
MINUTEMEN



GUNNERS



BROTHERHOOD OF STEEL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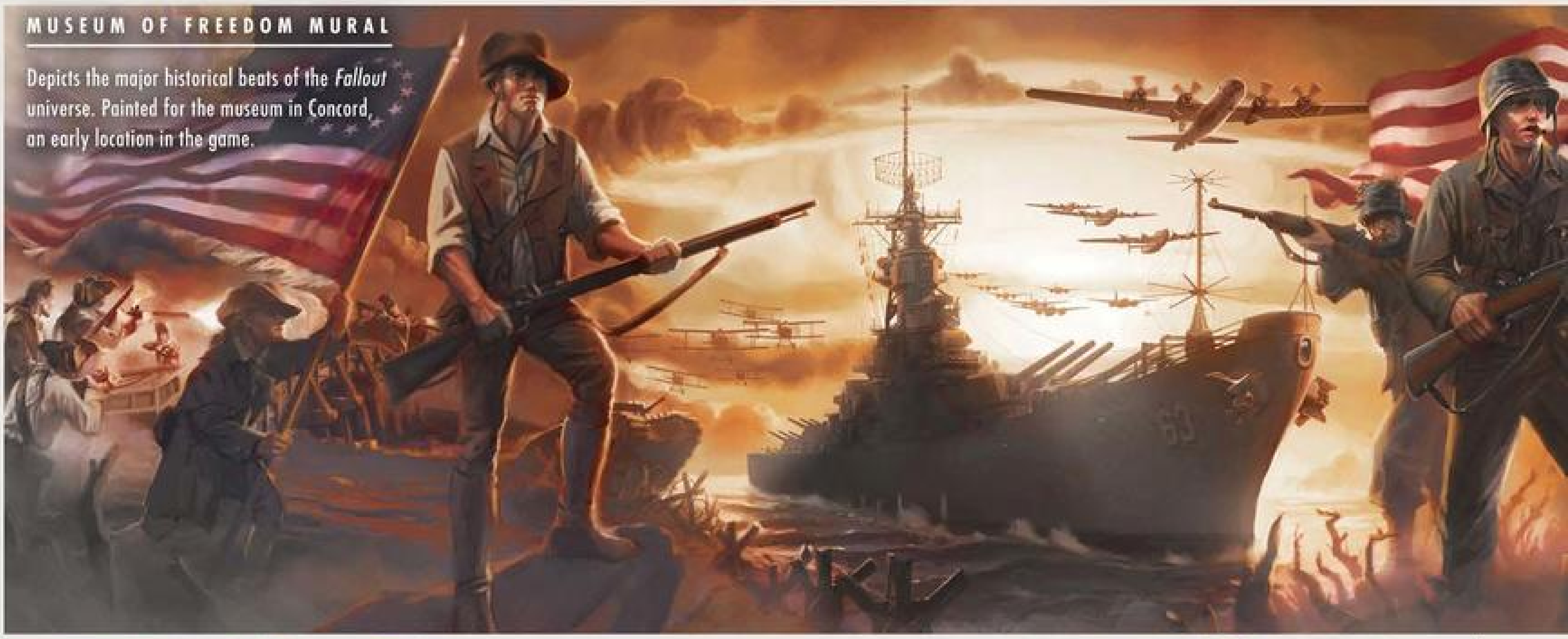
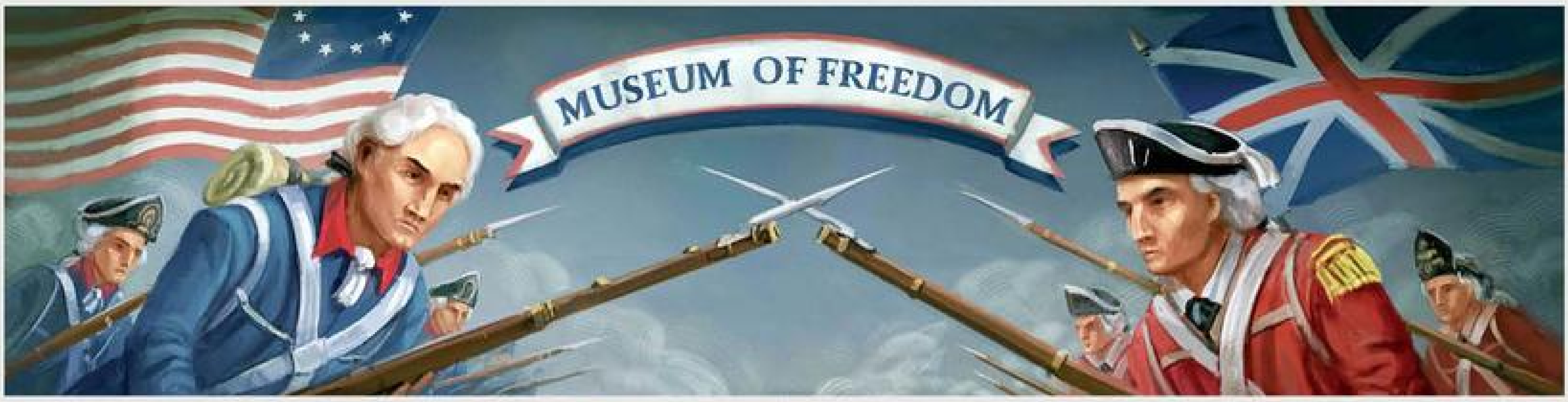
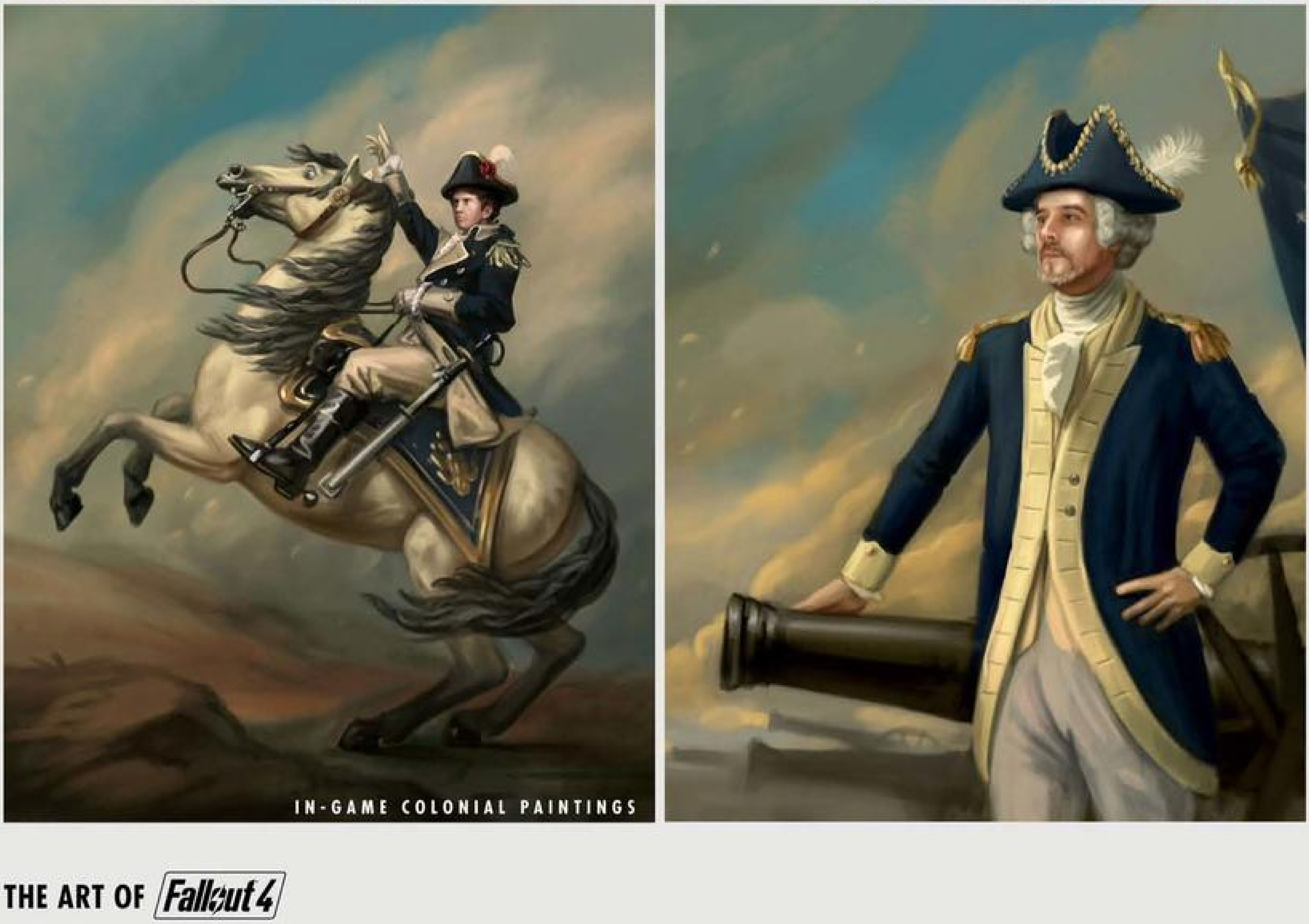


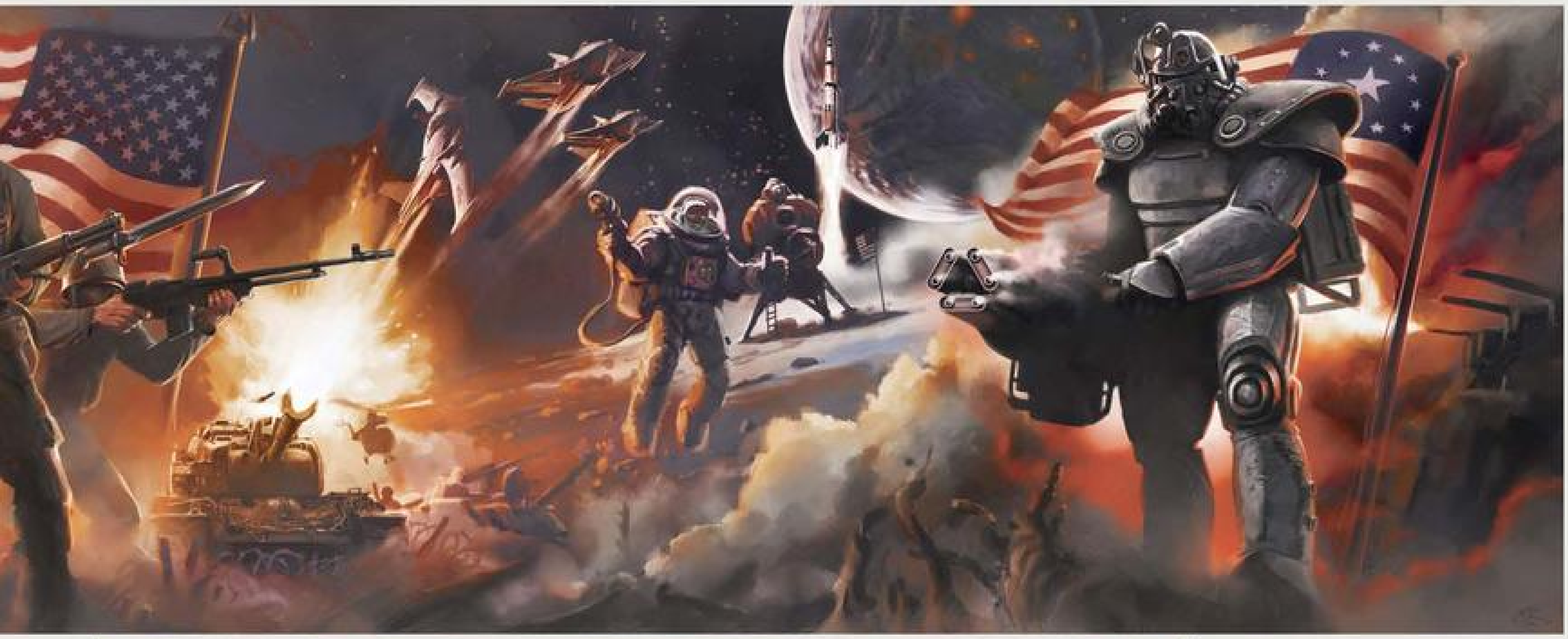
MUSEUM OF FREEDOM MURAL

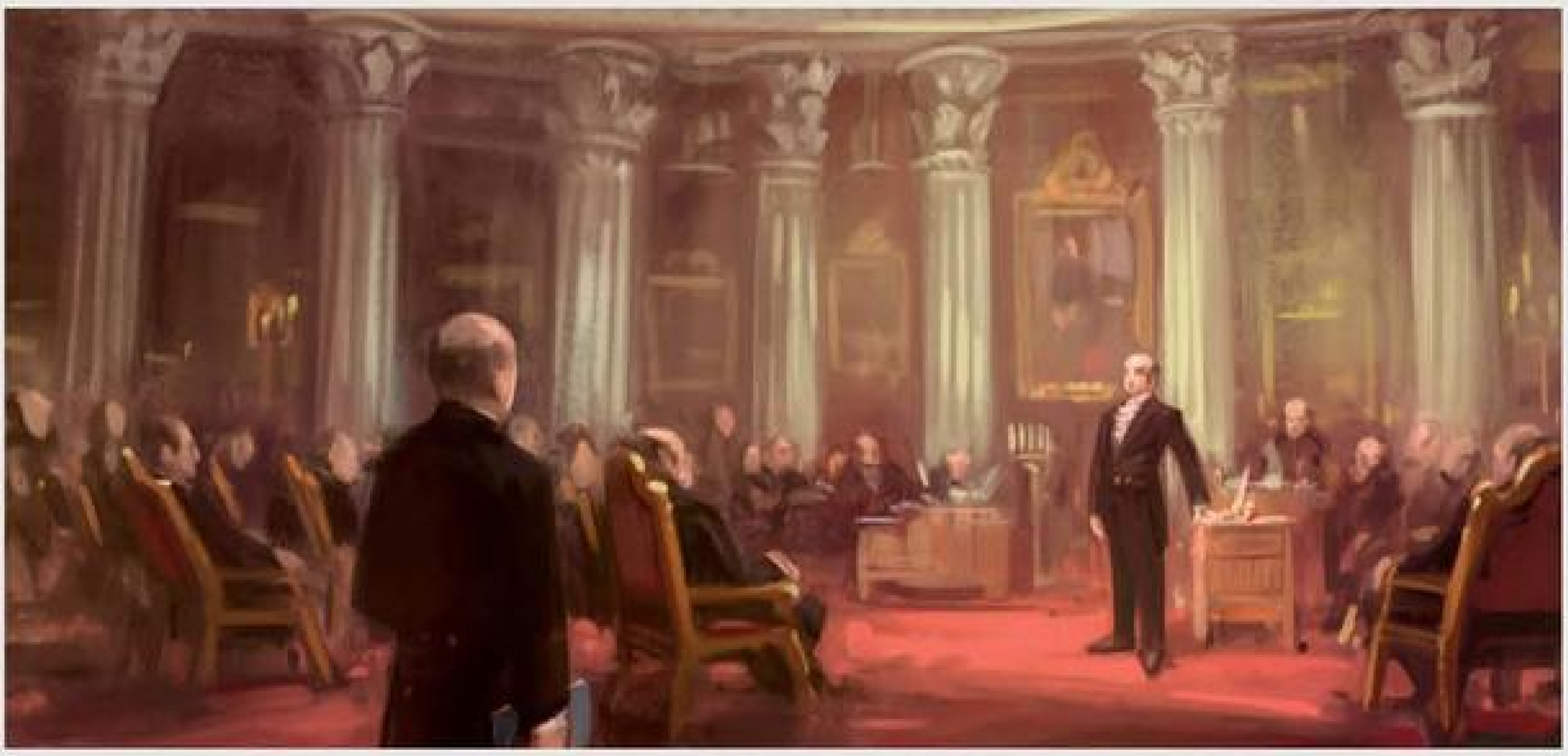
Depicts the major historical beats of the *Fallout* universe. Painted for the museum in Concord, an early location in the game.

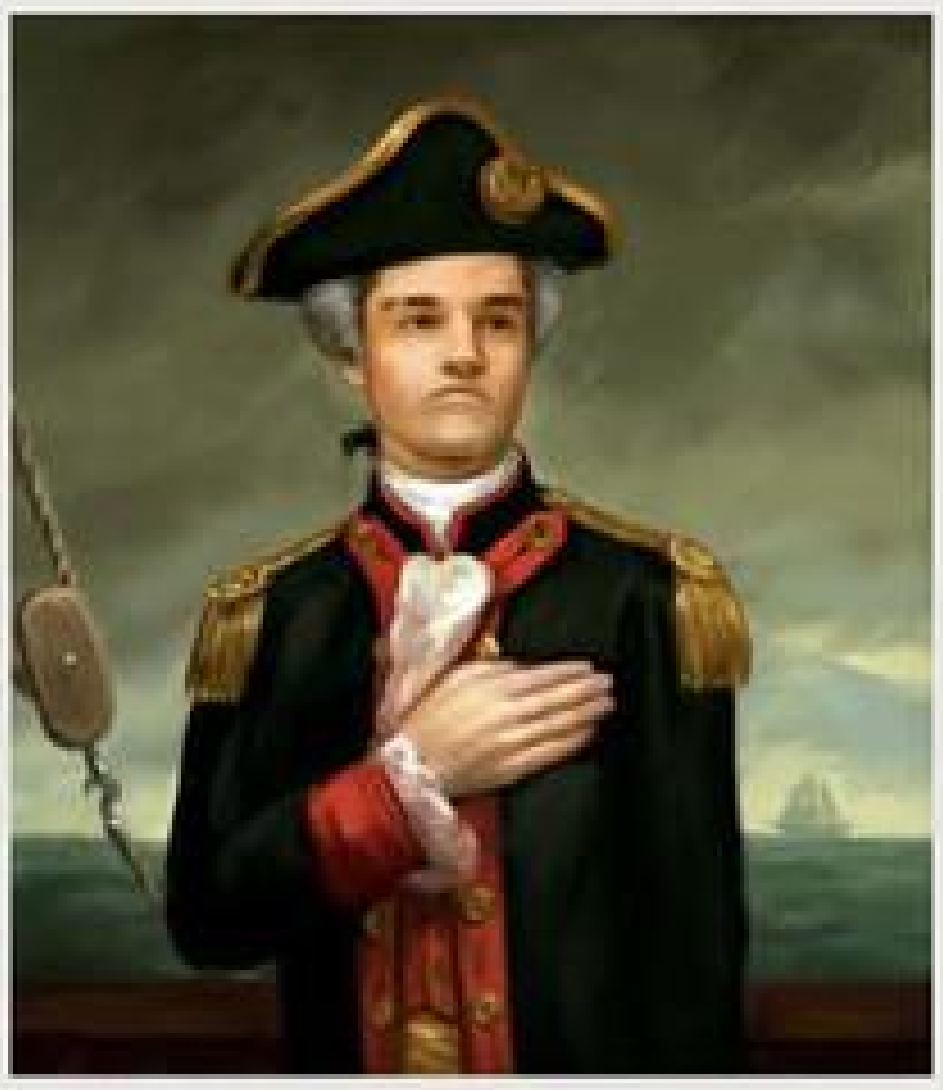


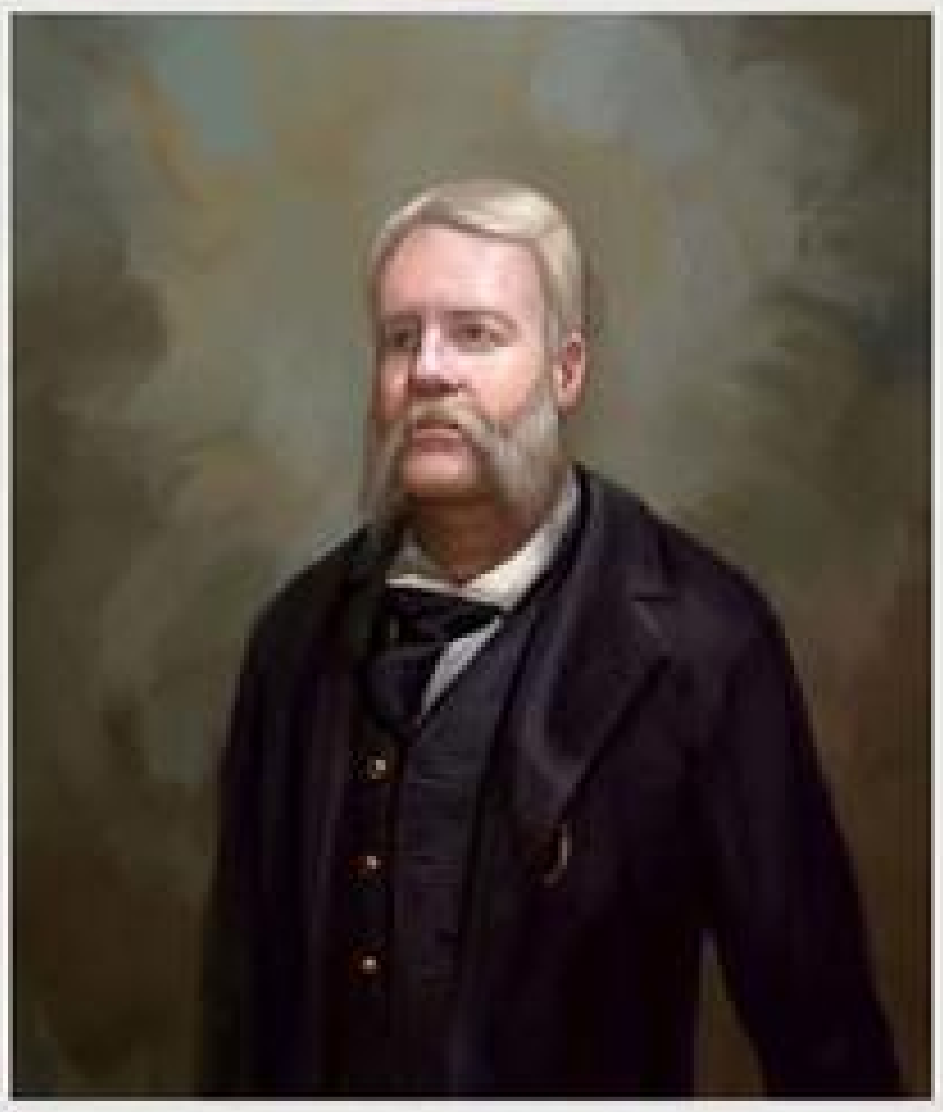


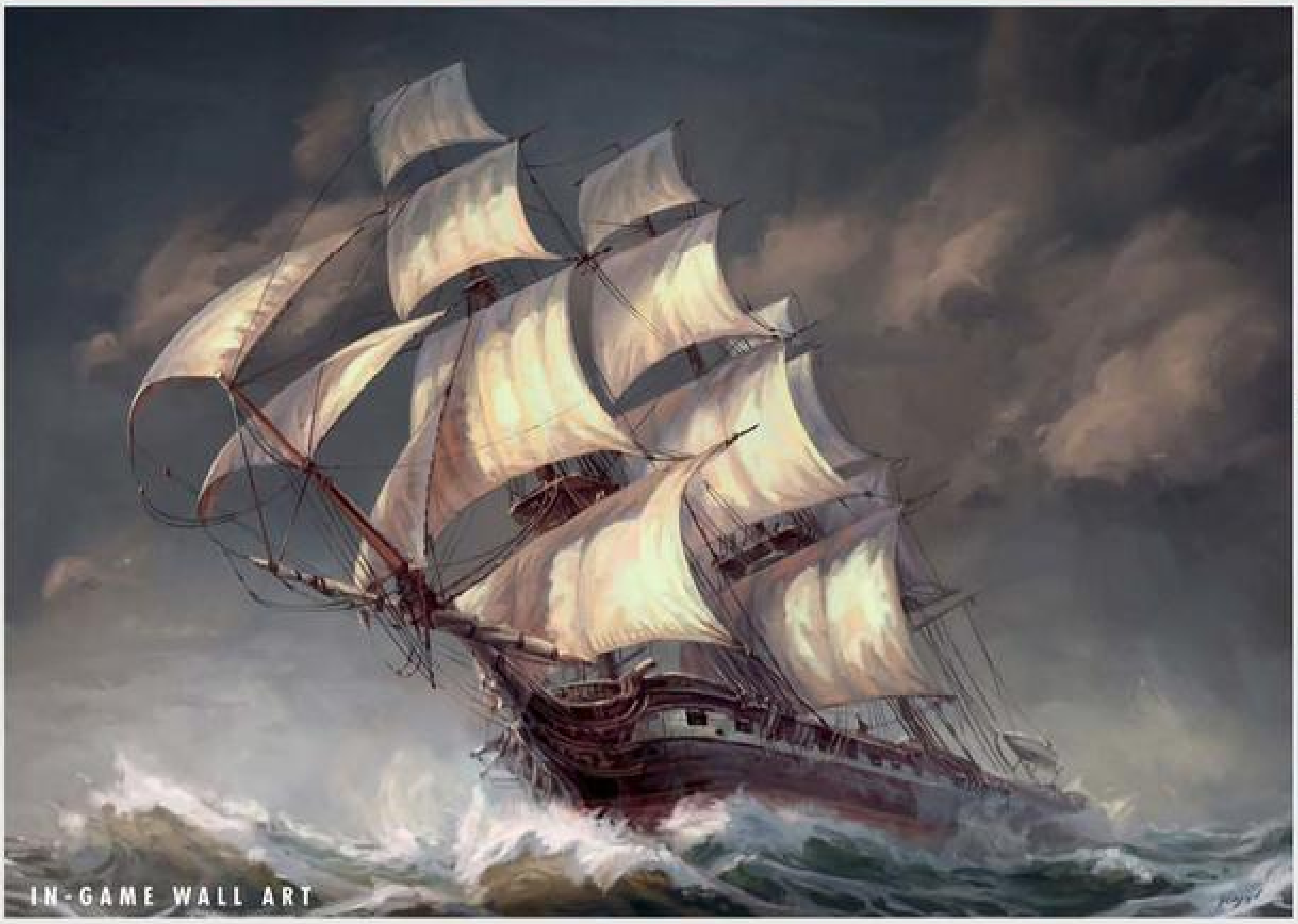
IN-GAME COLONIAL PAINTINGS



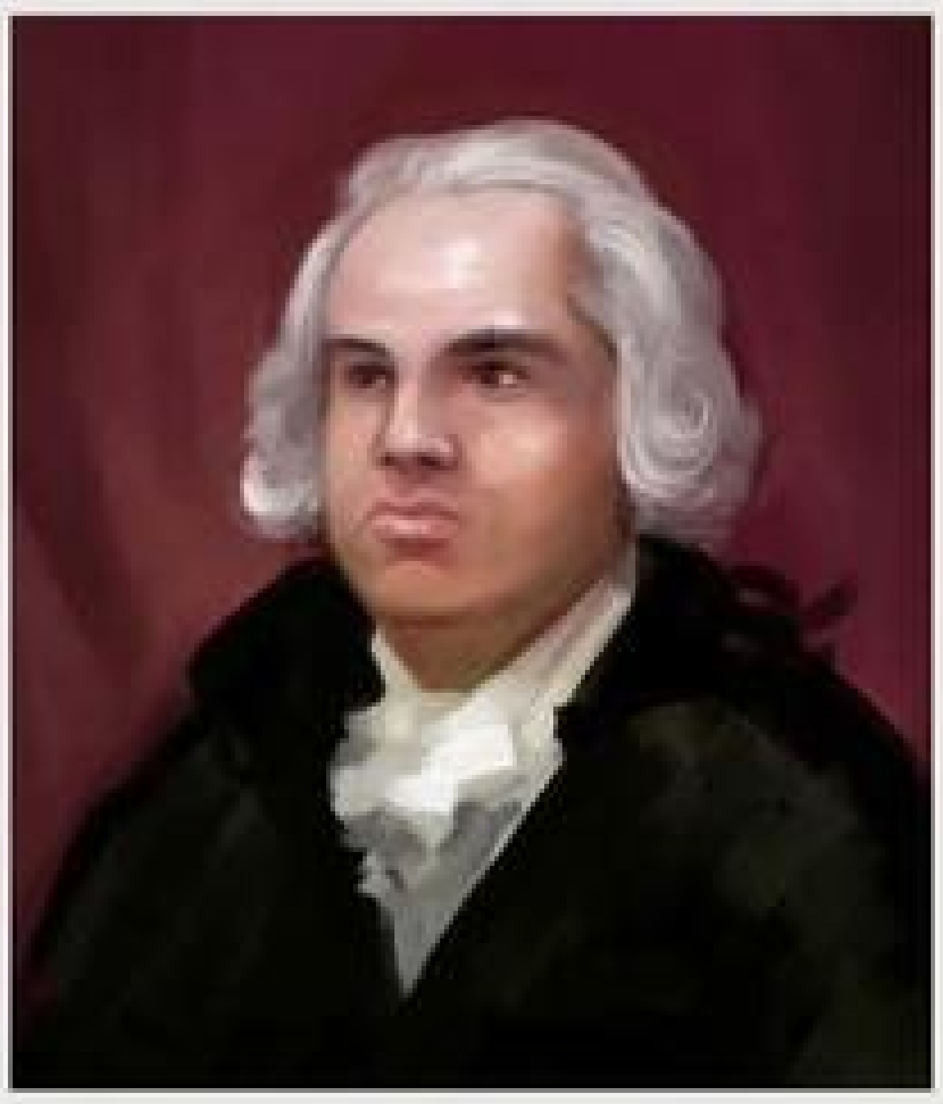


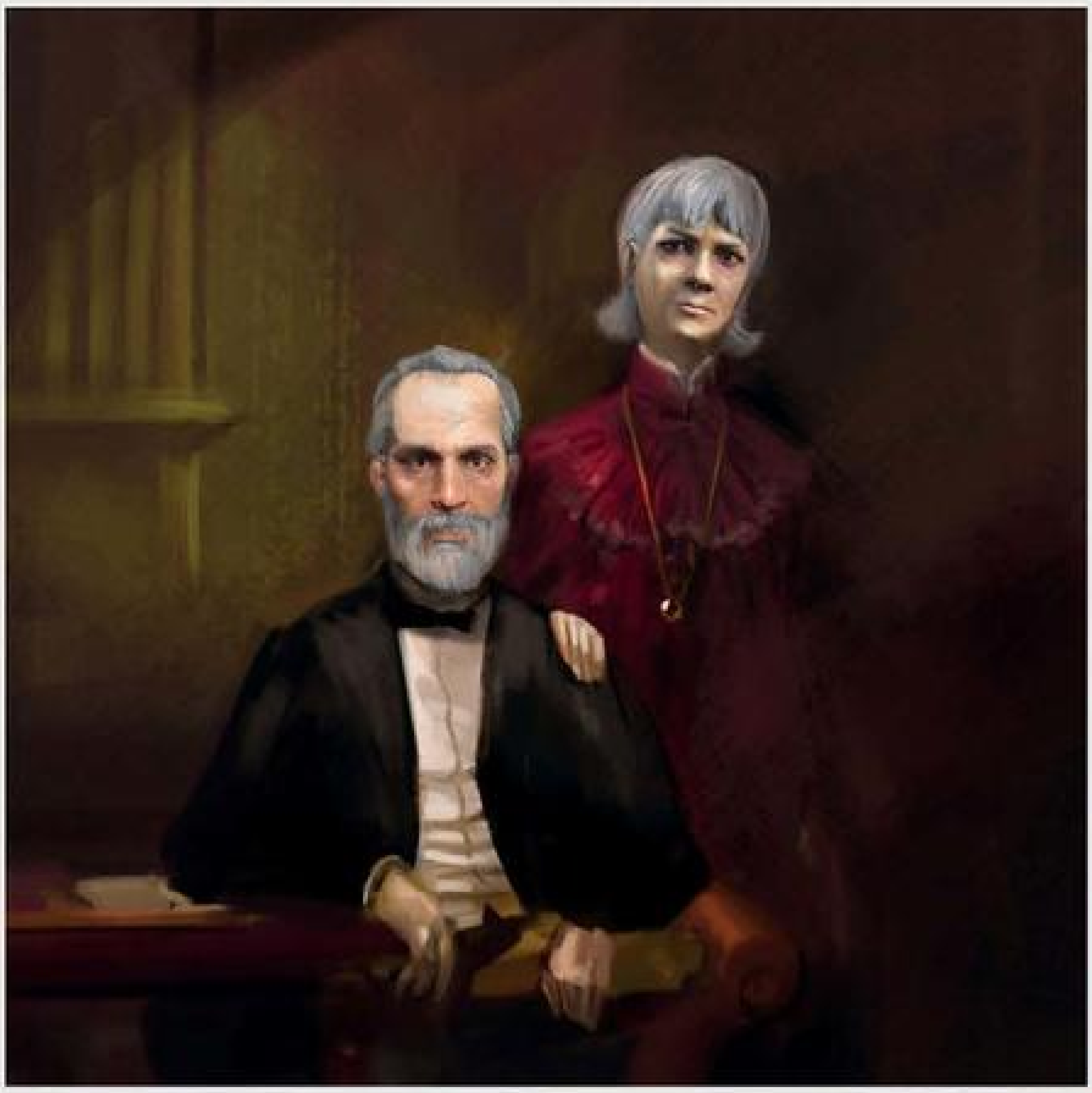


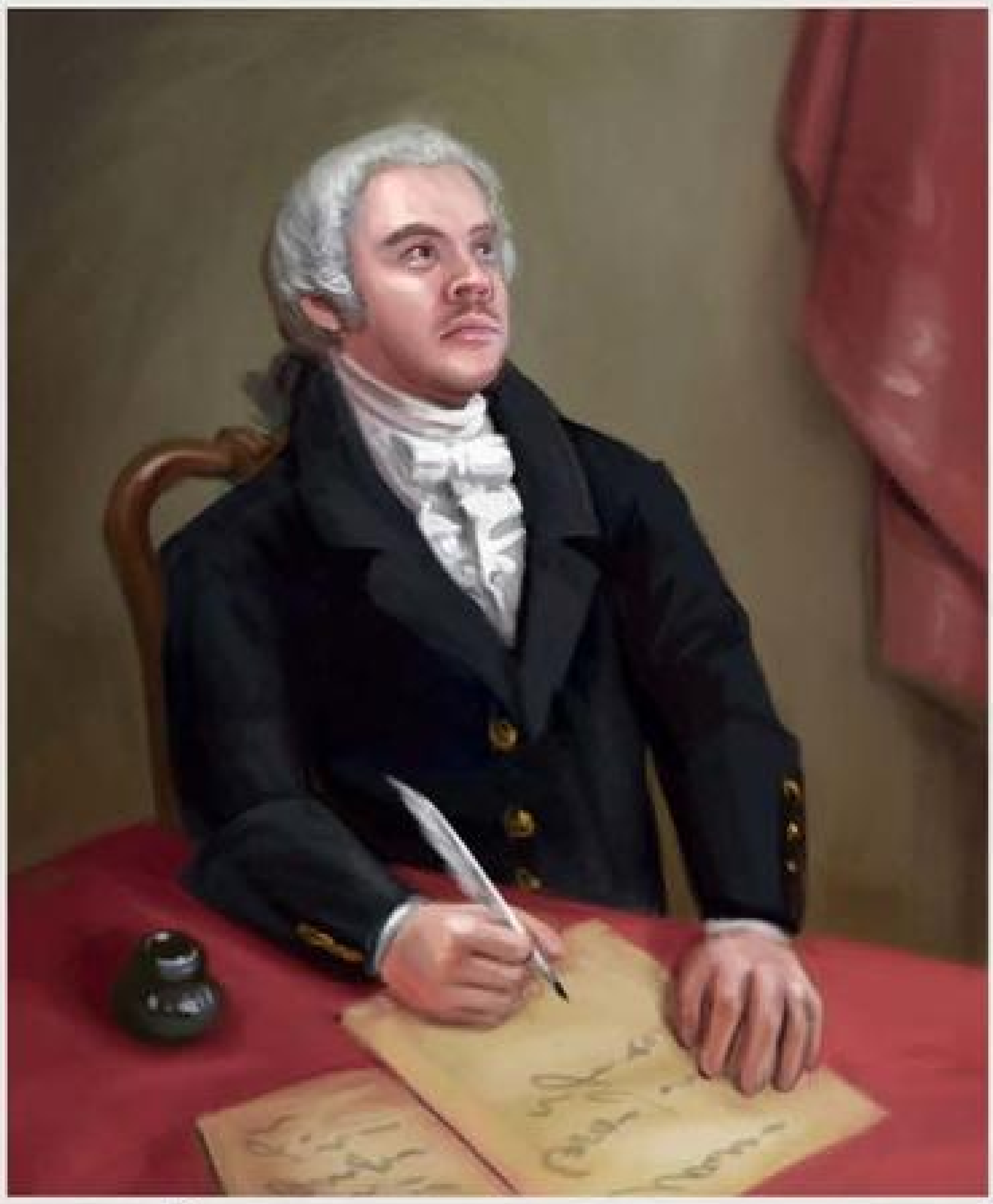


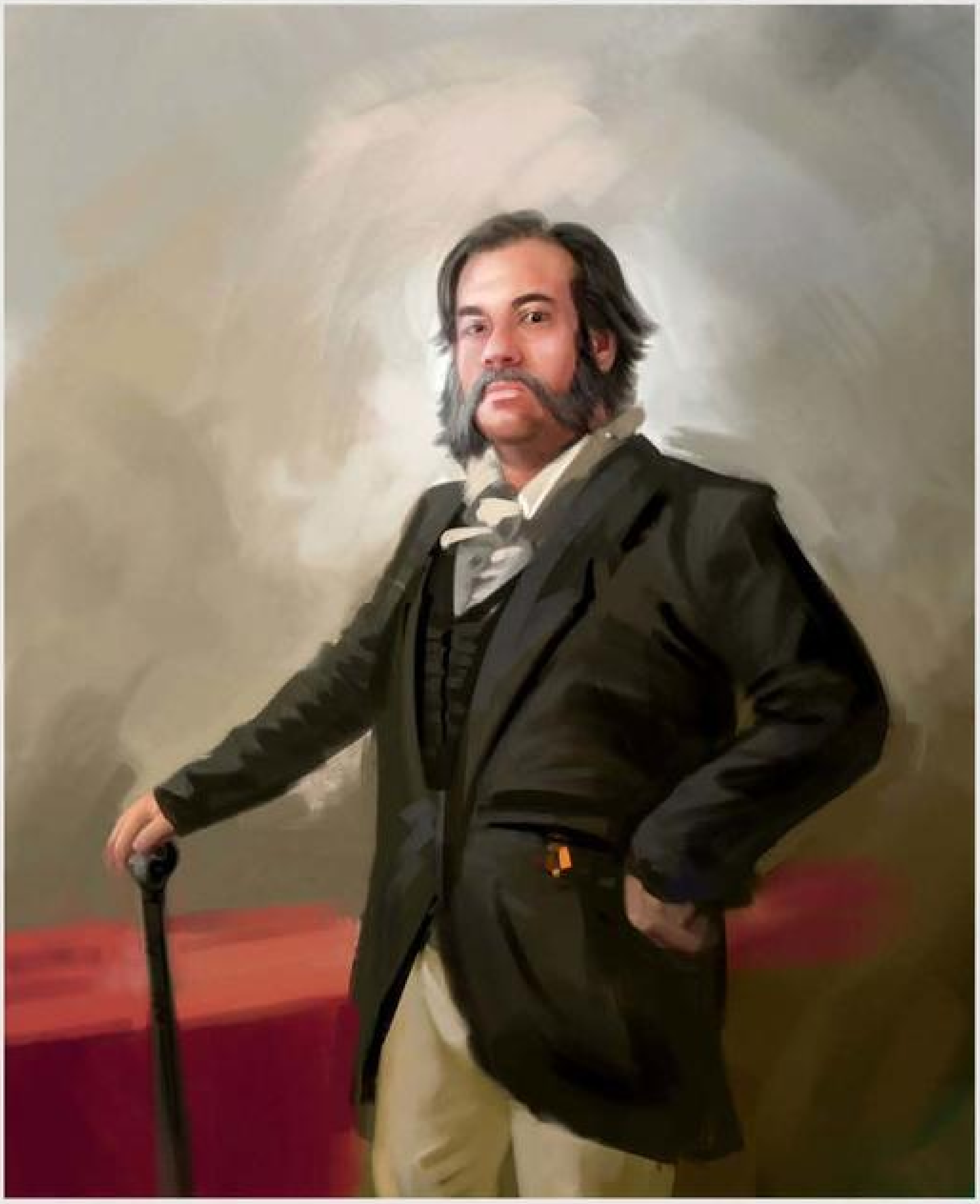


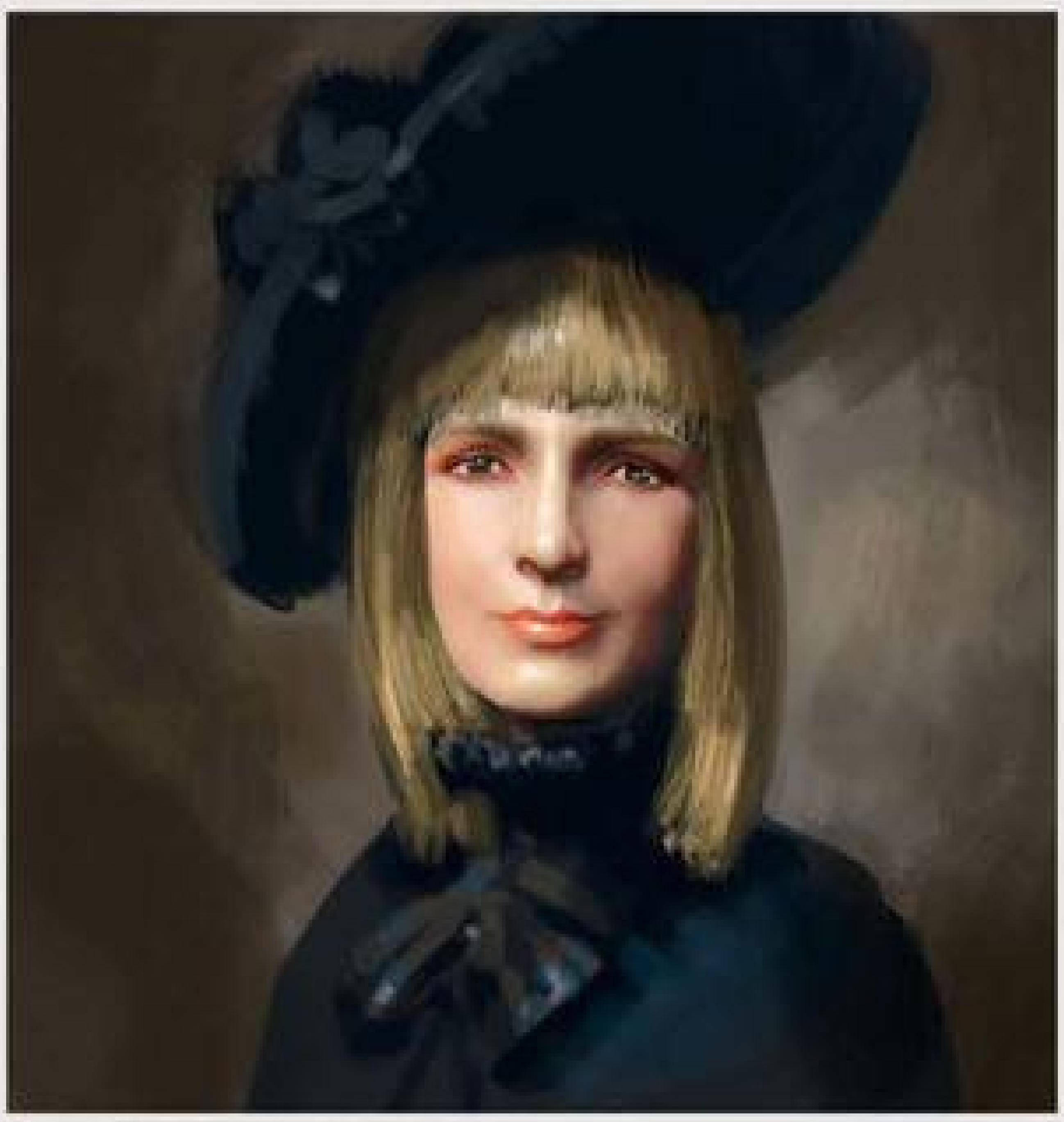
IN-GAME WALL ART

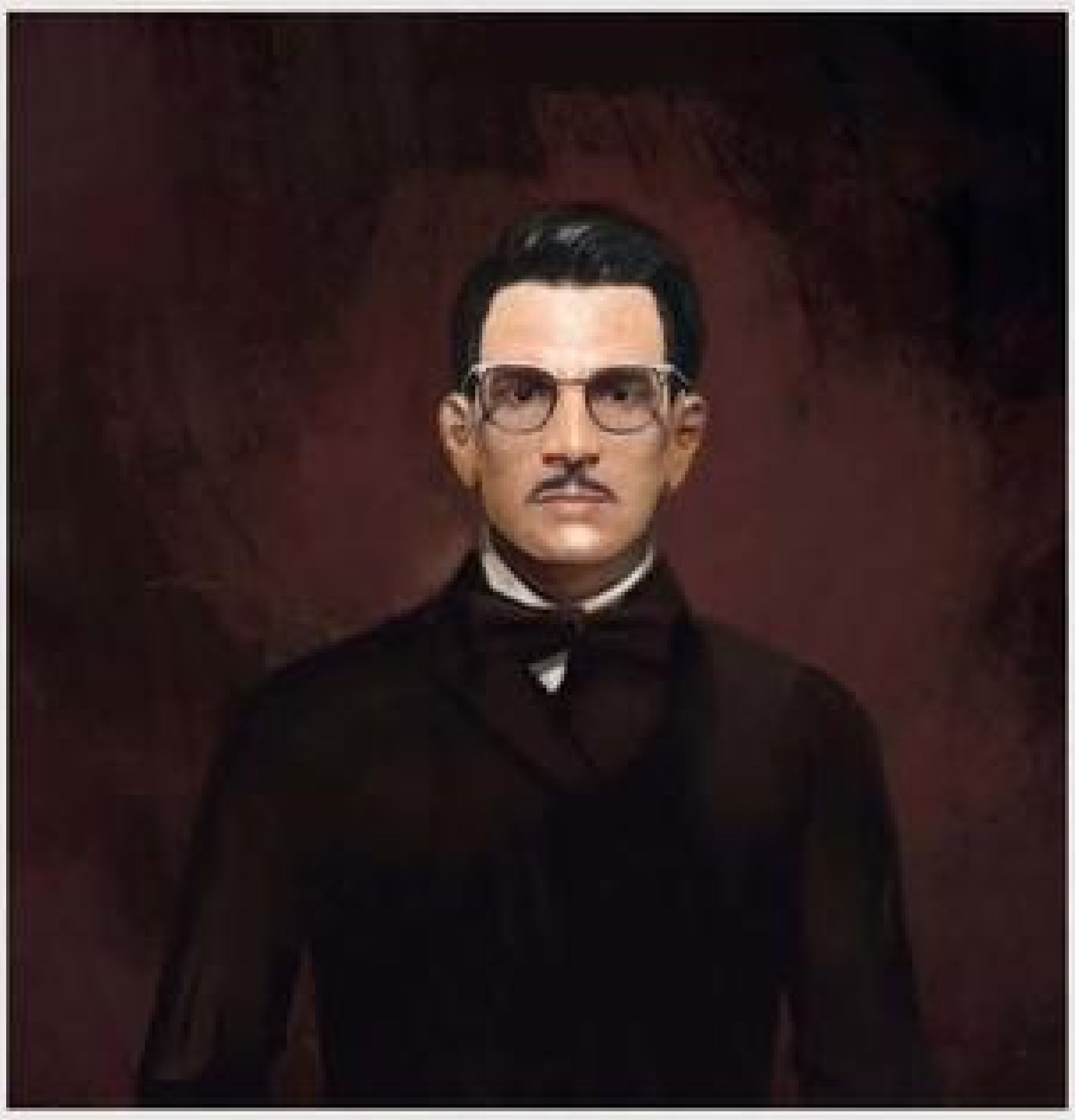


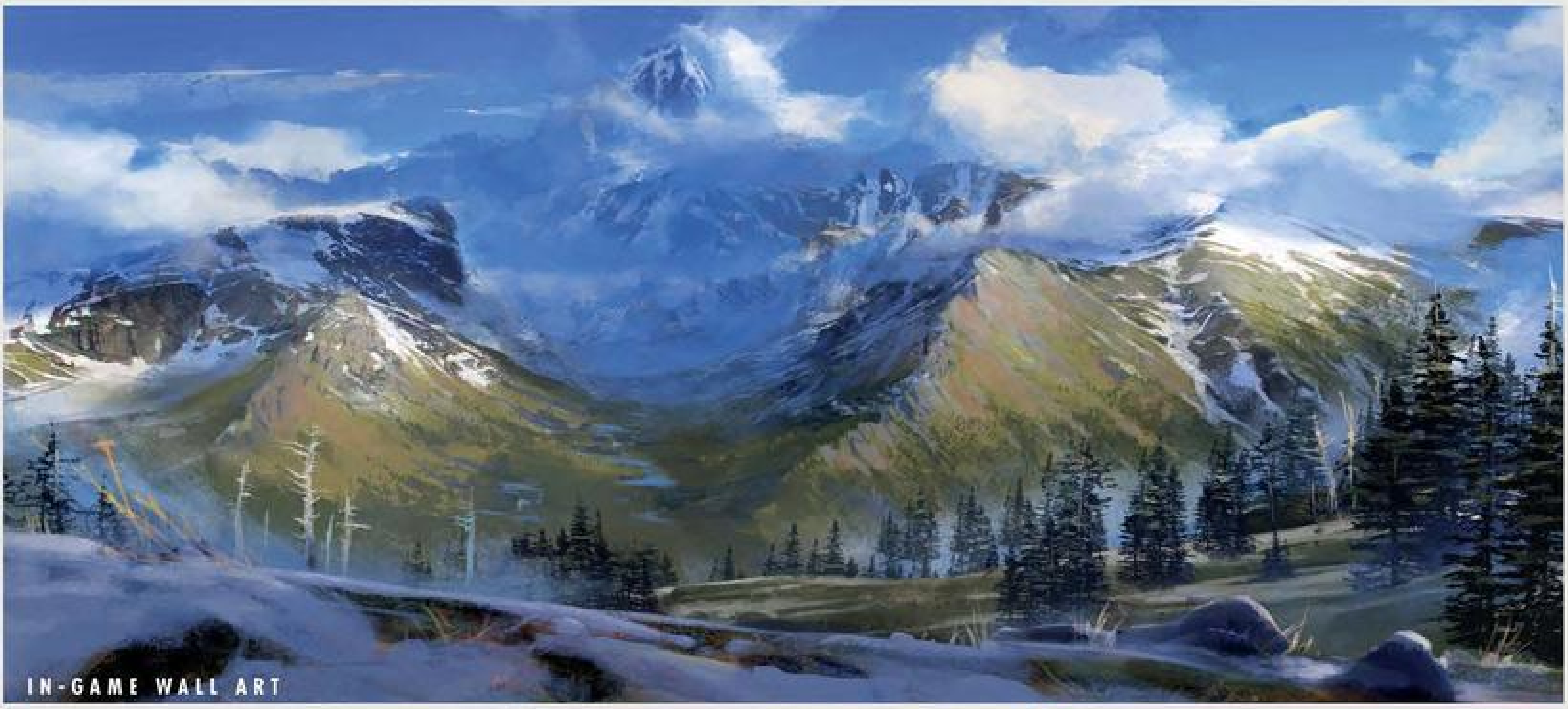




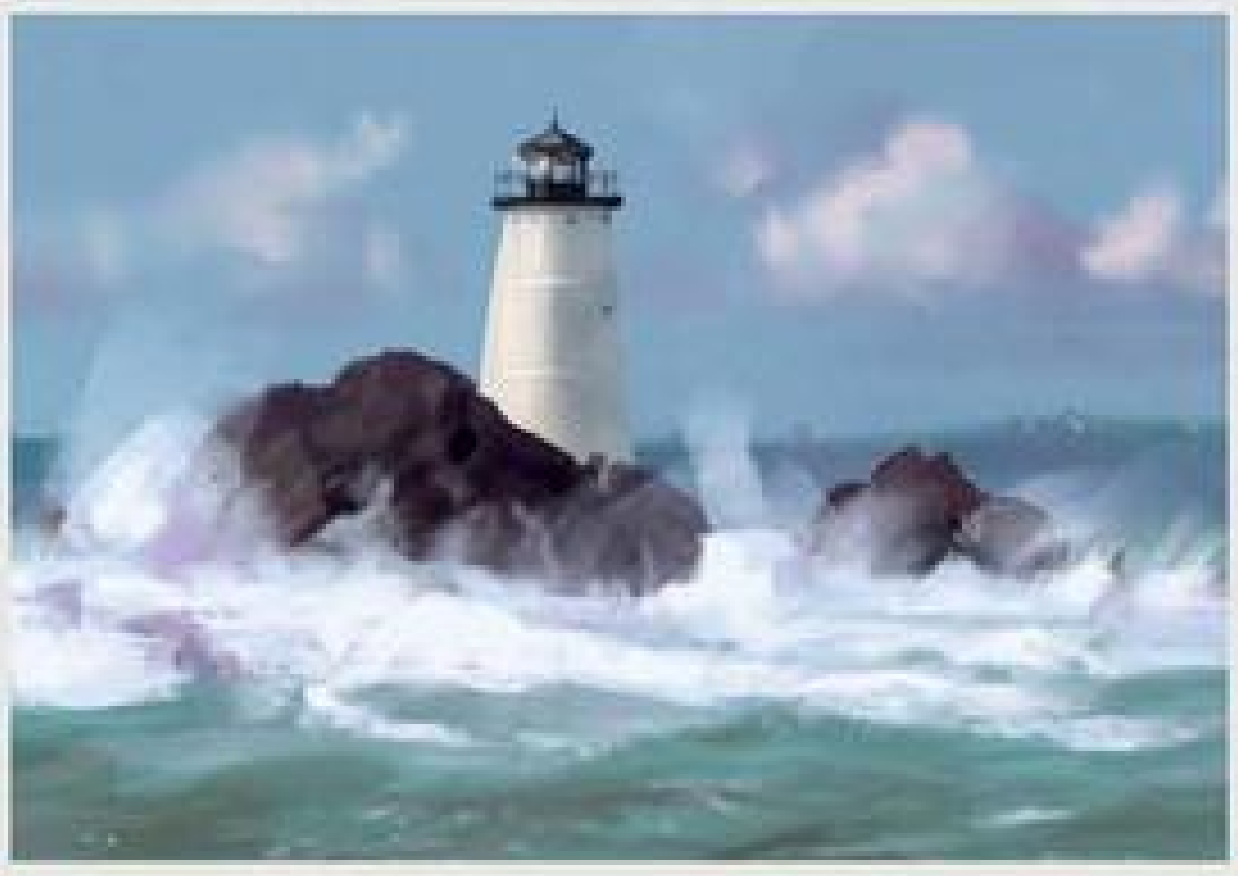


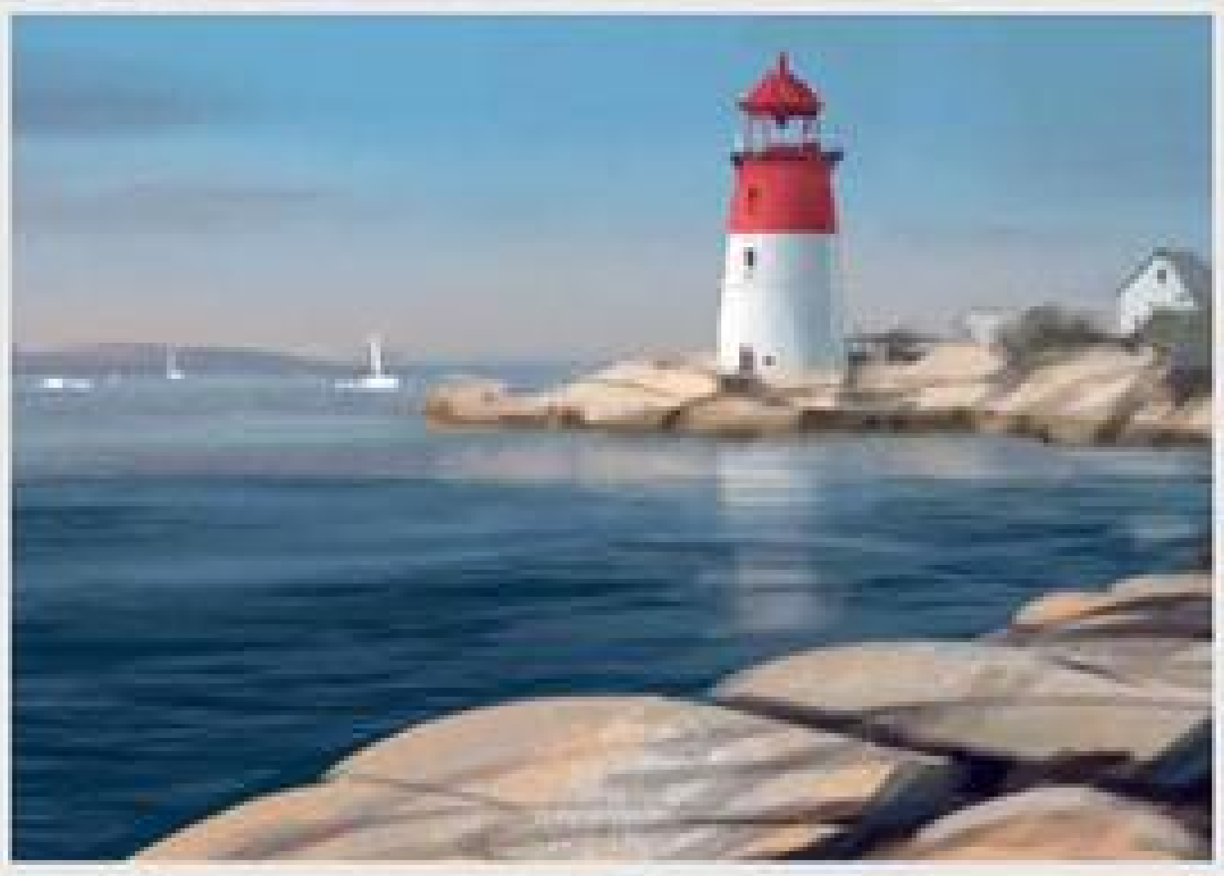


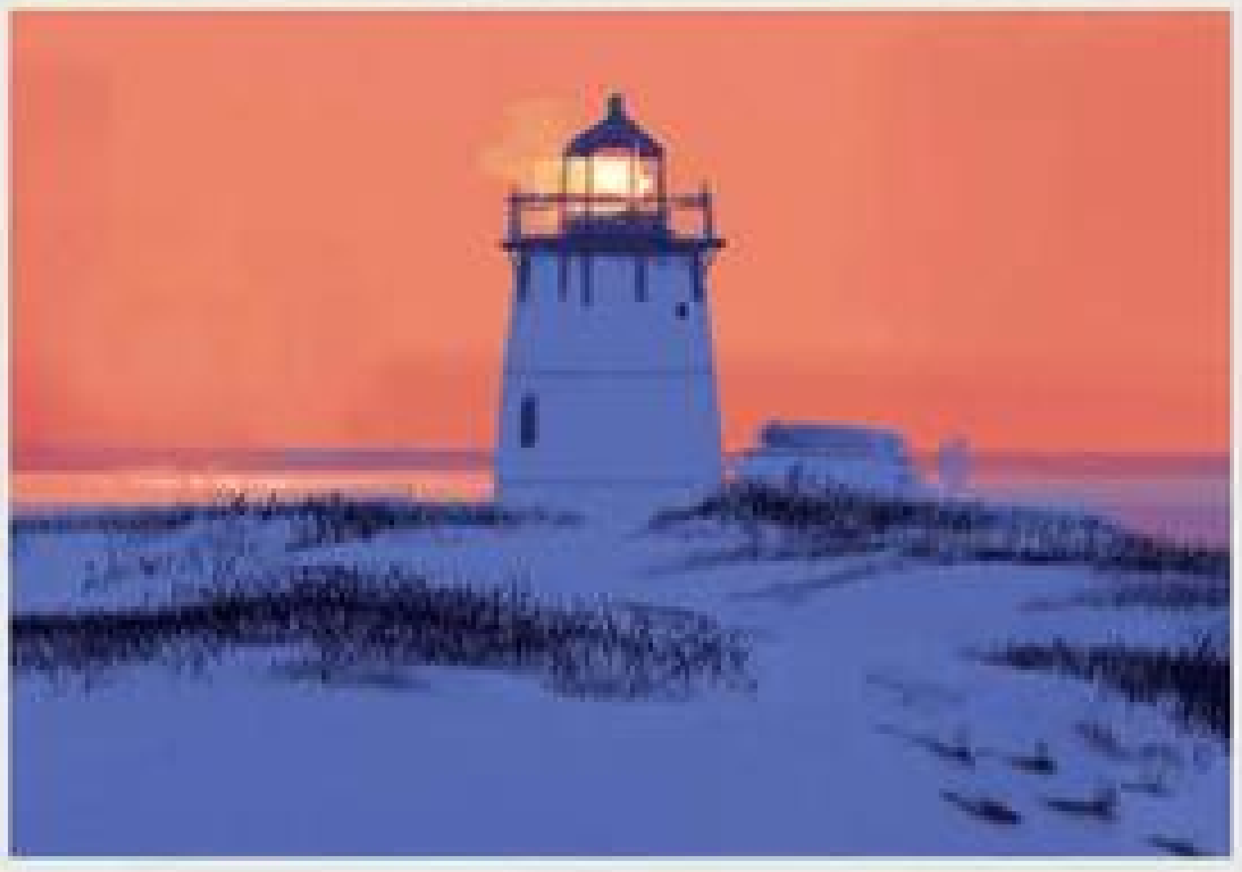


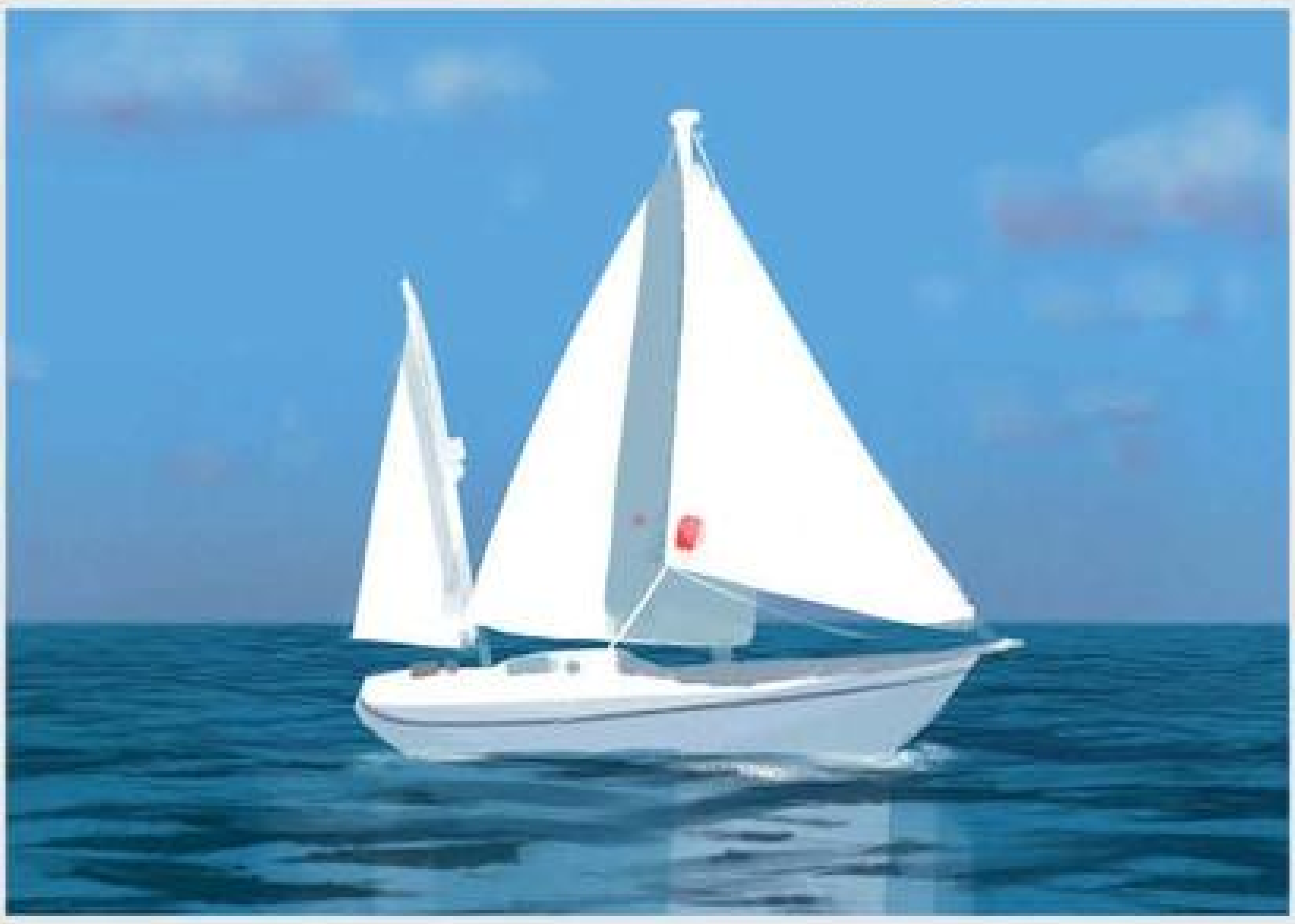


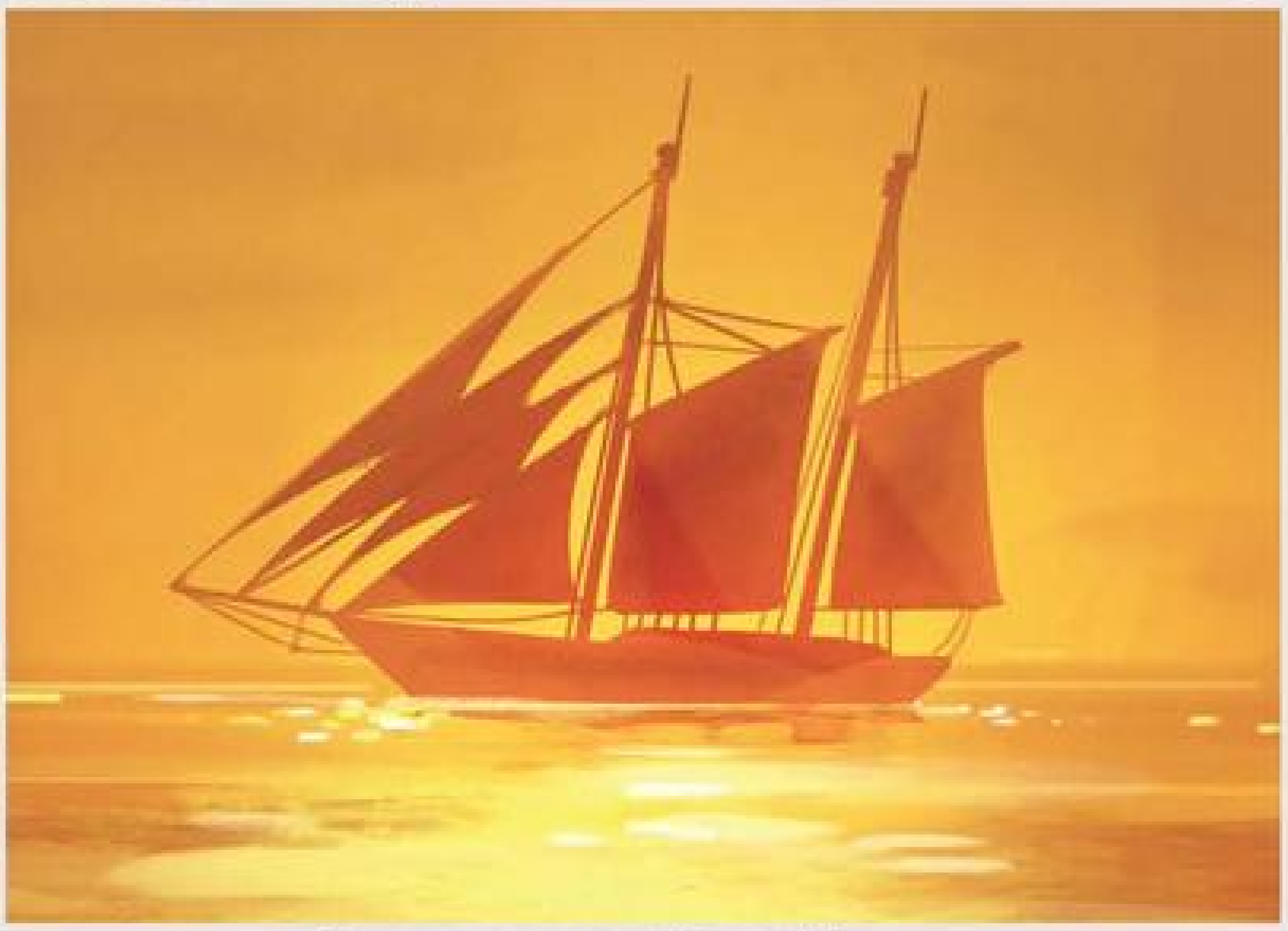
IN-GAME WALL ART

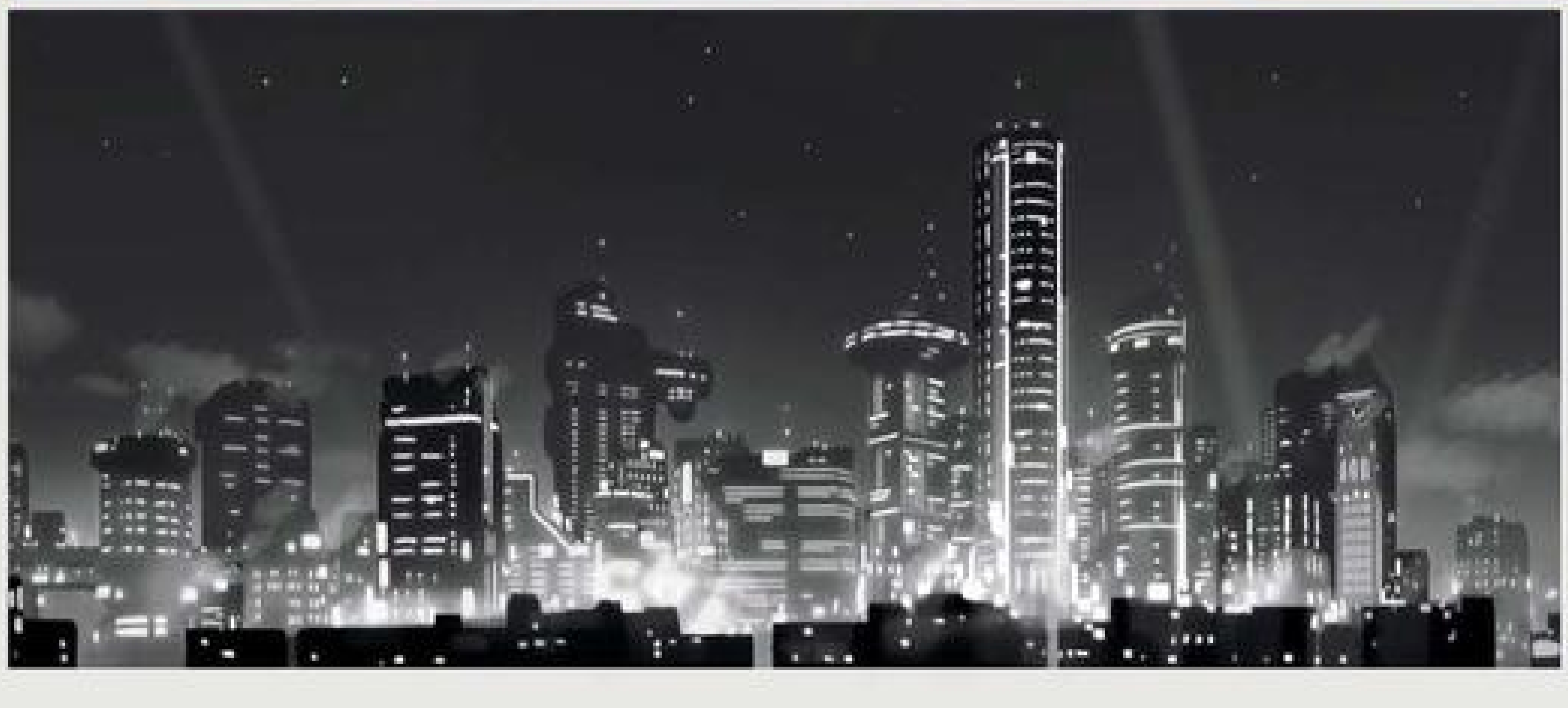


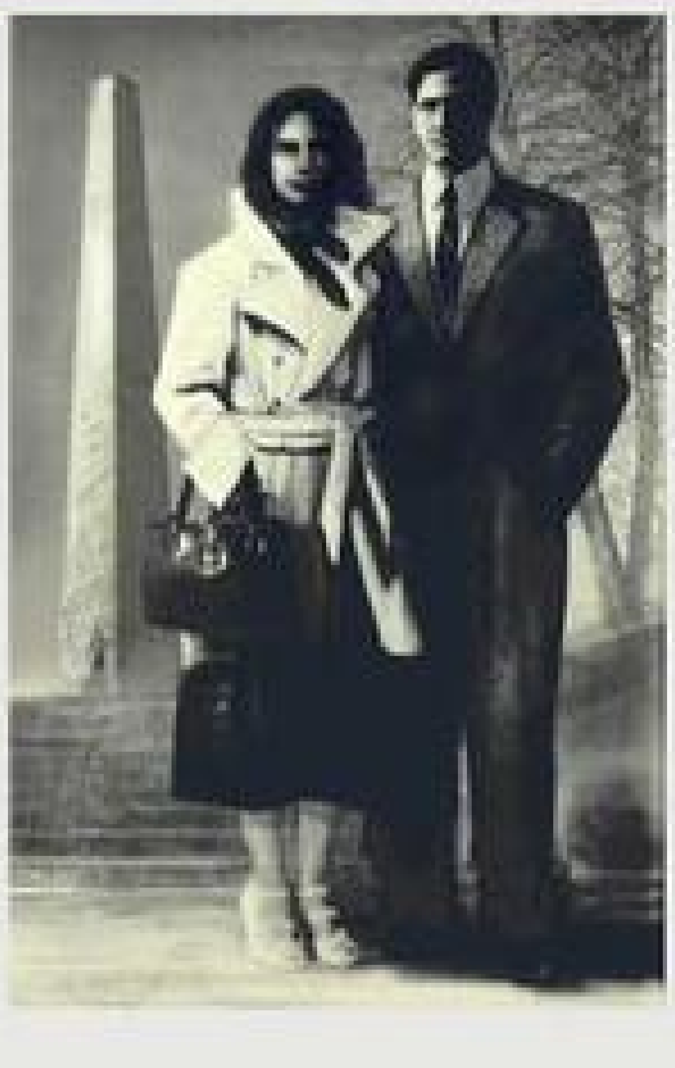


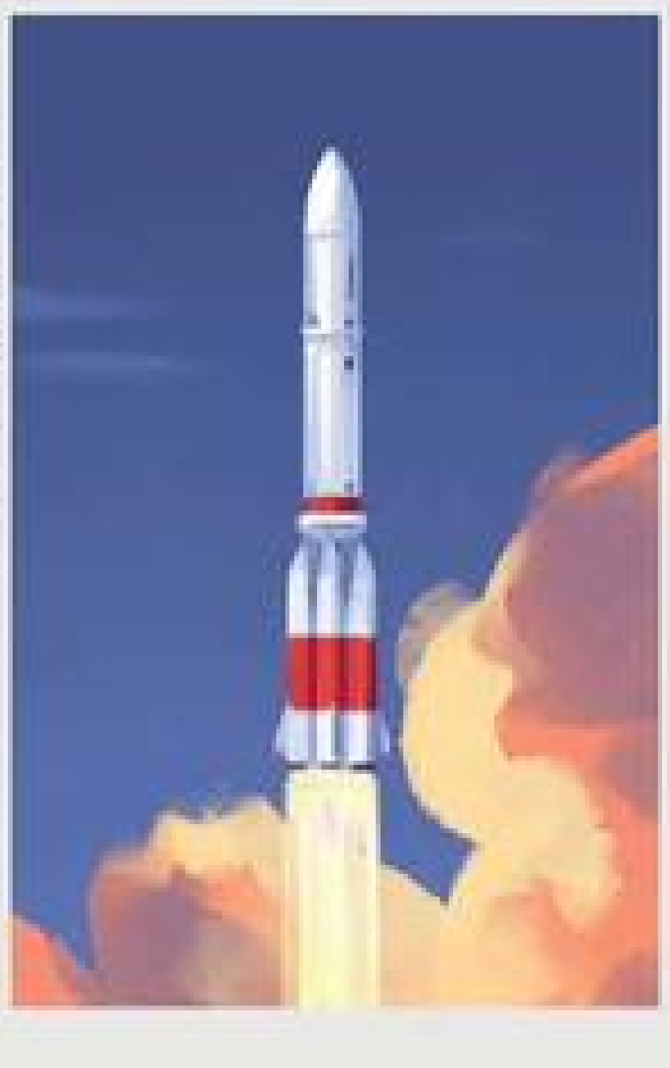


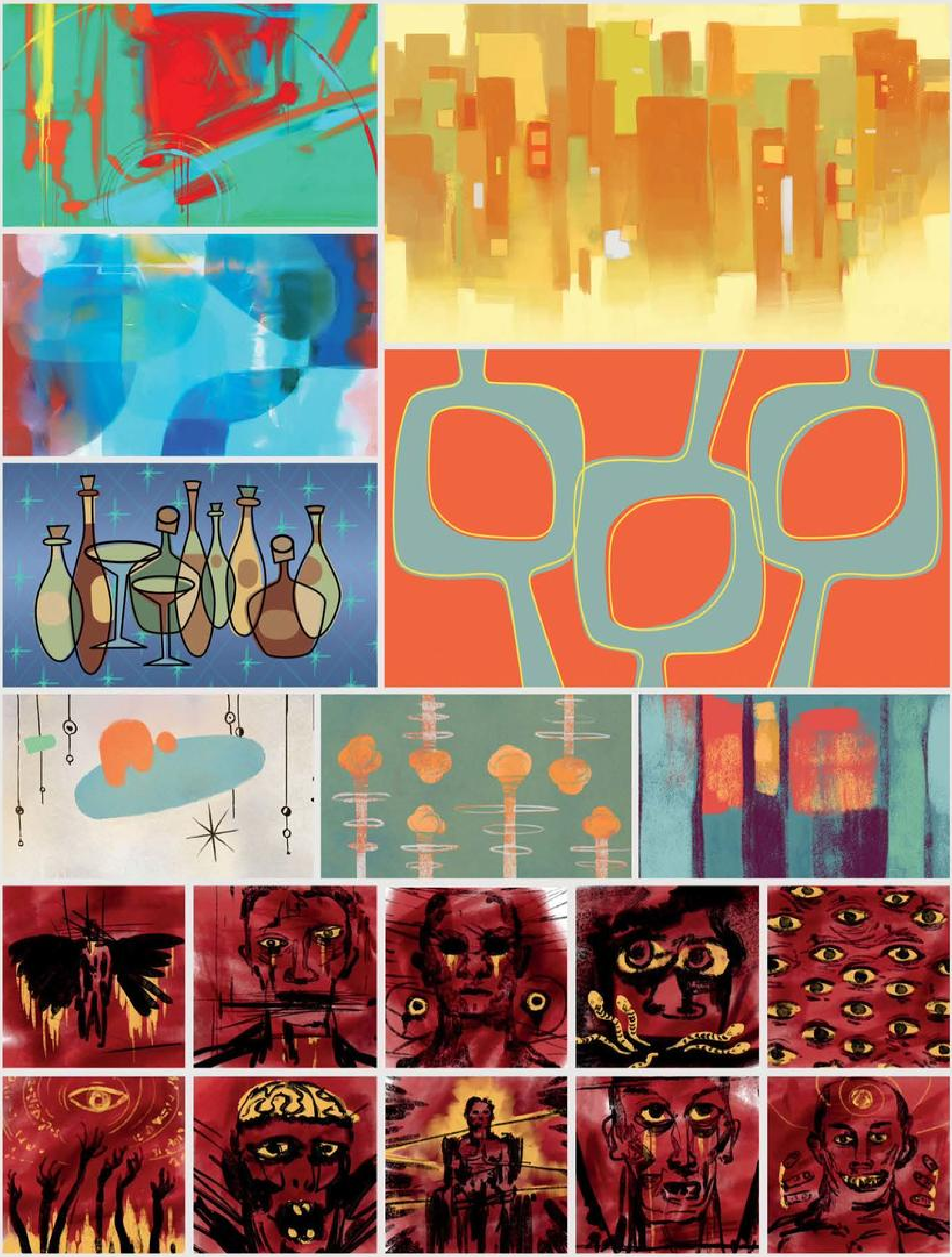


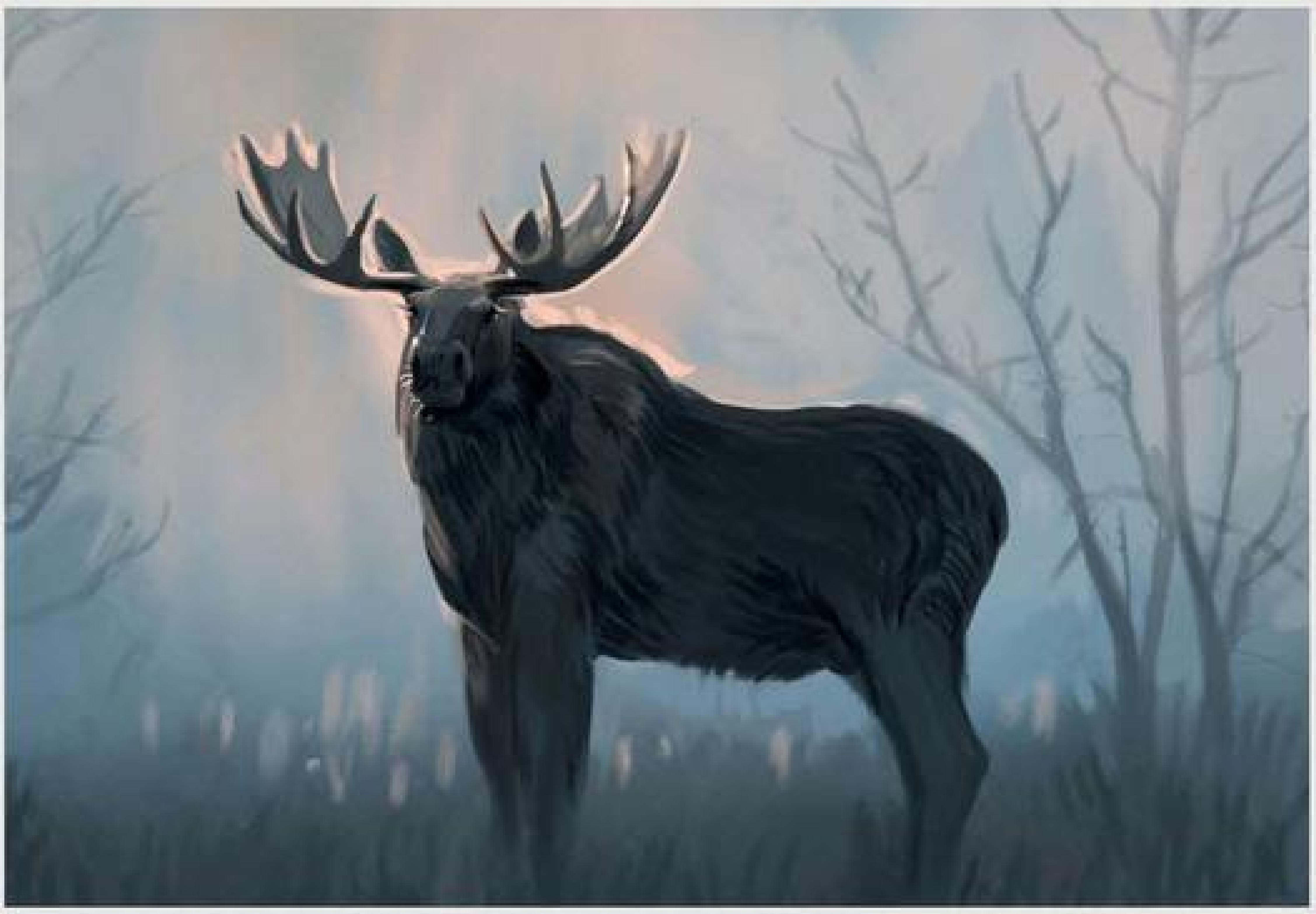


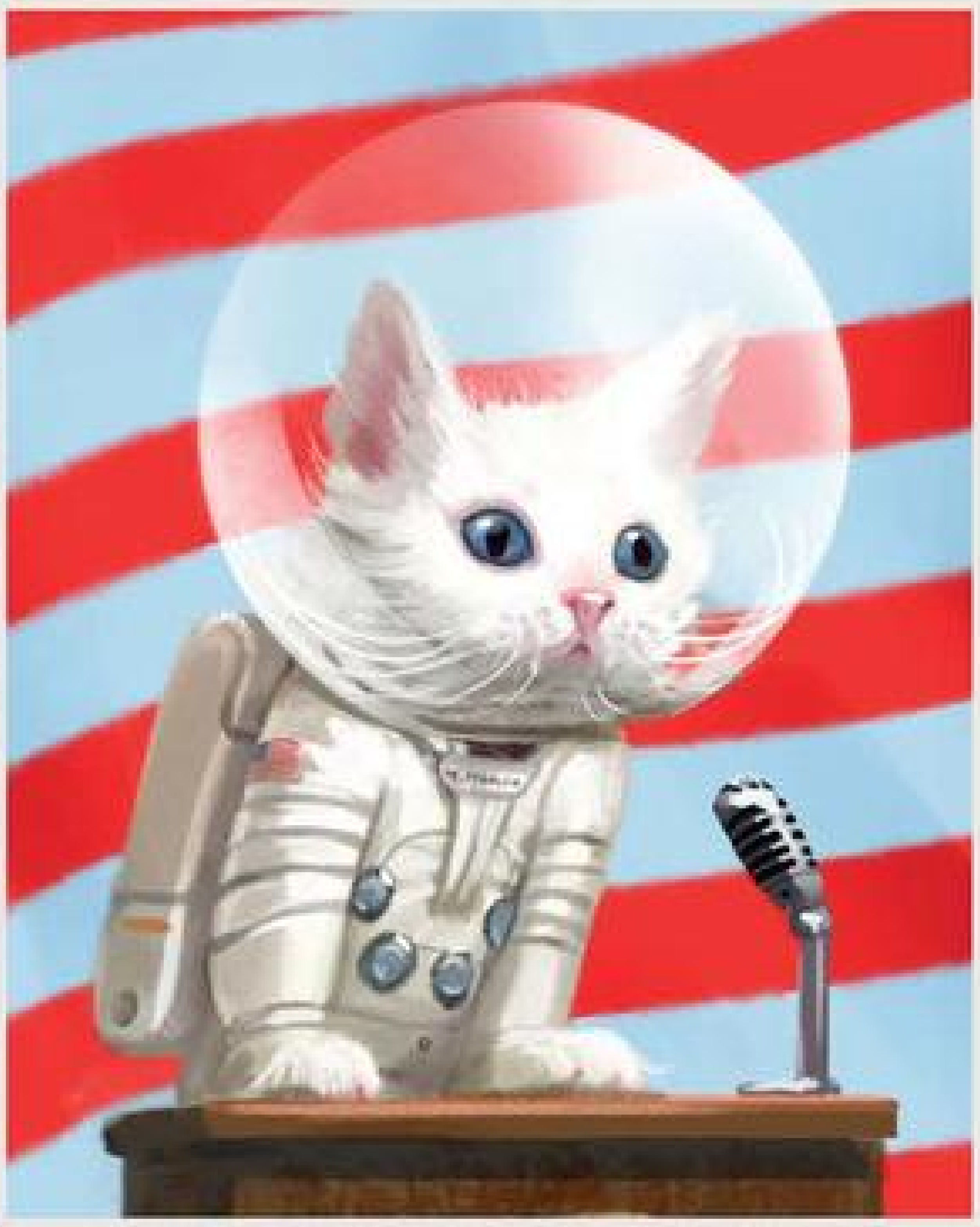


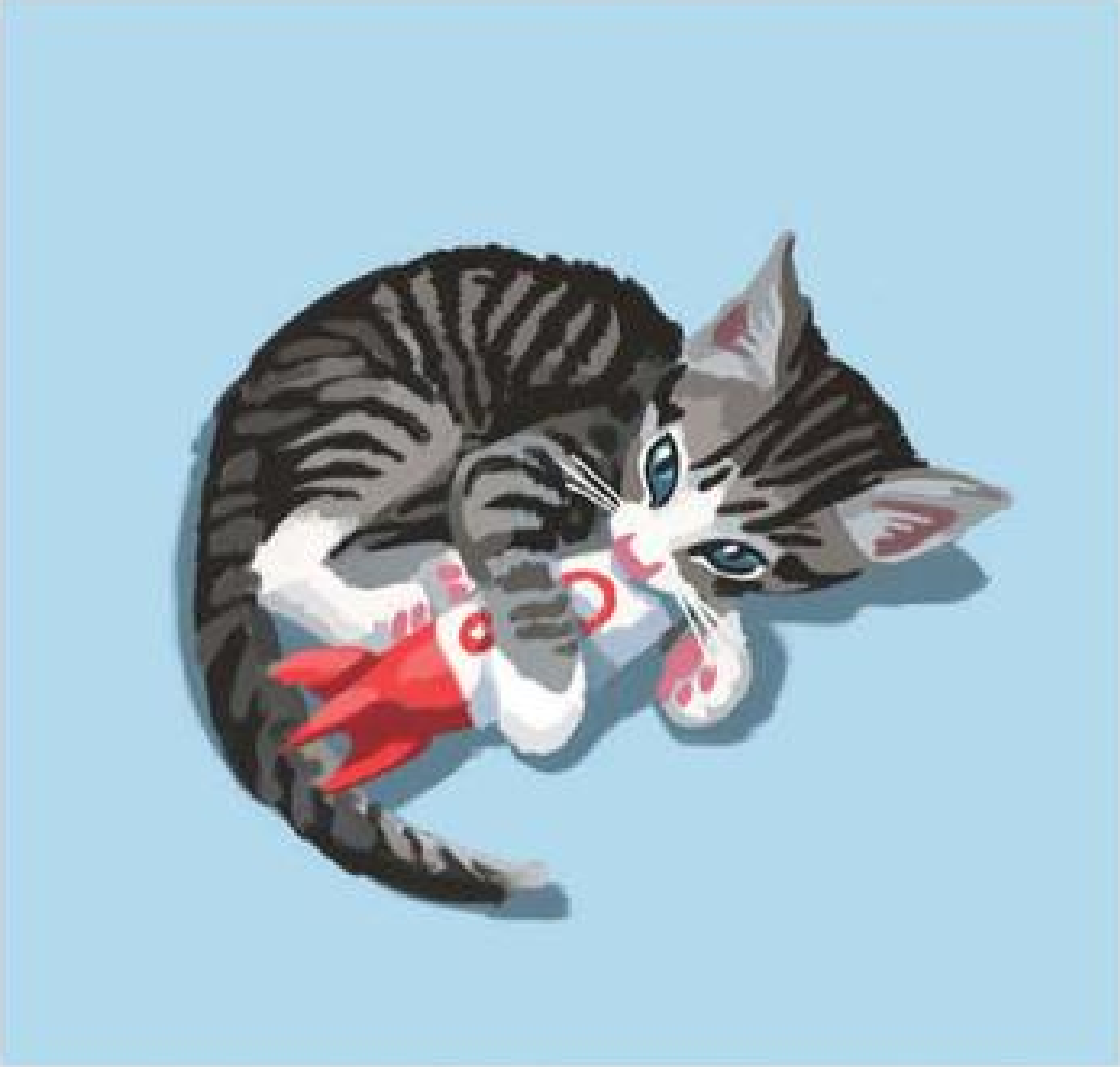


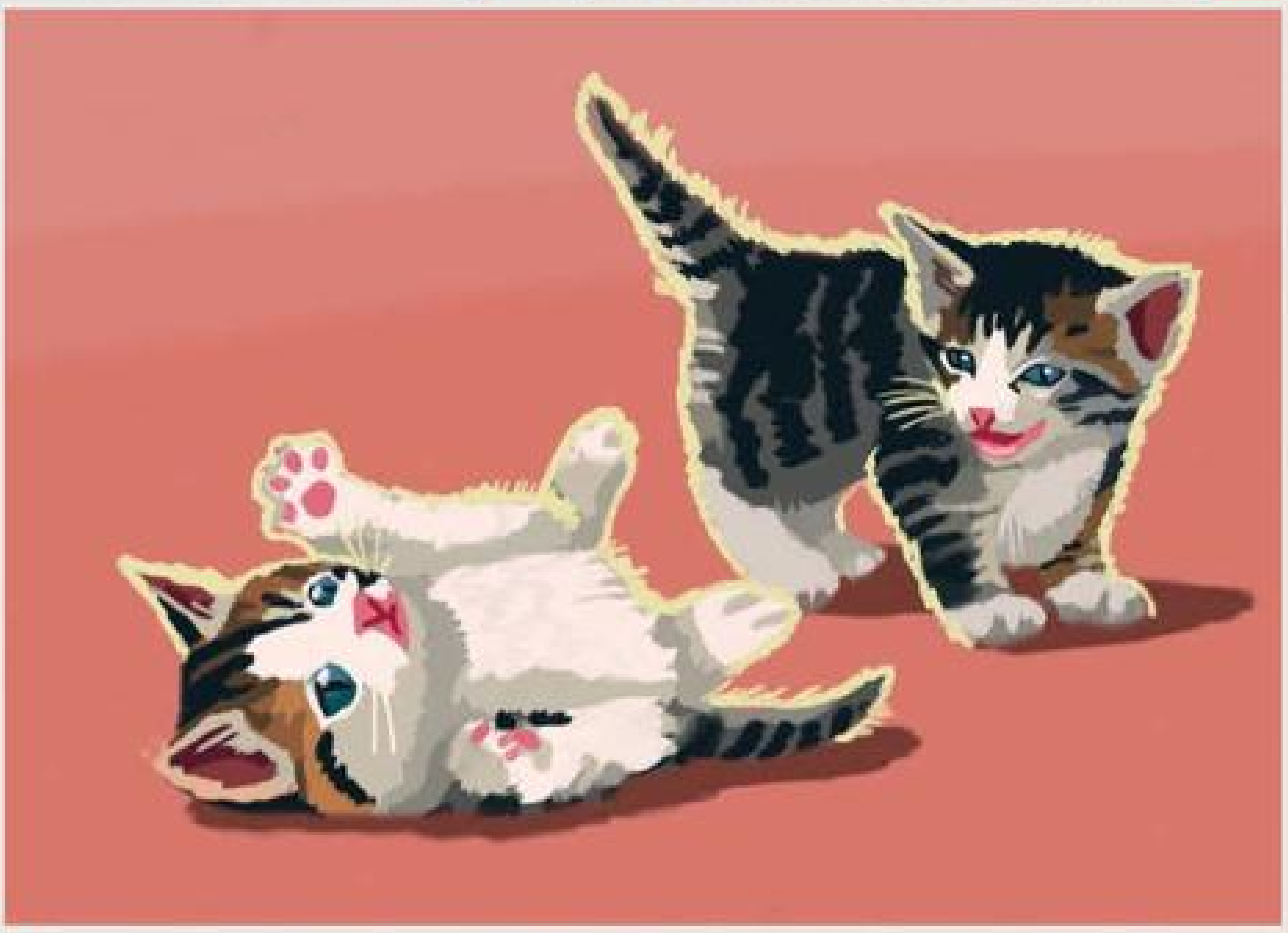


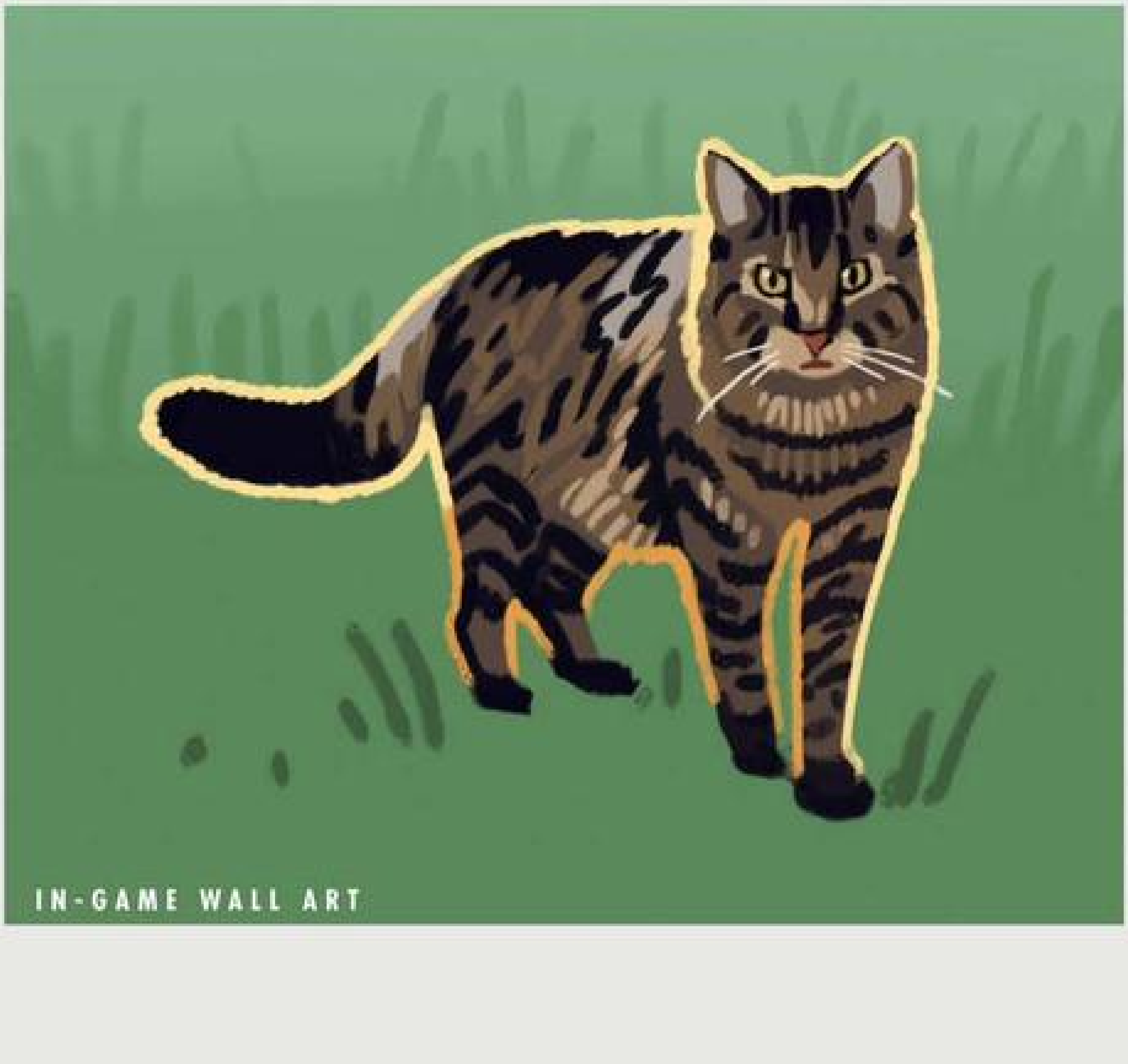




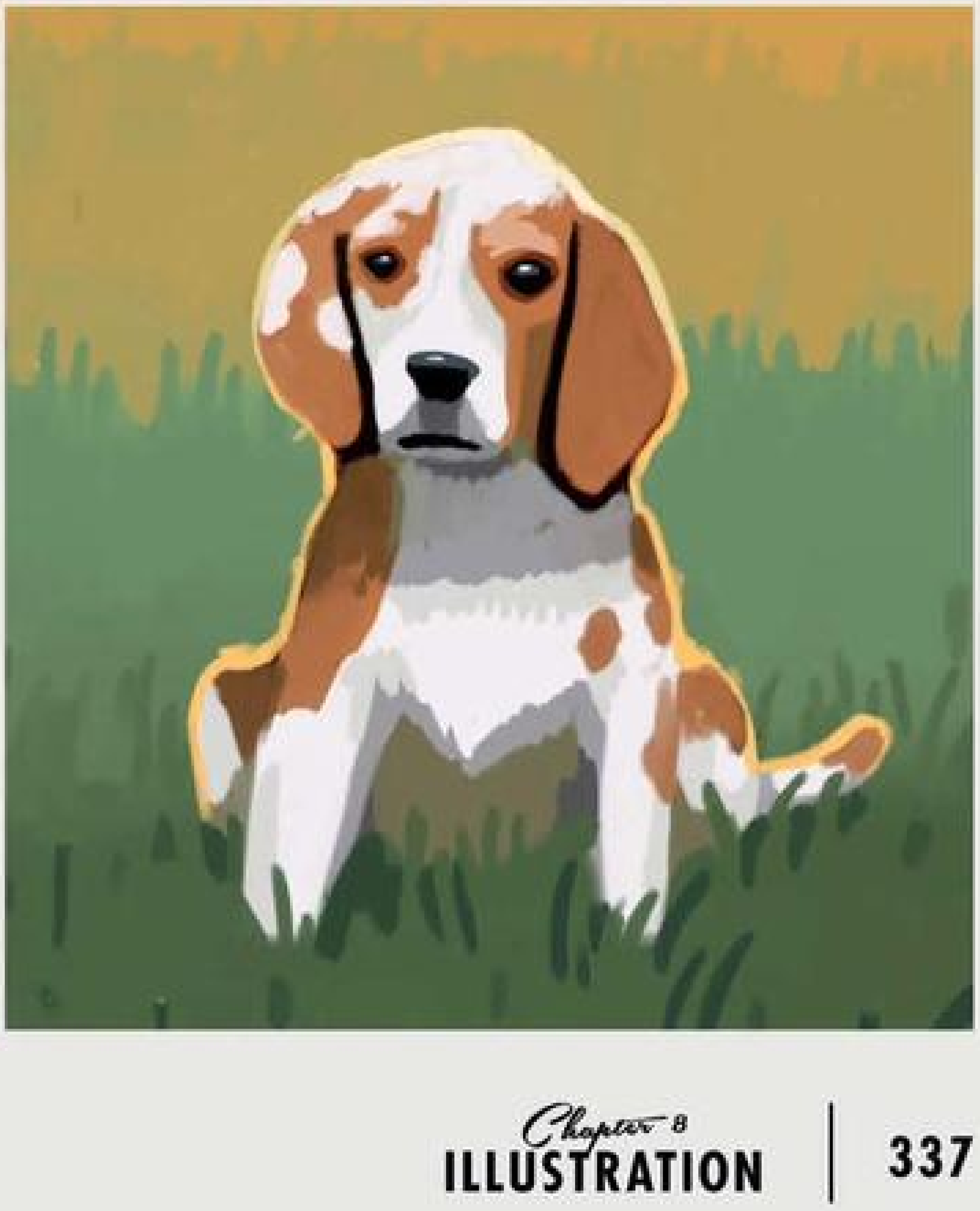


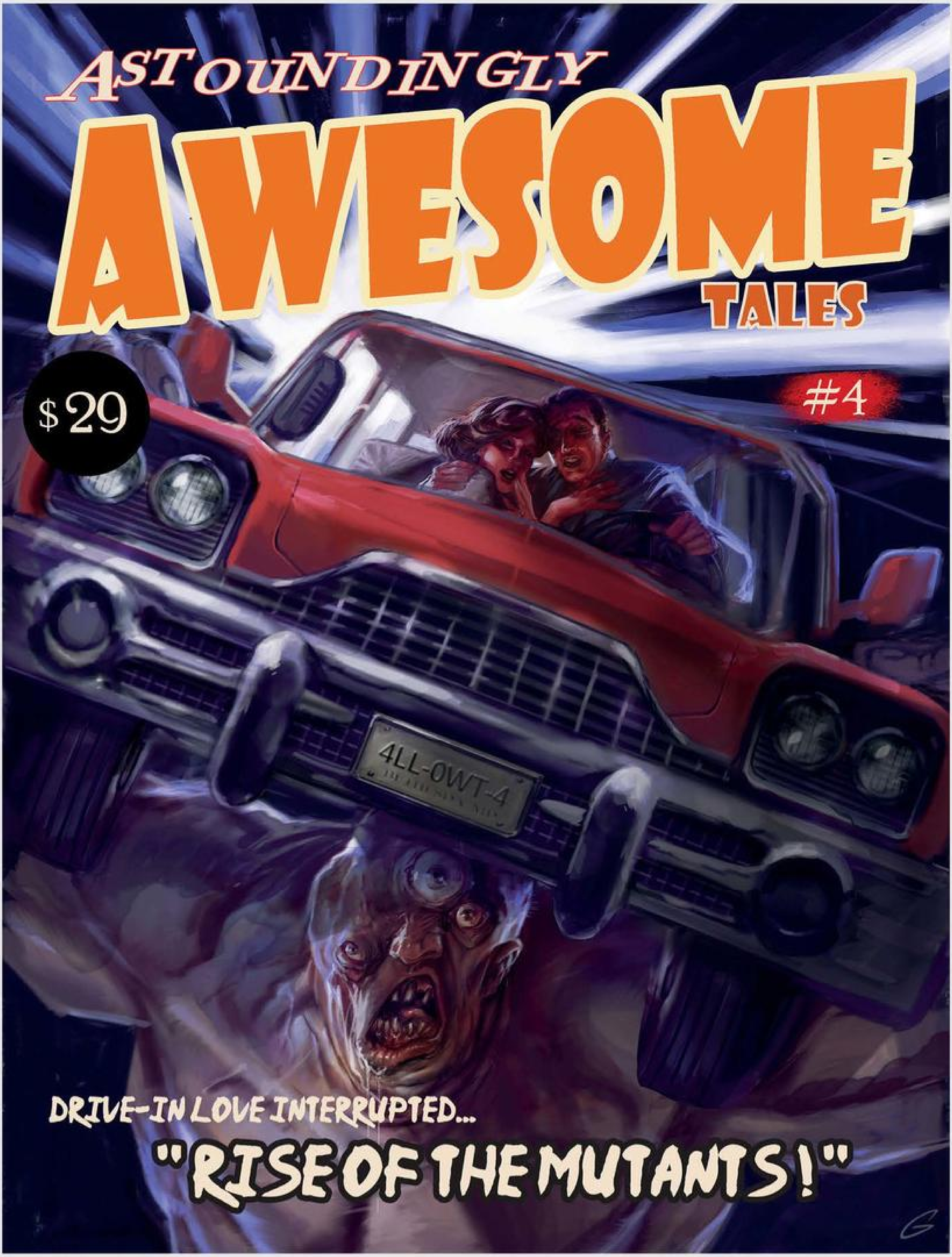


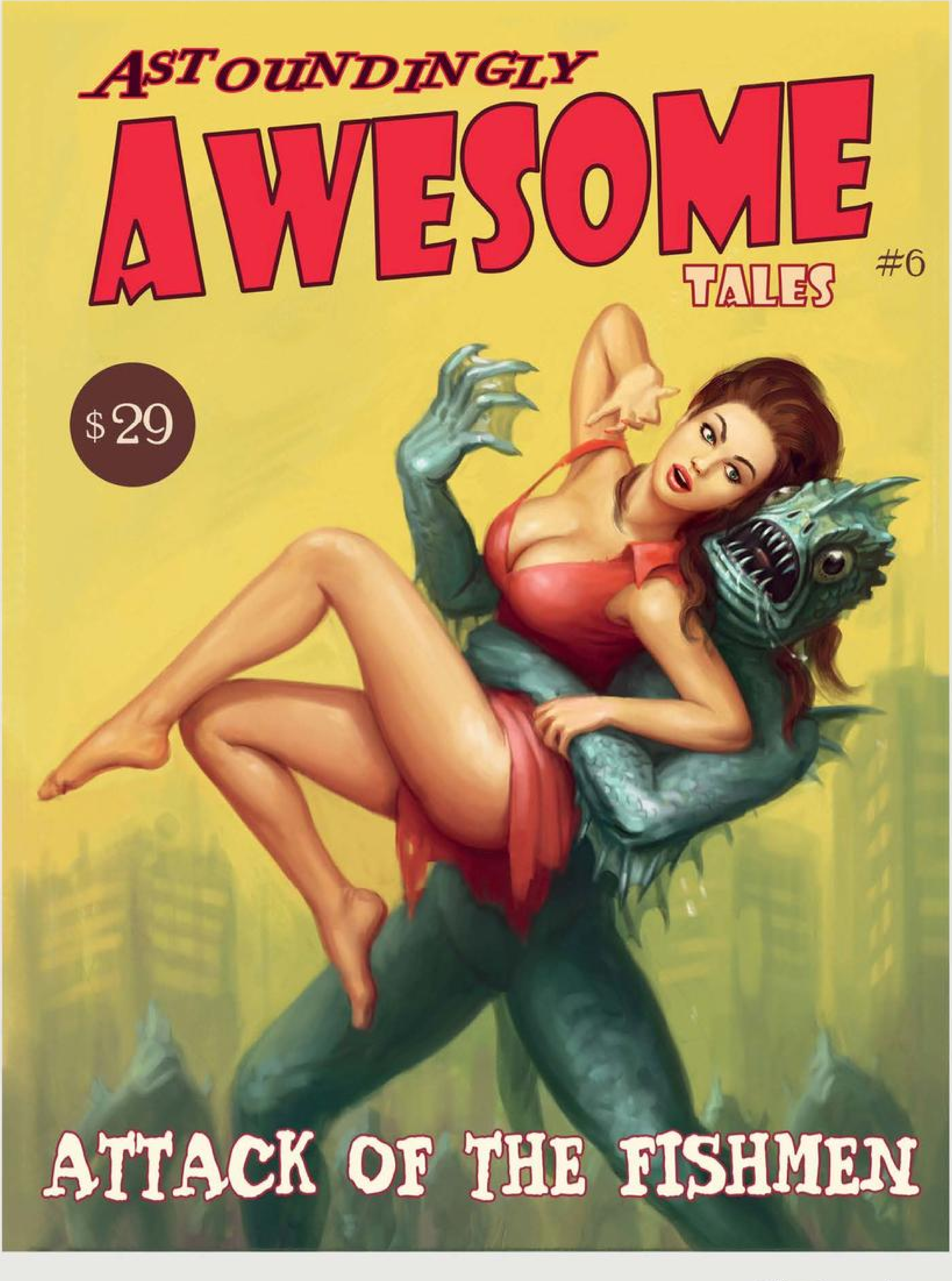




IN-GAME WALL ART




ASTOUNDINGLY
AWESOME
TALES
$29
#4
4LL-0WT-4
DRIVE-IN LOVE INTERRUPTED...
"RISE OF THE MUTANTS!"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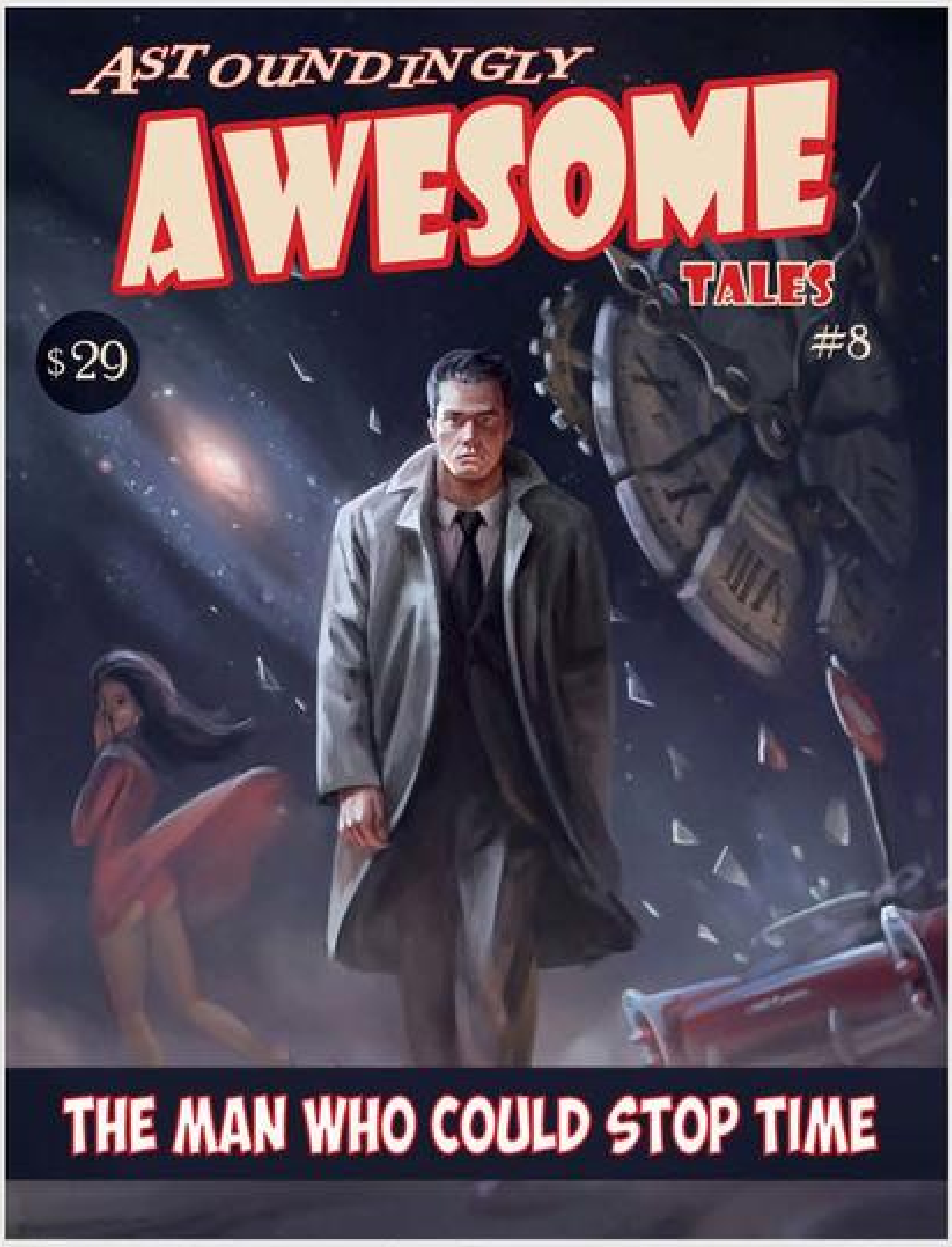
AWESOME
TALES
#6
$29
ATTACK OF THE FISHMEN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AWESOME
TALES
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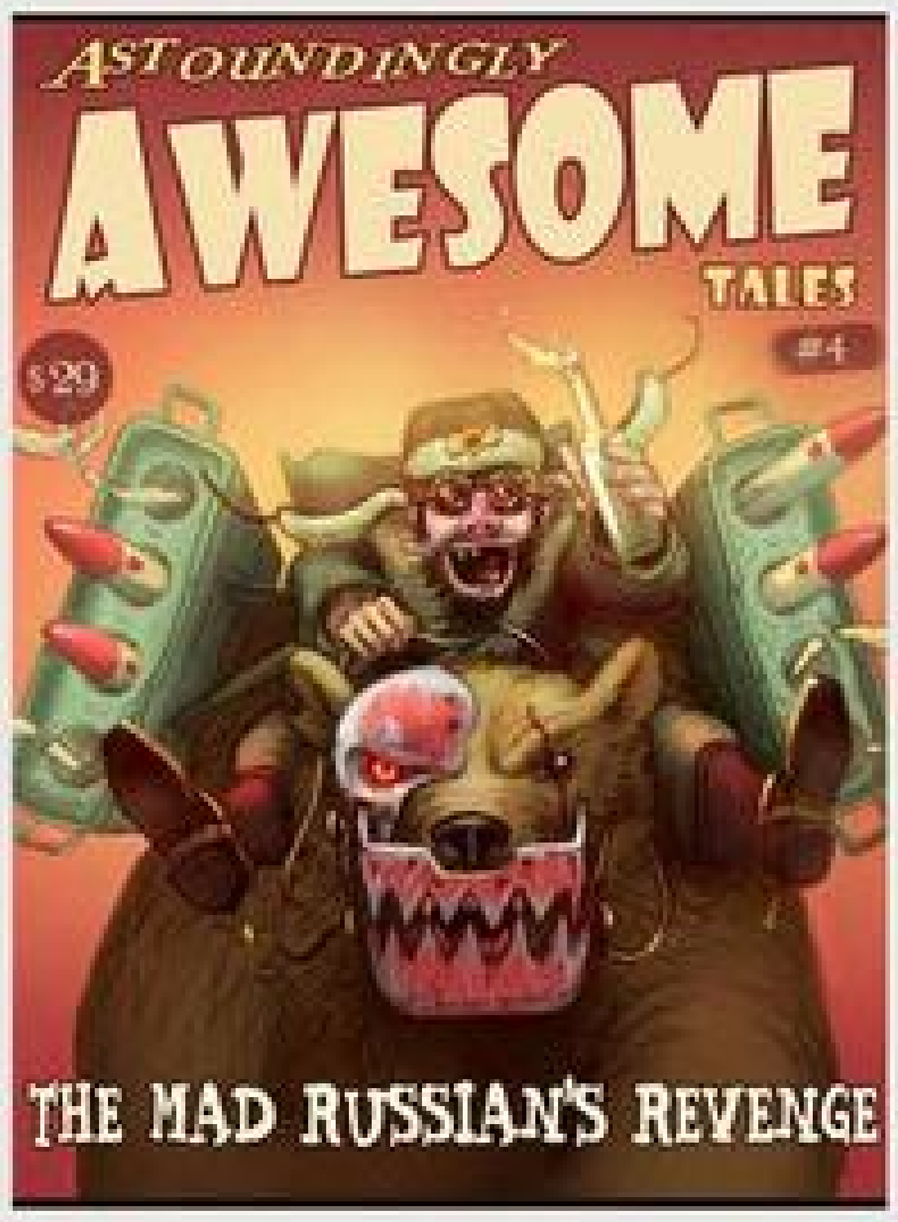
#8
THE MAN WHO COULD STOP TIME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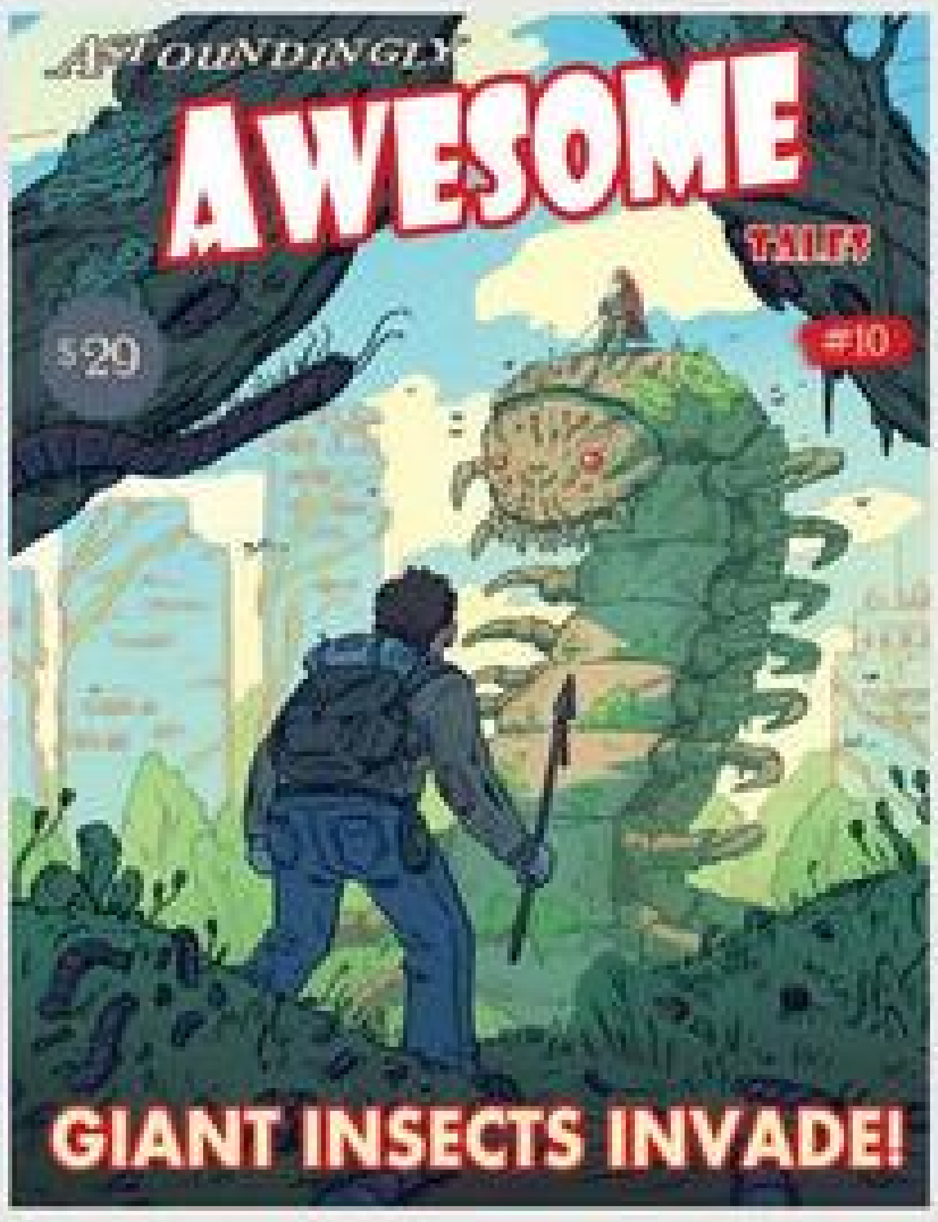
AWESOME
TALES
$29
#4
THE MAD RUSSIAN'S REVENGE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AWESOME
TALES
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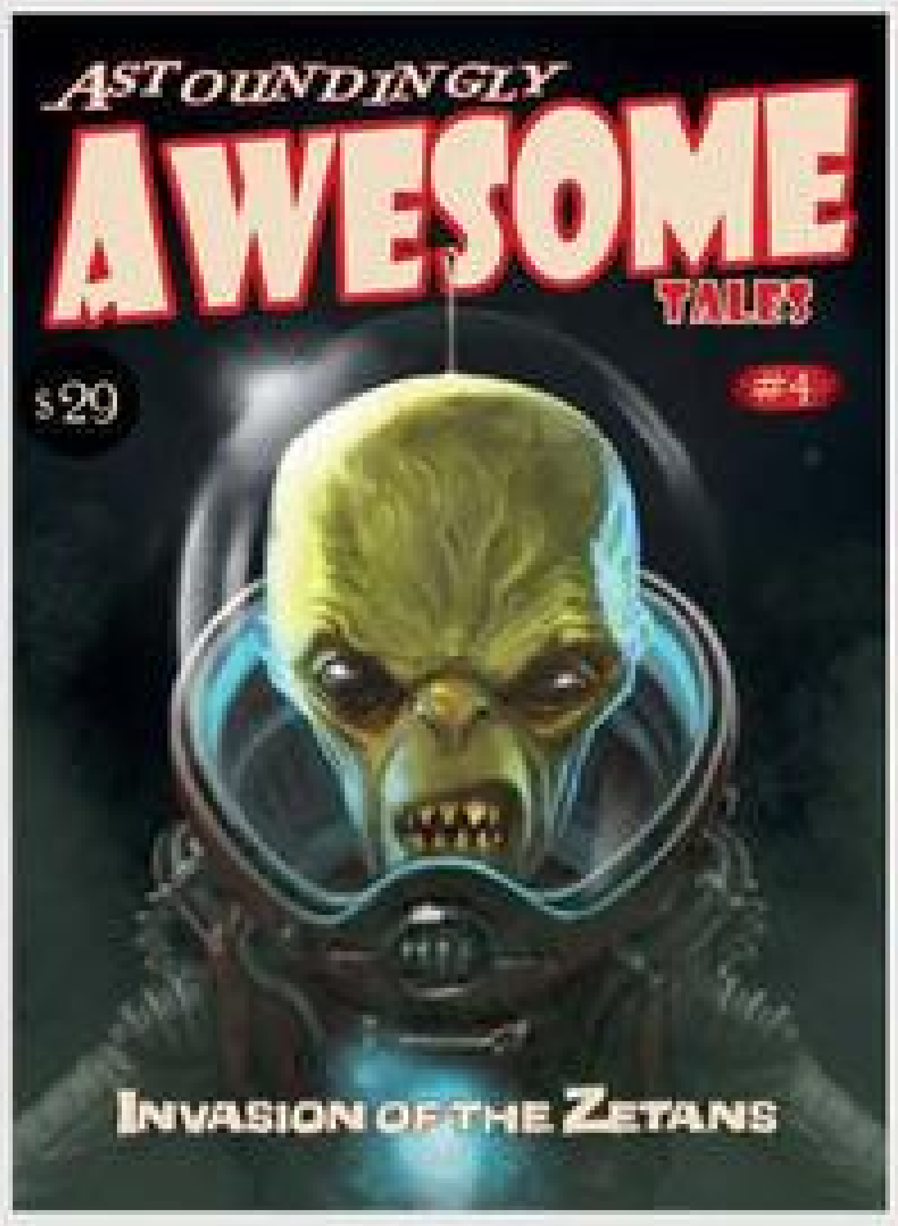
#10
GIANT INSECTS INVADE!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AWESOME
TALES
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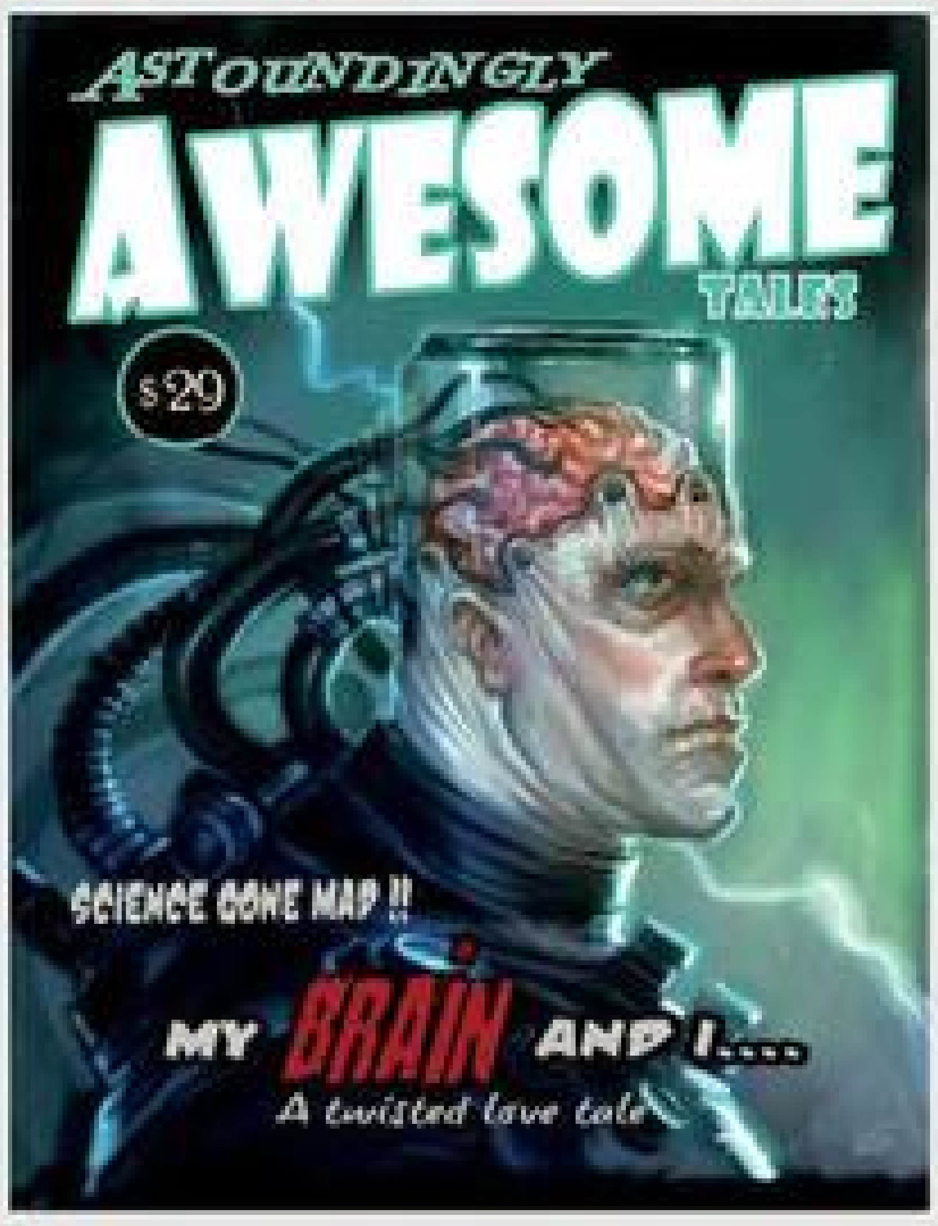
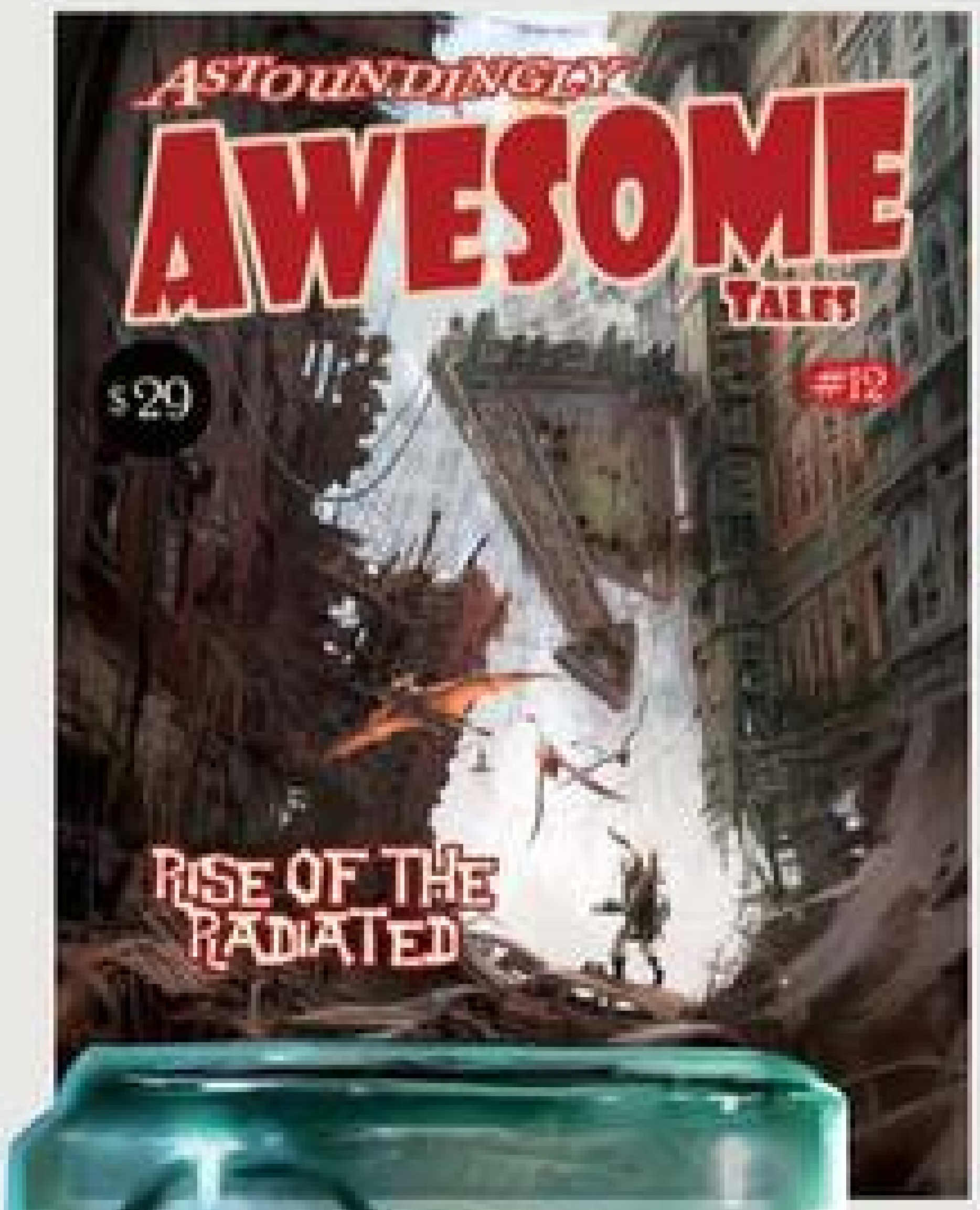
#4
INVASION OF THE ZETANS


ASTOUNDINGLY
AWESOME
TALES
$29
SCIENCE GONE MAD !!
MY BRAIN AND I....
A twisted love tale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AWESOME
TALES
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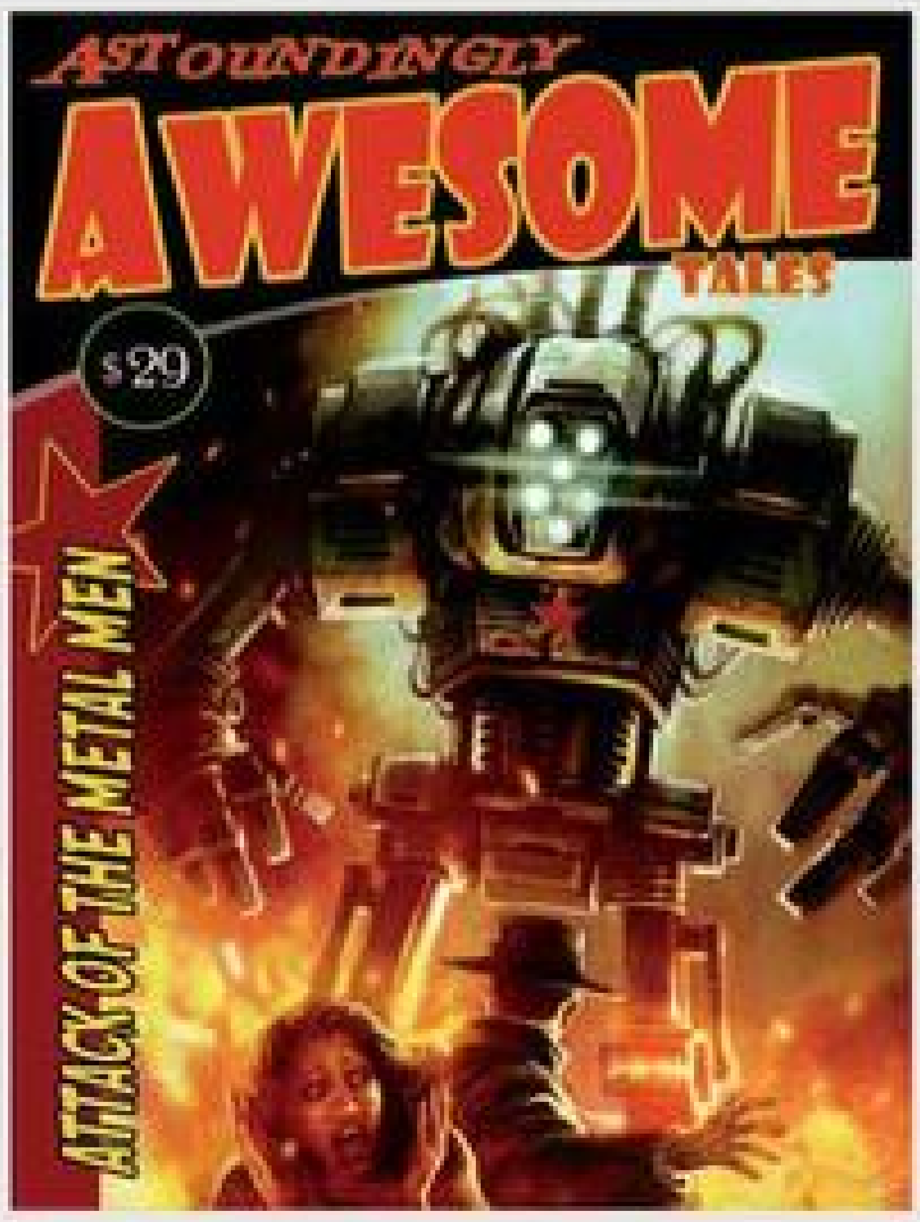
#12
RISE OF THE RADIATED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AWESOME
TALES
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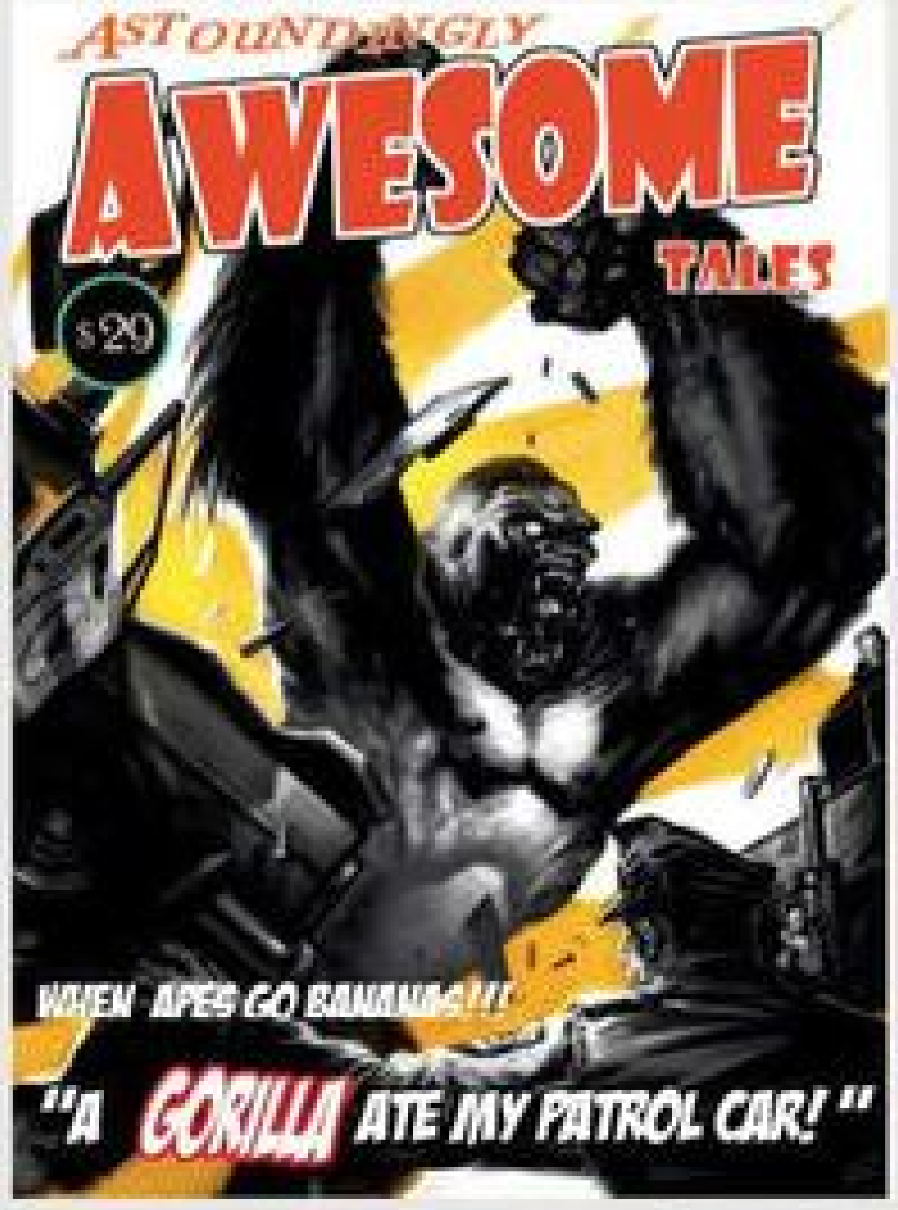
ATTACK OF THE METAL MEN


ASTOUNDINGLY
AWESOME
TALES
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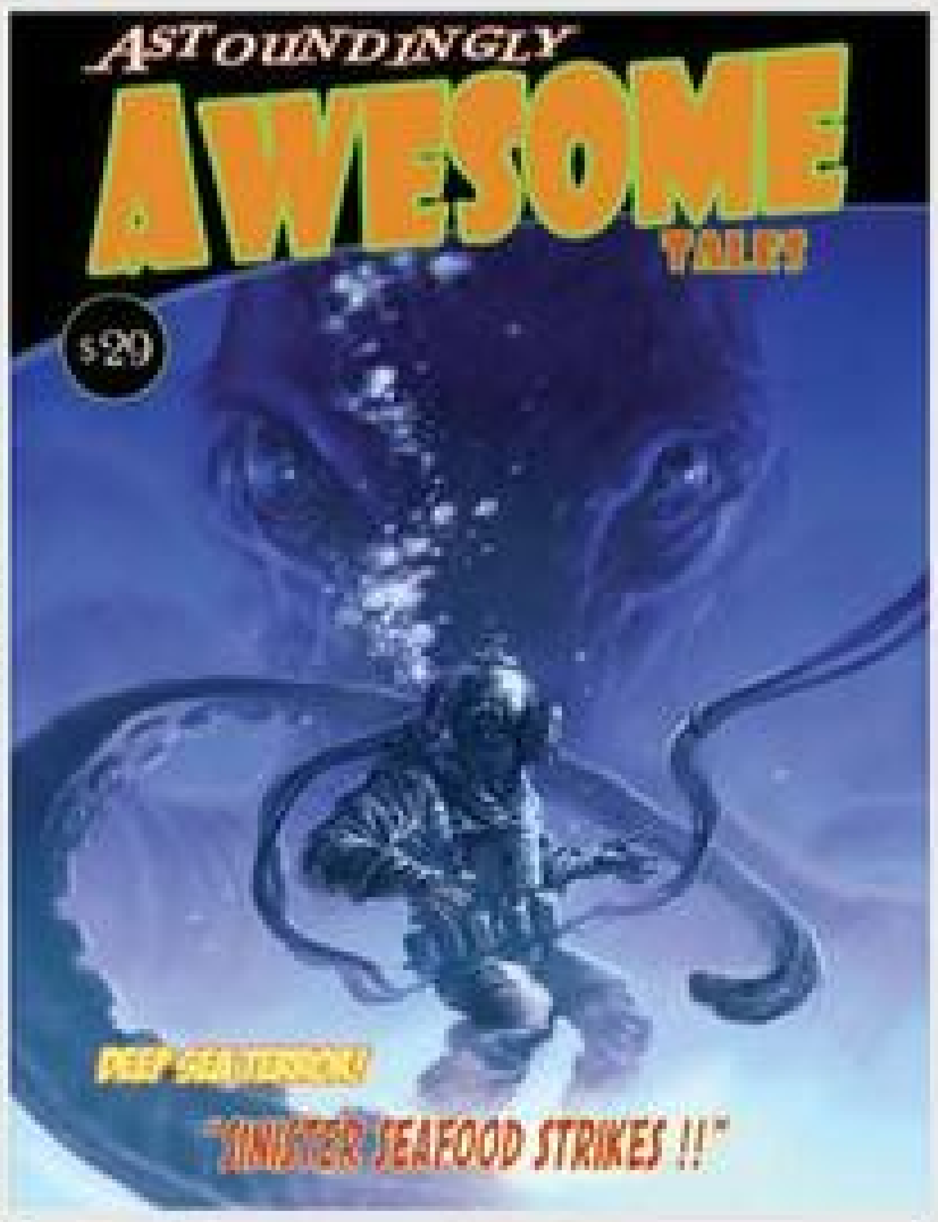
WHEN APES GO BANANAS!!!
"A GORILLA ATE MY PATROL CAR!"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TALES
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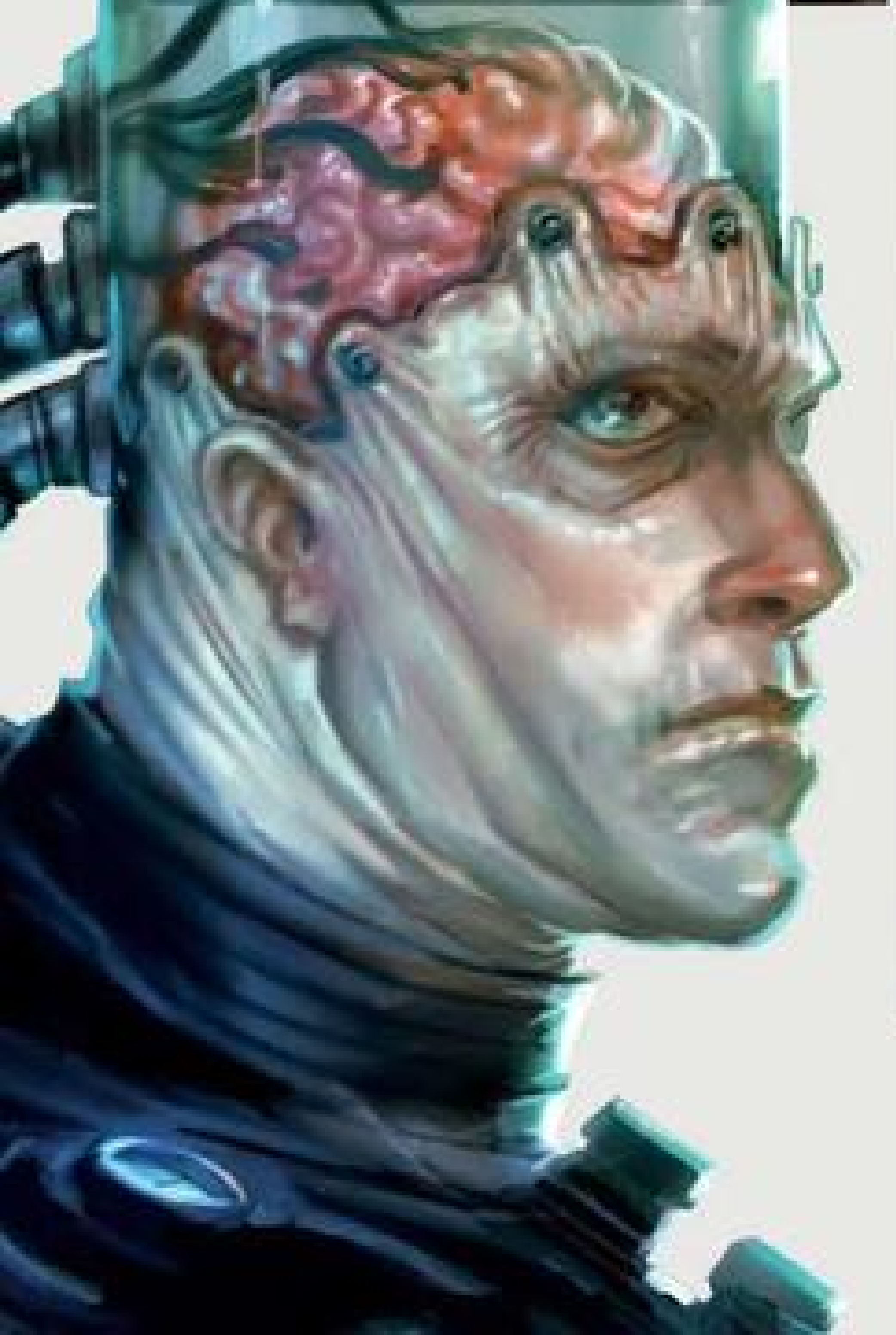
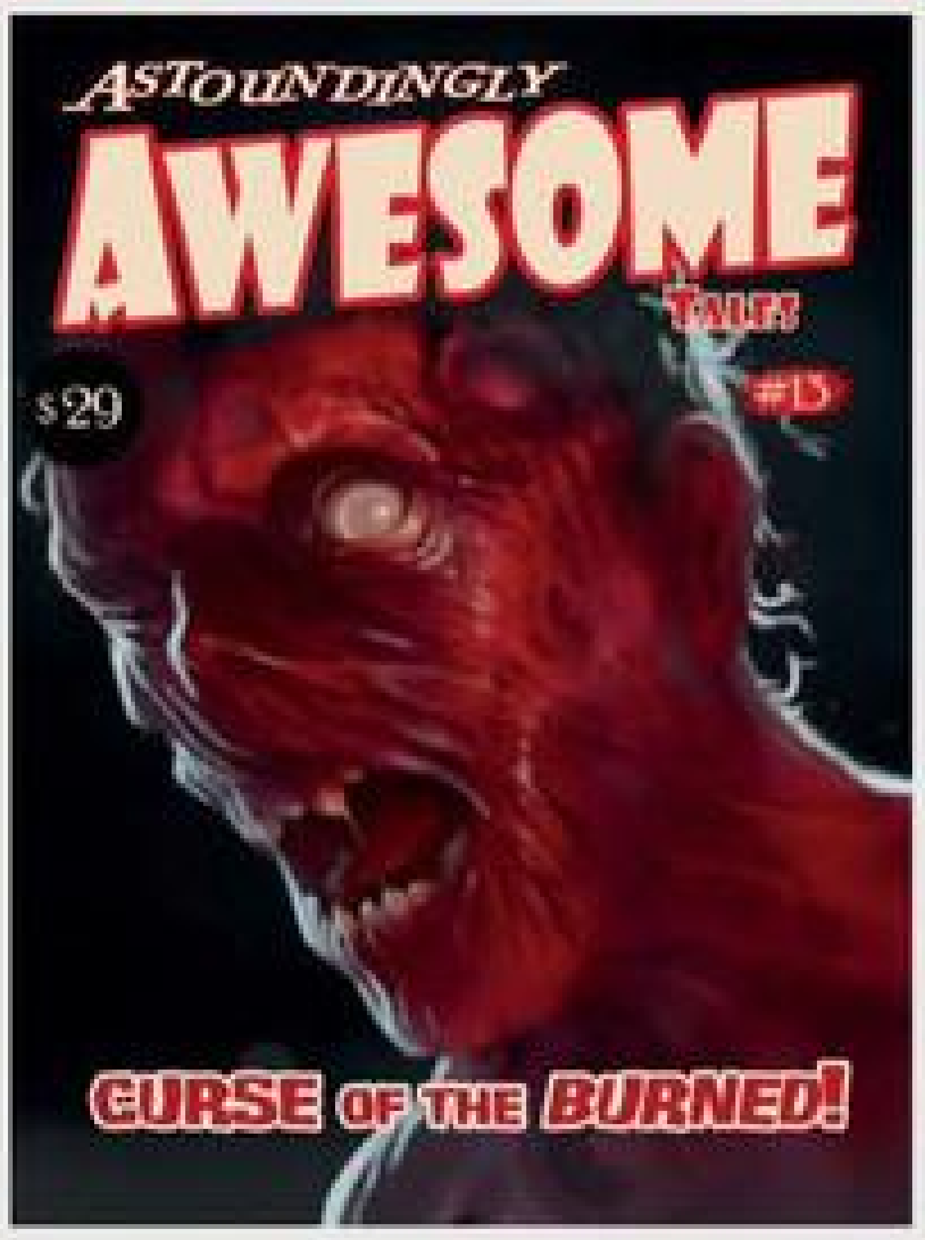
DEEP SEA TERROR!
"SINISTER SEAFOOD STRIKES !!"

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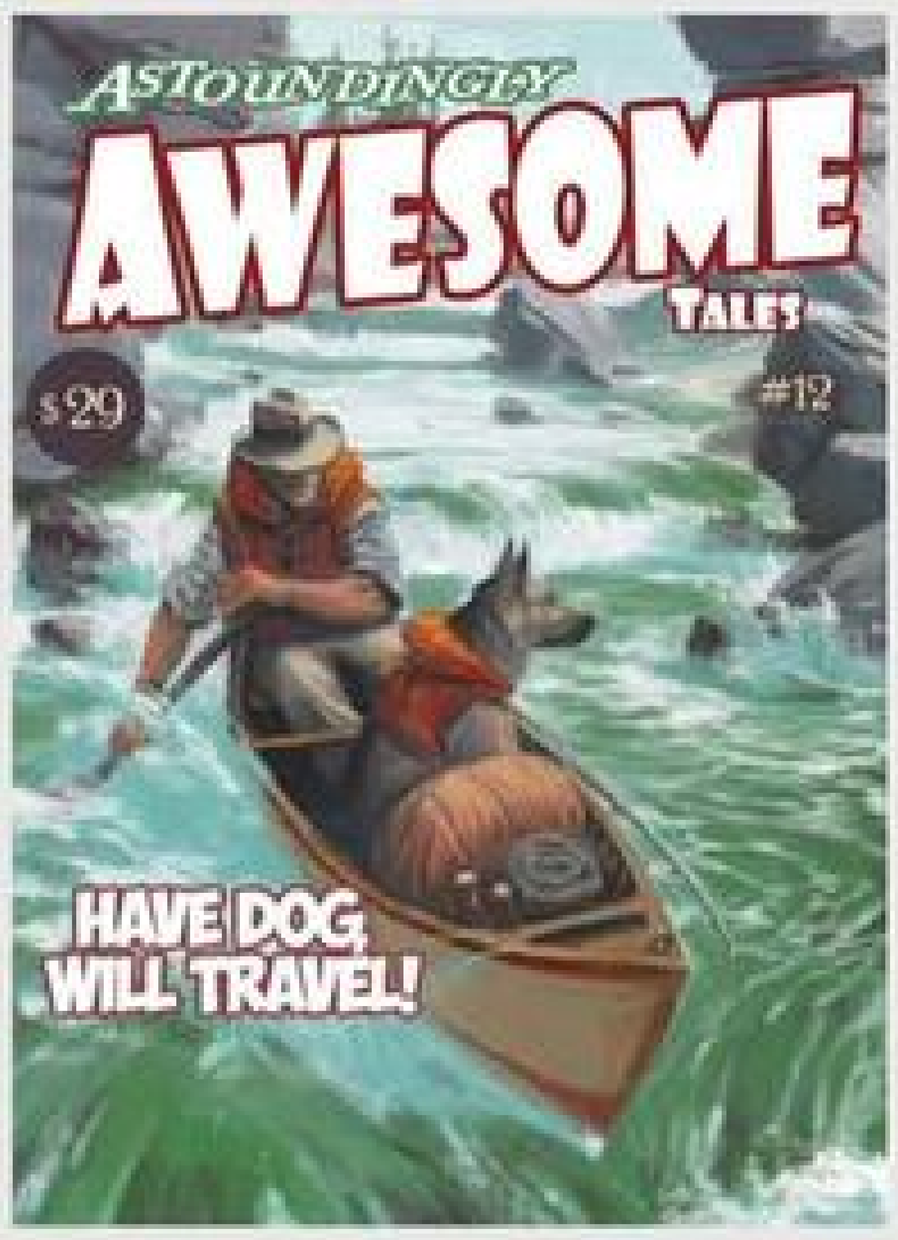
AWESOME
TALES
$29
#13
CURSE OF THE BURNED!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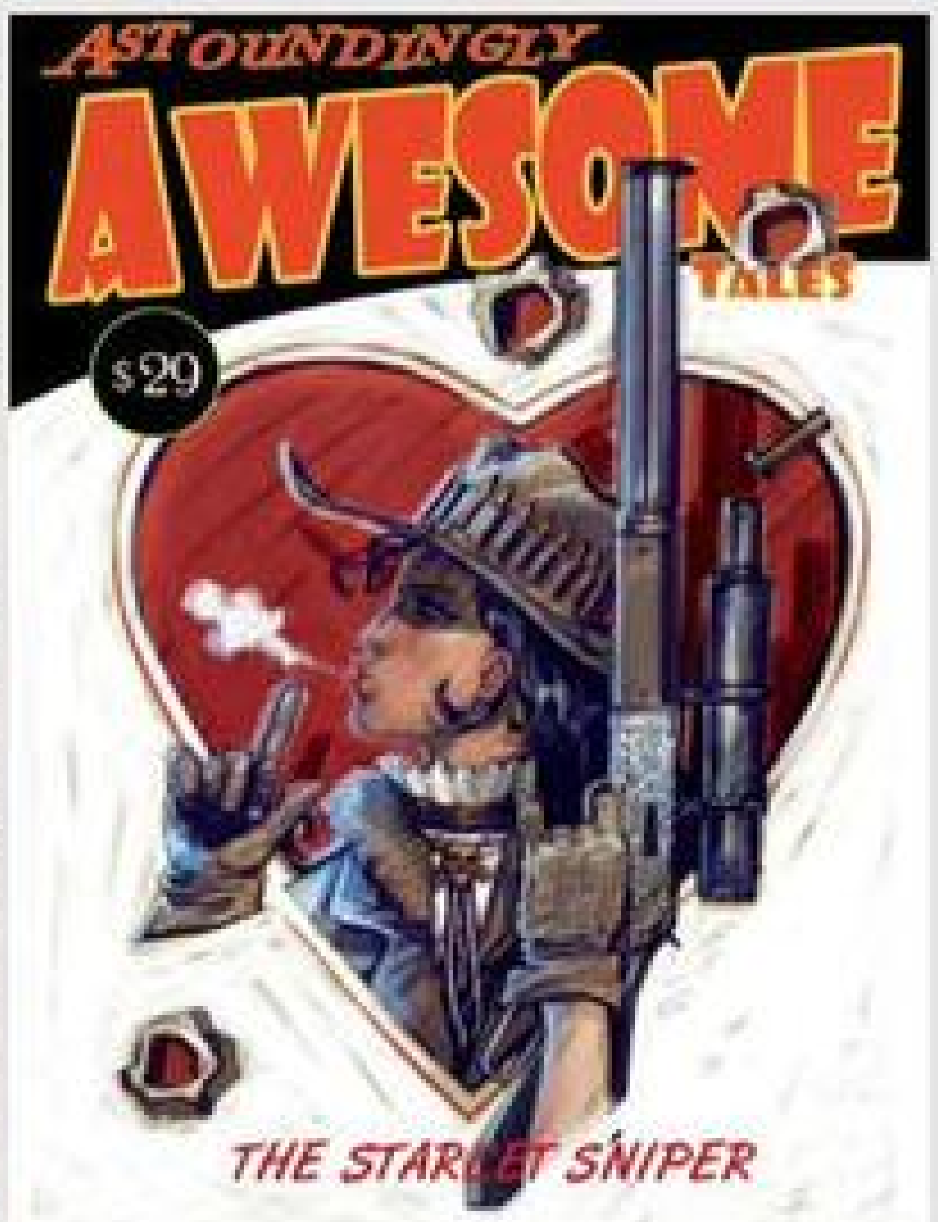
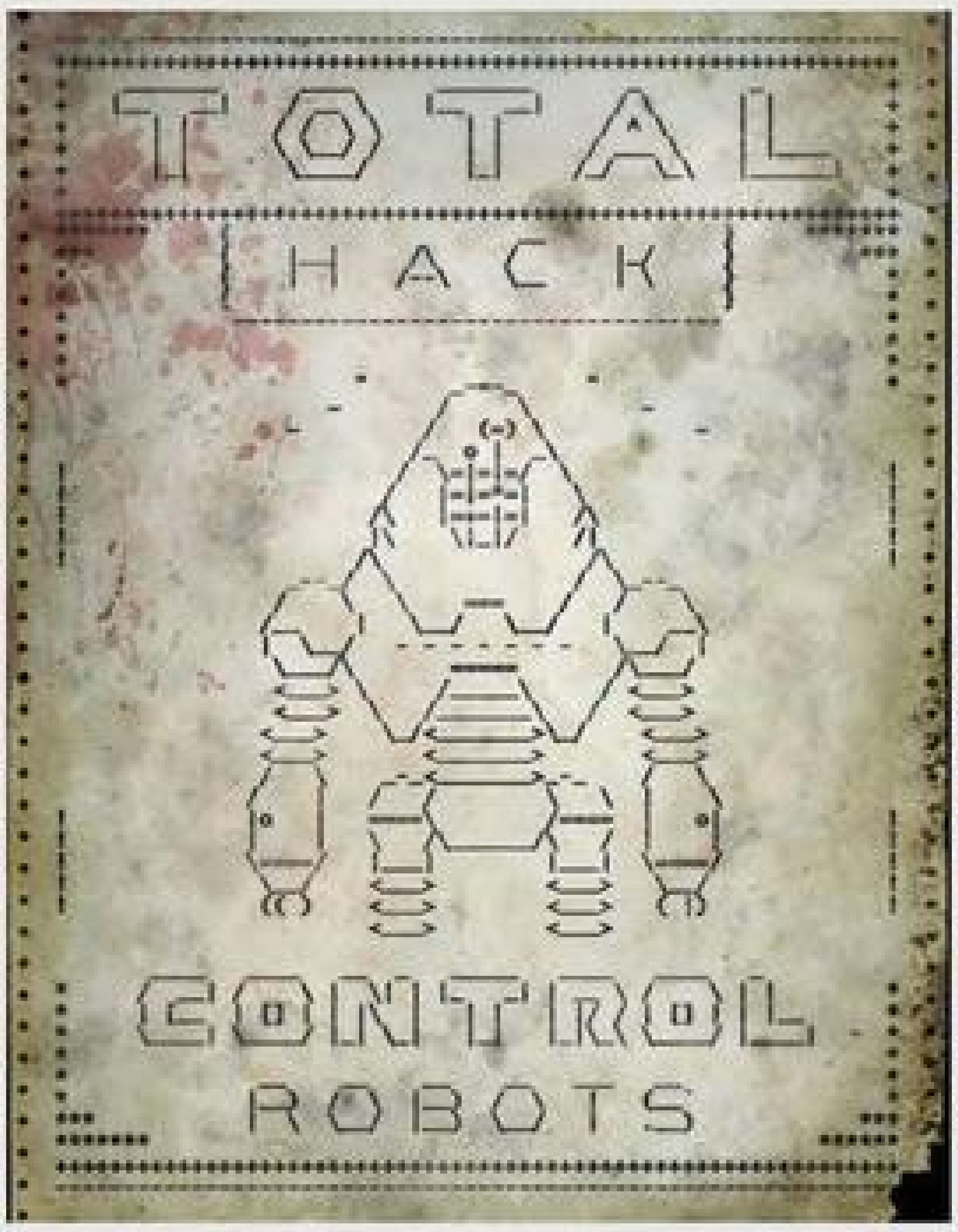
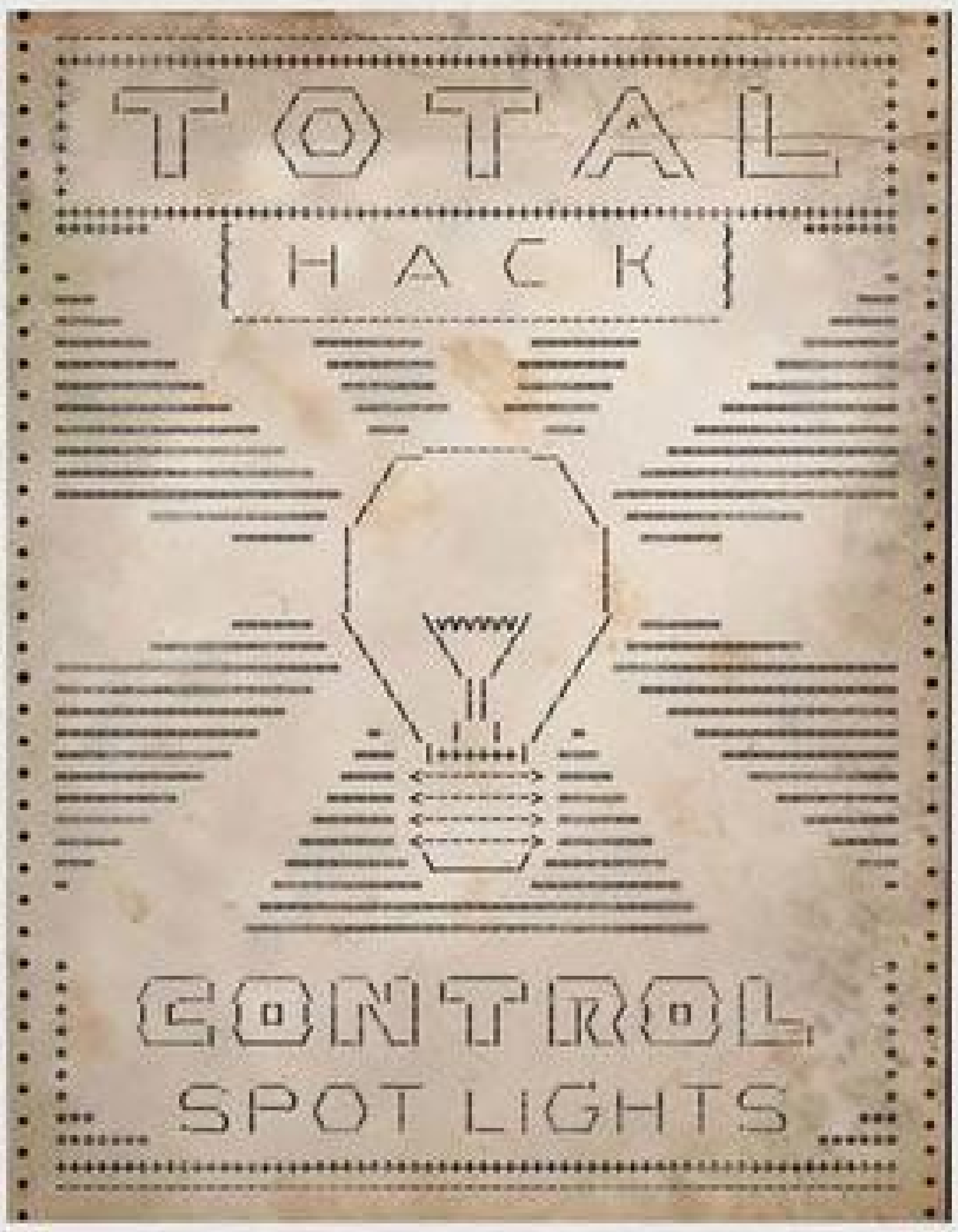
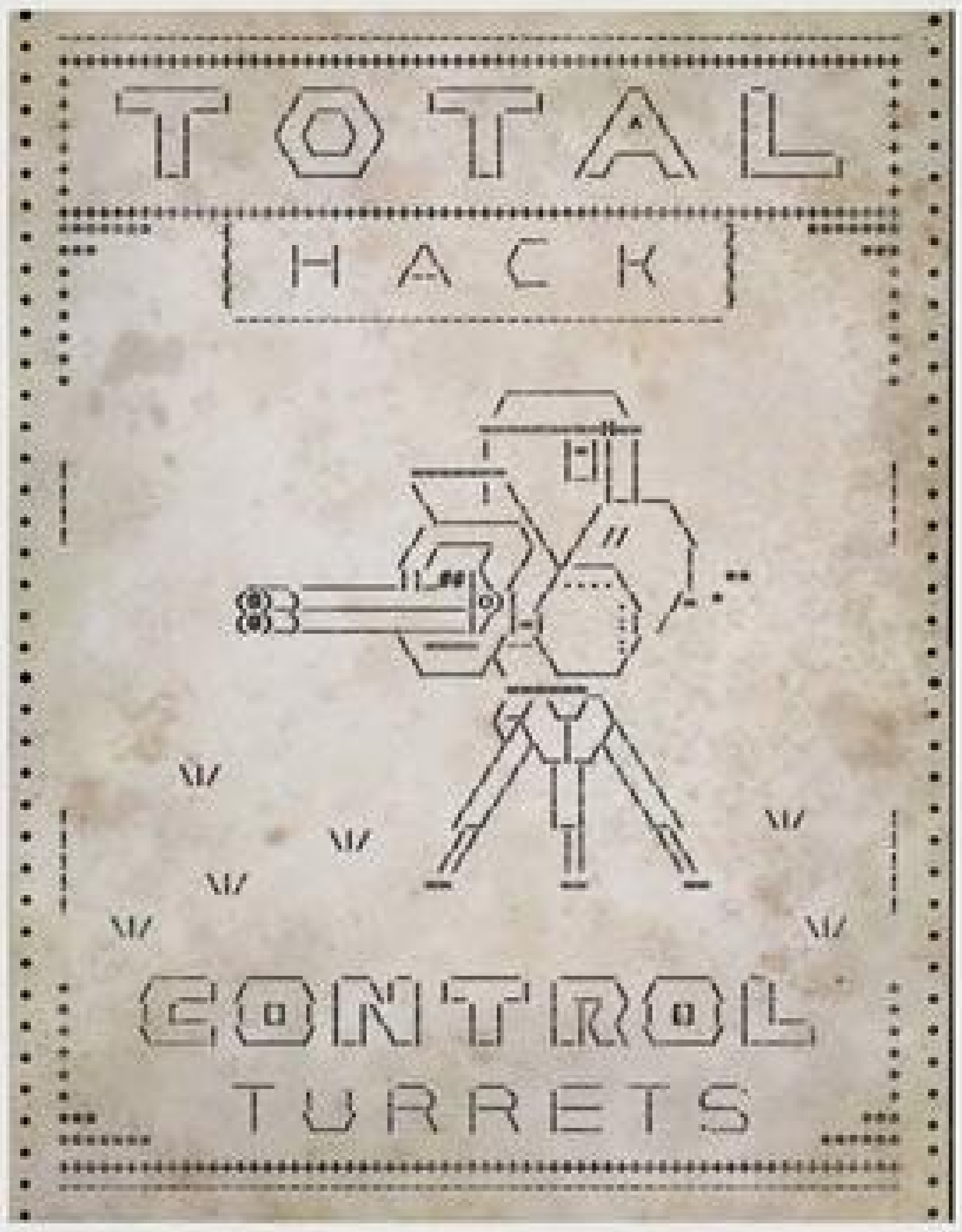
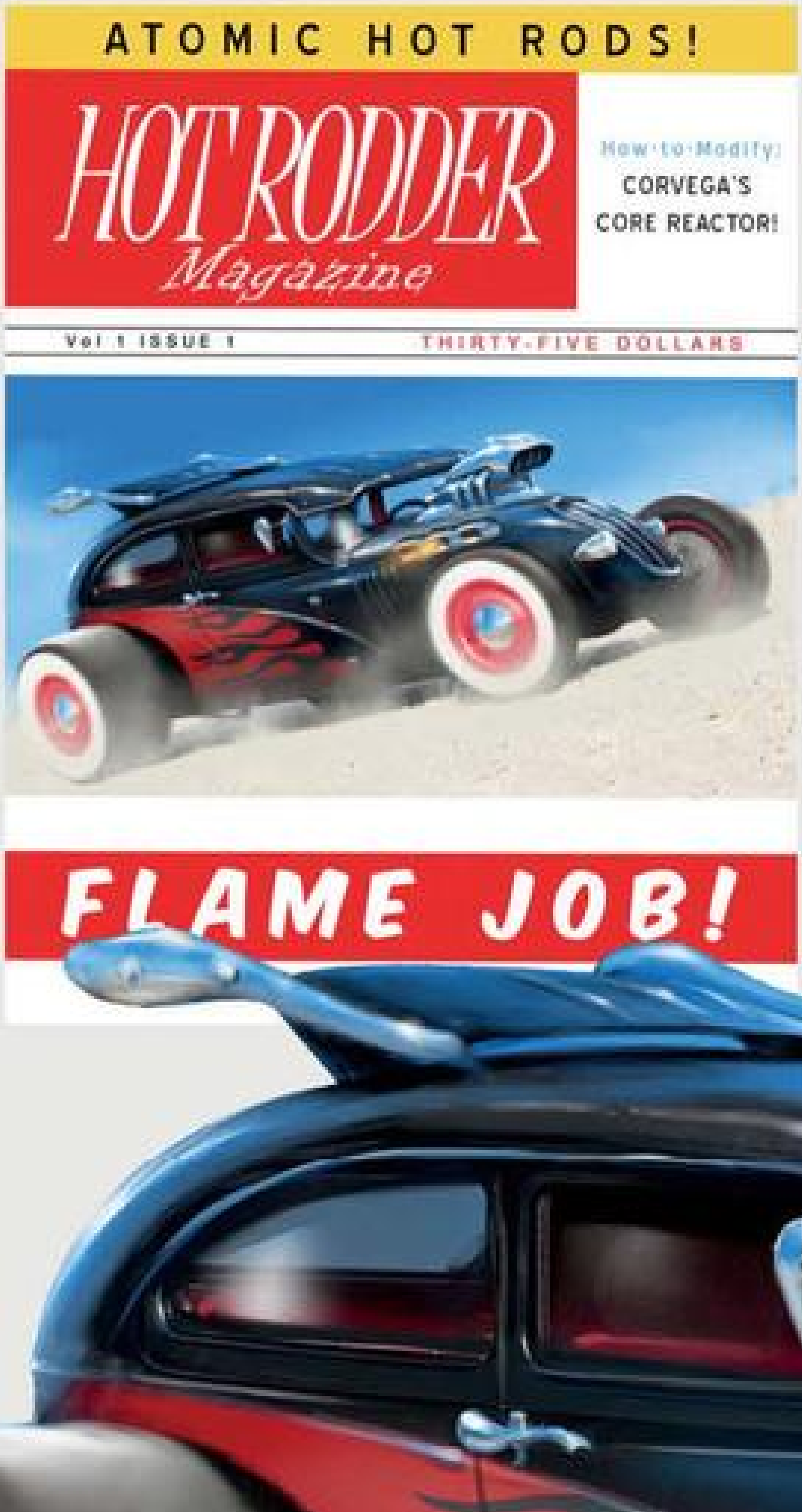
AWESOME
TALES
$29
#12
HAVE DOG, WILL TRAVEL!

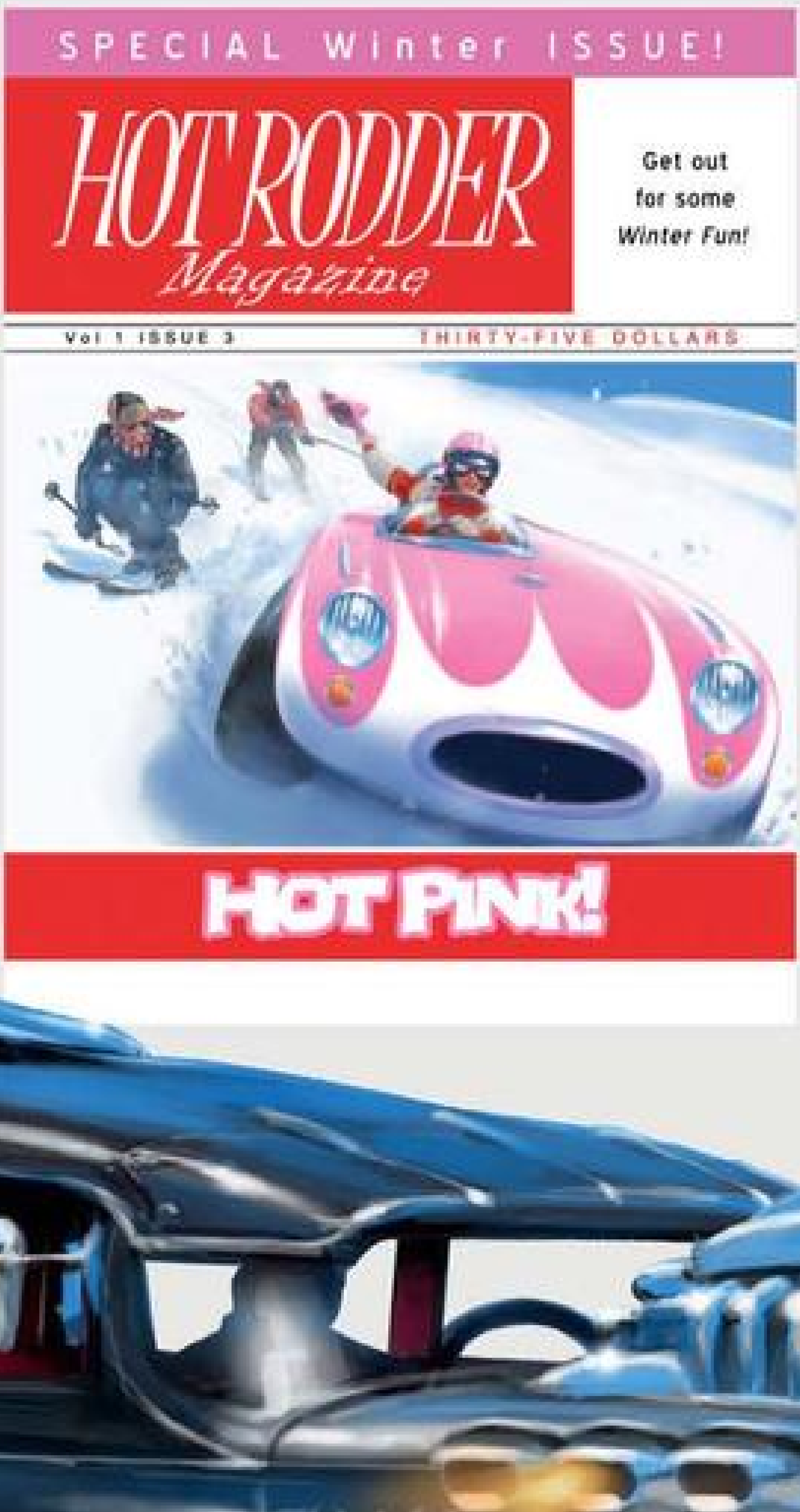

ASTOUNDINGLY
AWESOME
TALES
$29
THE STARLET SNIPER

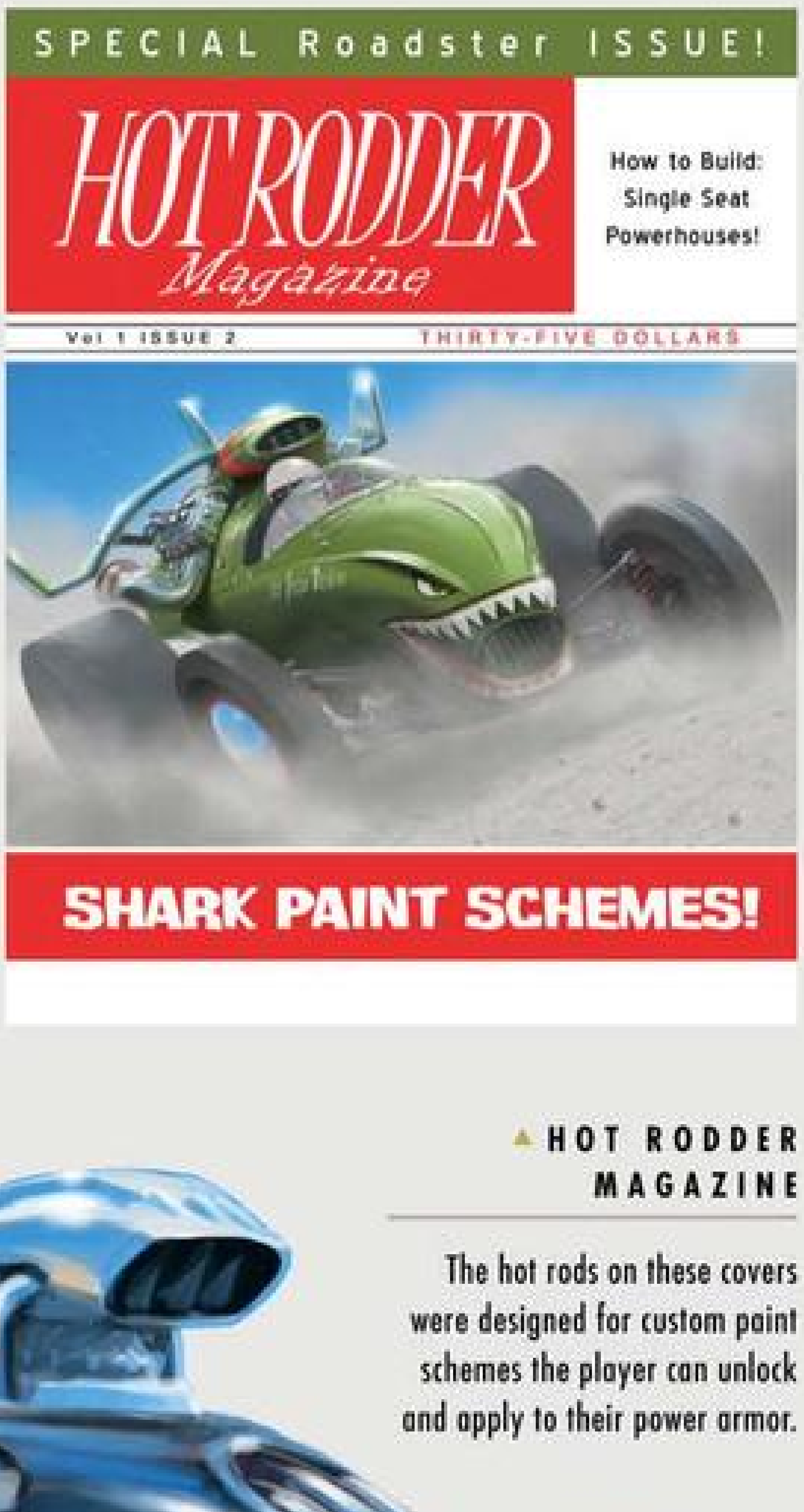

TOTAL
HACK
CONTROL
ROBOTS

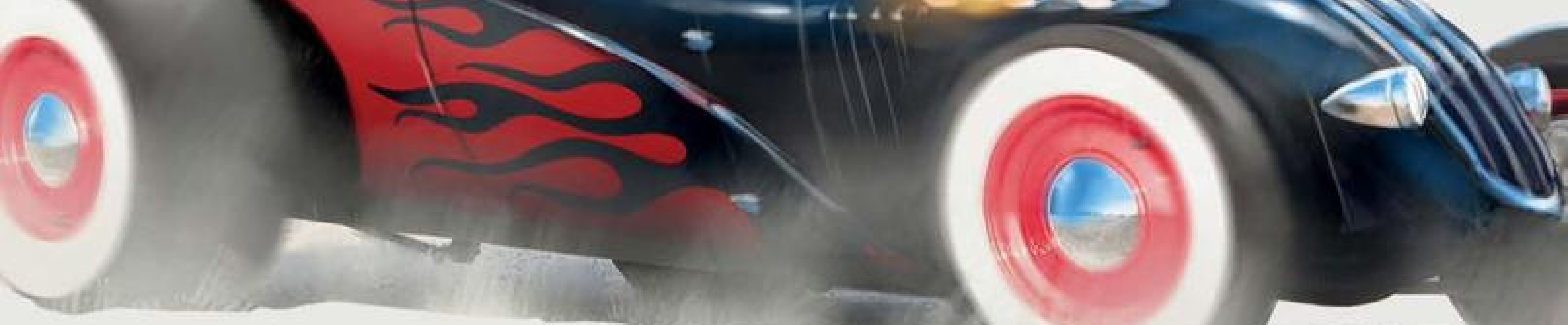

TOTAL
HACK
CONTROL
SPOT LIGHTS


TOTAL
HACK
CONTROL
TURRETS


ATOMIC HOT RODS!
HOT RODDER
Magazine
How-to-Modify:
CORVEGA'S
CORE REACTOR!
Vol 1 ISSUE 1
THIRTY-FIVE DOLLARS
FLAME JOB!


SPECIAL Winter ISSUE!
HOT RODDER
Magazine
Get out
for some
Winter Fun!
Vol 1 ISSUE 3
THIRTY-FIVE DOLLARS
HOT PINK!

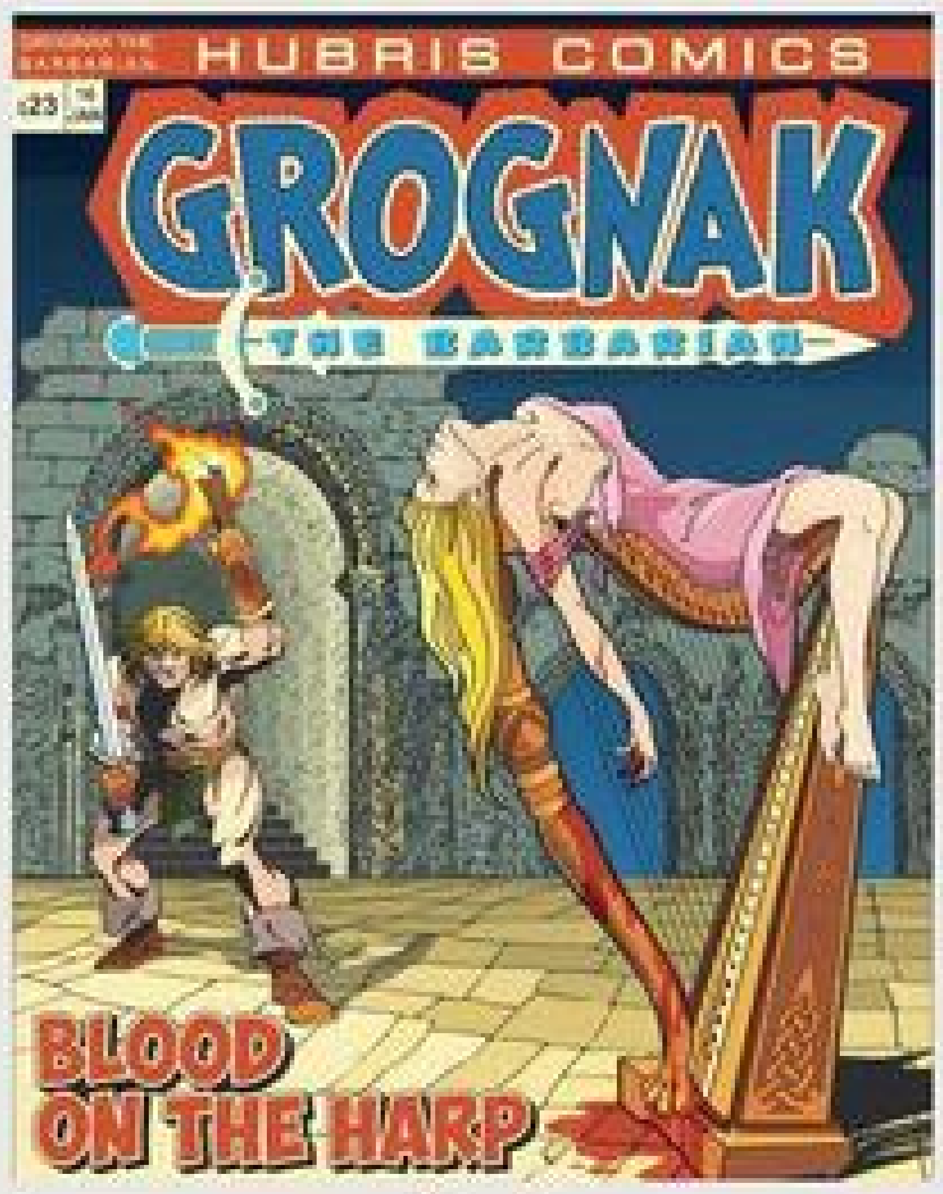

SPECIAL Roadster ISSUE!
HOT RODDER
Magazine
How to Build:
Single Seat
Powerhouses!
Vol 1 ISSUE 2
THIRTY-FIVE DOLLARS
SHARK PAINT SCHEMES!

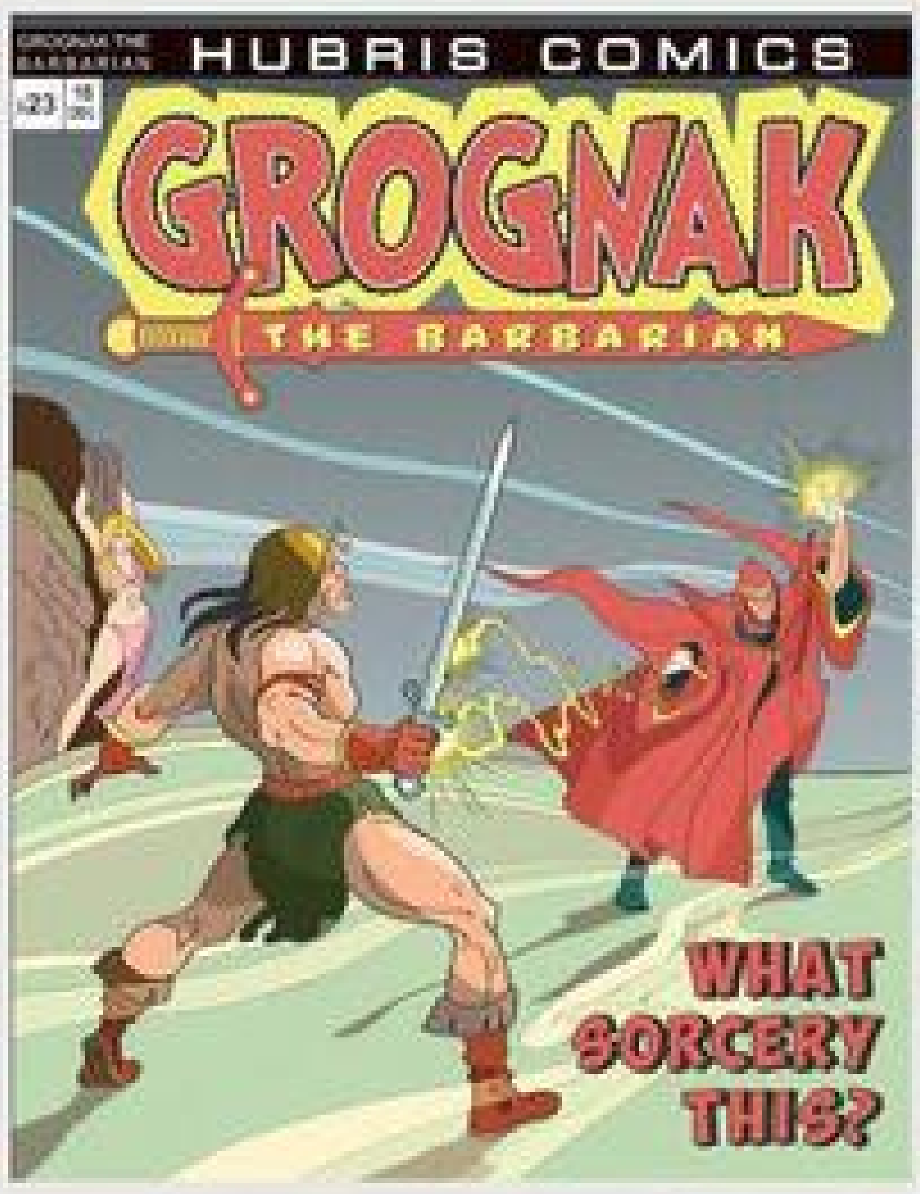


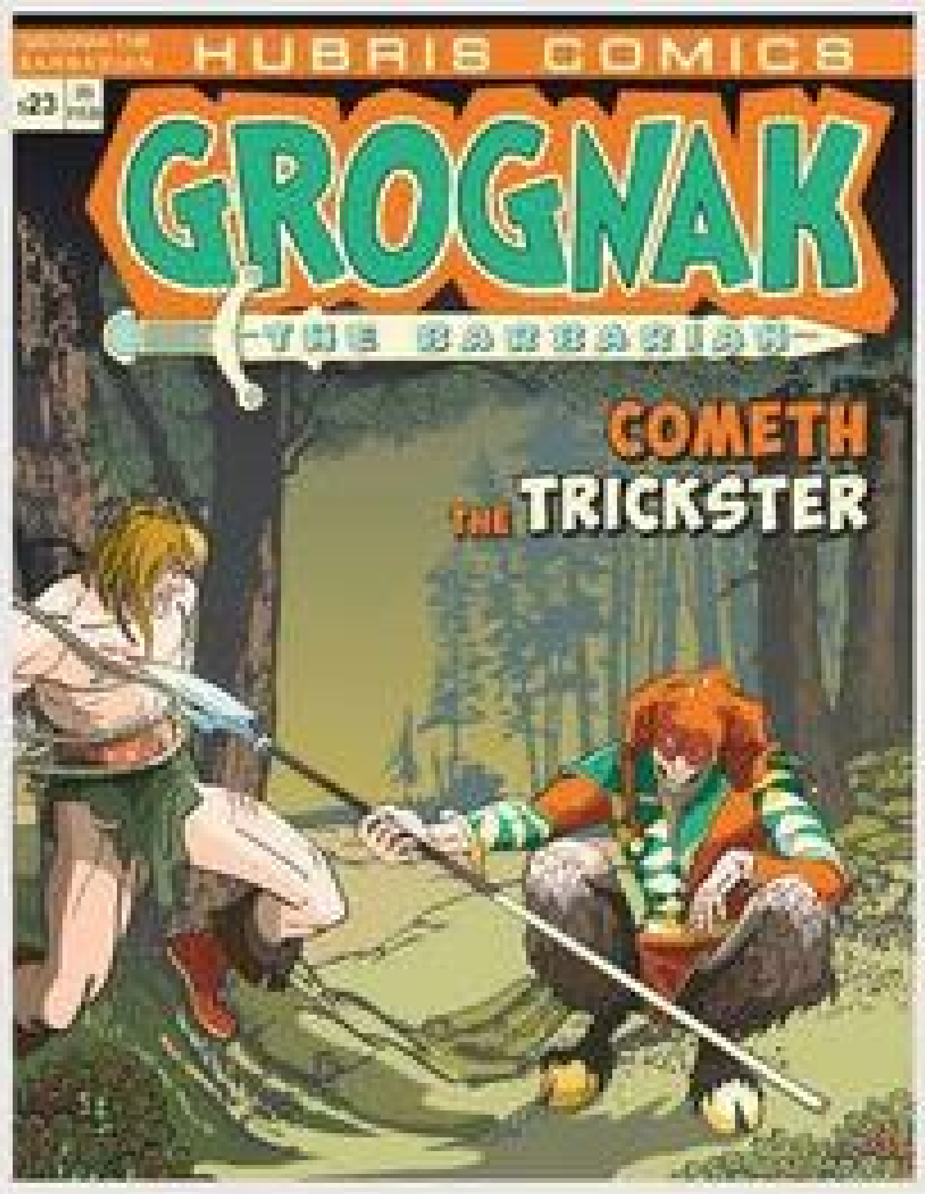
▲ **HOT RODDER MAGAZINE**

The hot rods on these covers were designed for custom paint schemes the player can unlock and apply to their power armor.

Live & Love
ISSUE #8
$39
I Married a Robot!
Live & Love
ISSUE #12
$39
THE SECRETARY CHARMER
Live & Love
$39
We raised ten kids and lived to tell about it!
ADVICE FROM MARRIED MEN
Live & Love
#5
Beware the Man Handler
Live & Love
$39
TALK YOURSELF SOBER
Live & Love
$39.00
Issue #1
Fabulous 1st Issue:
Life Long Best Friends!
Live & Love
$39
TRIM THE FAT!
Live & Love
ISSUE #10
YOU WON'T BELIEVE WHO WENT!
$39
NUKE-THE-MAN!
THE DEVIANT FESTIVAL THAT IS SWEEPING THE NATION
Live & Love
Issue #6
$39.00
An Experience to Remember!
Beware
the Man Handler
BOUNTY


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
GROGNAK
THE BARBARIAN
BLOOD ON THE HARP


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
GROGNAK
THE BARBARIAN
WHAT SORCERY THIS?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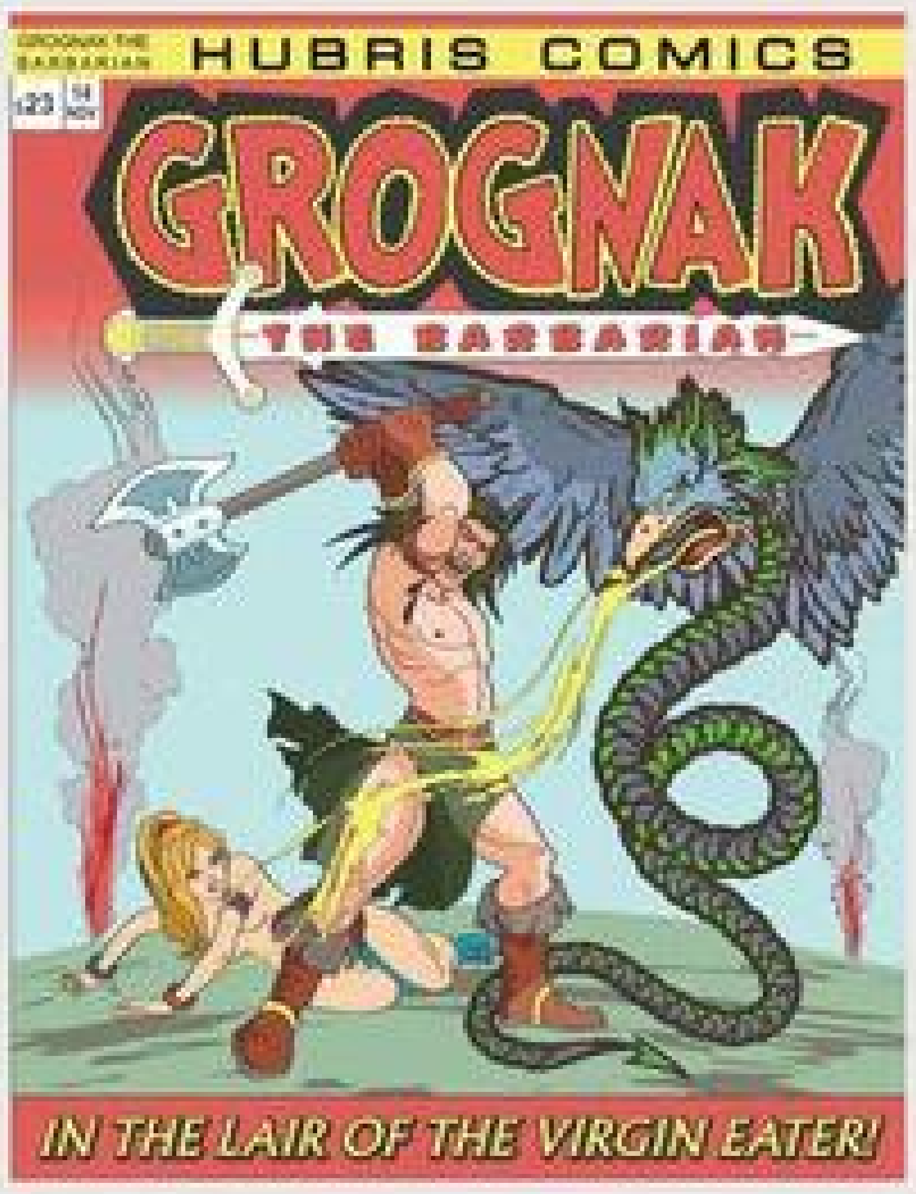
HUBRIS COMICS
$23
GROGNAK
THE BARBARIAN
COMETH THE TRICKSTER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HUBRIS COMICS
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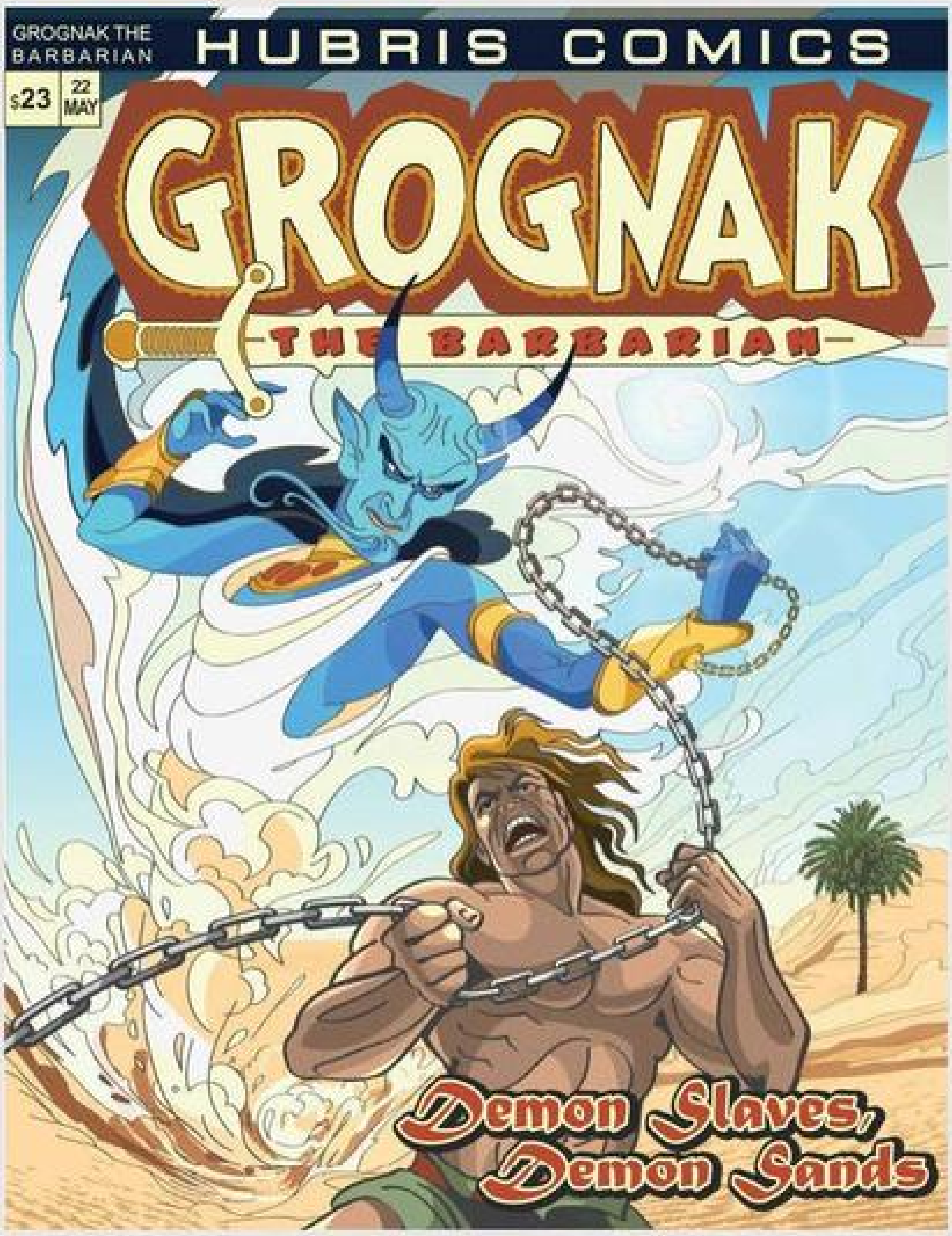
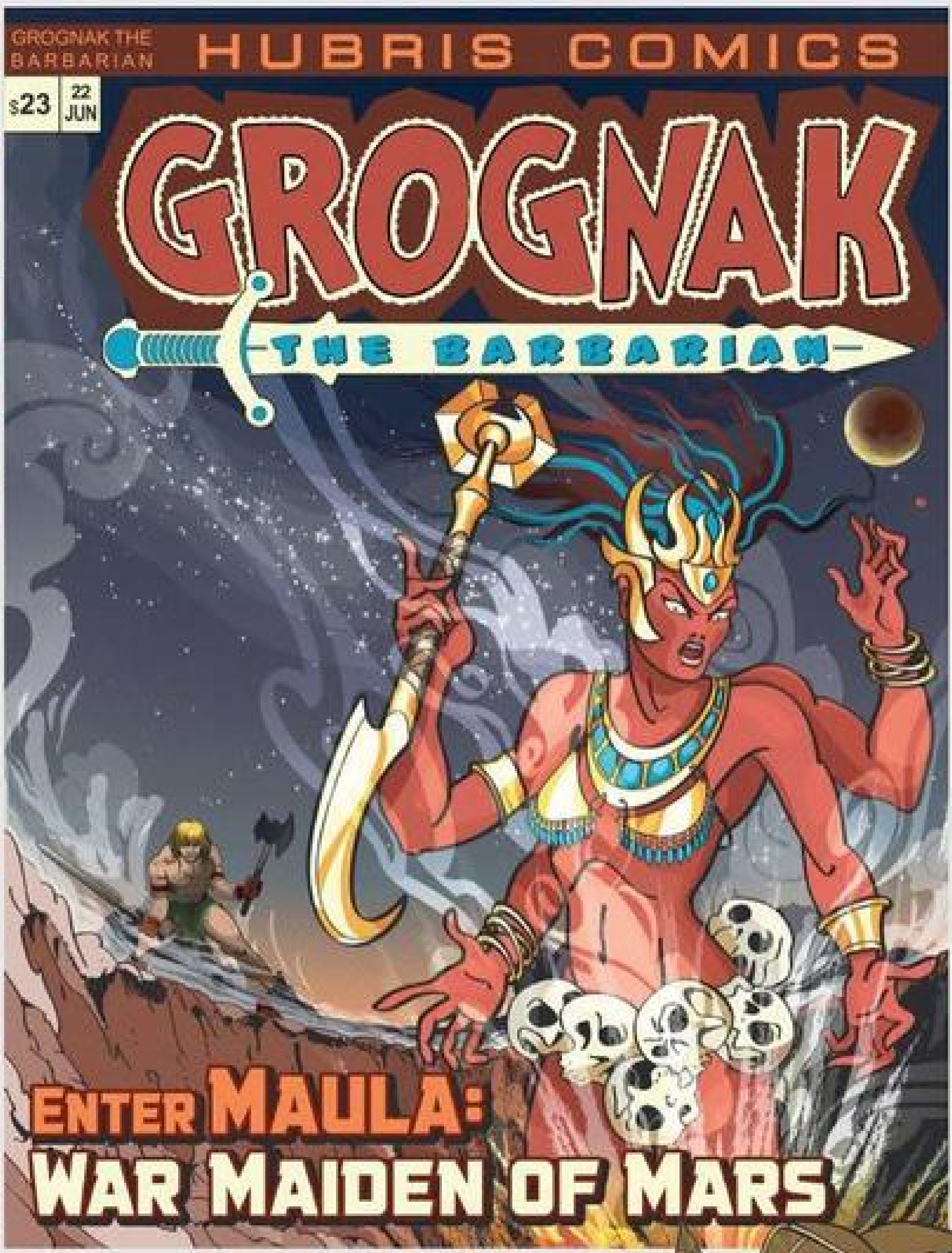
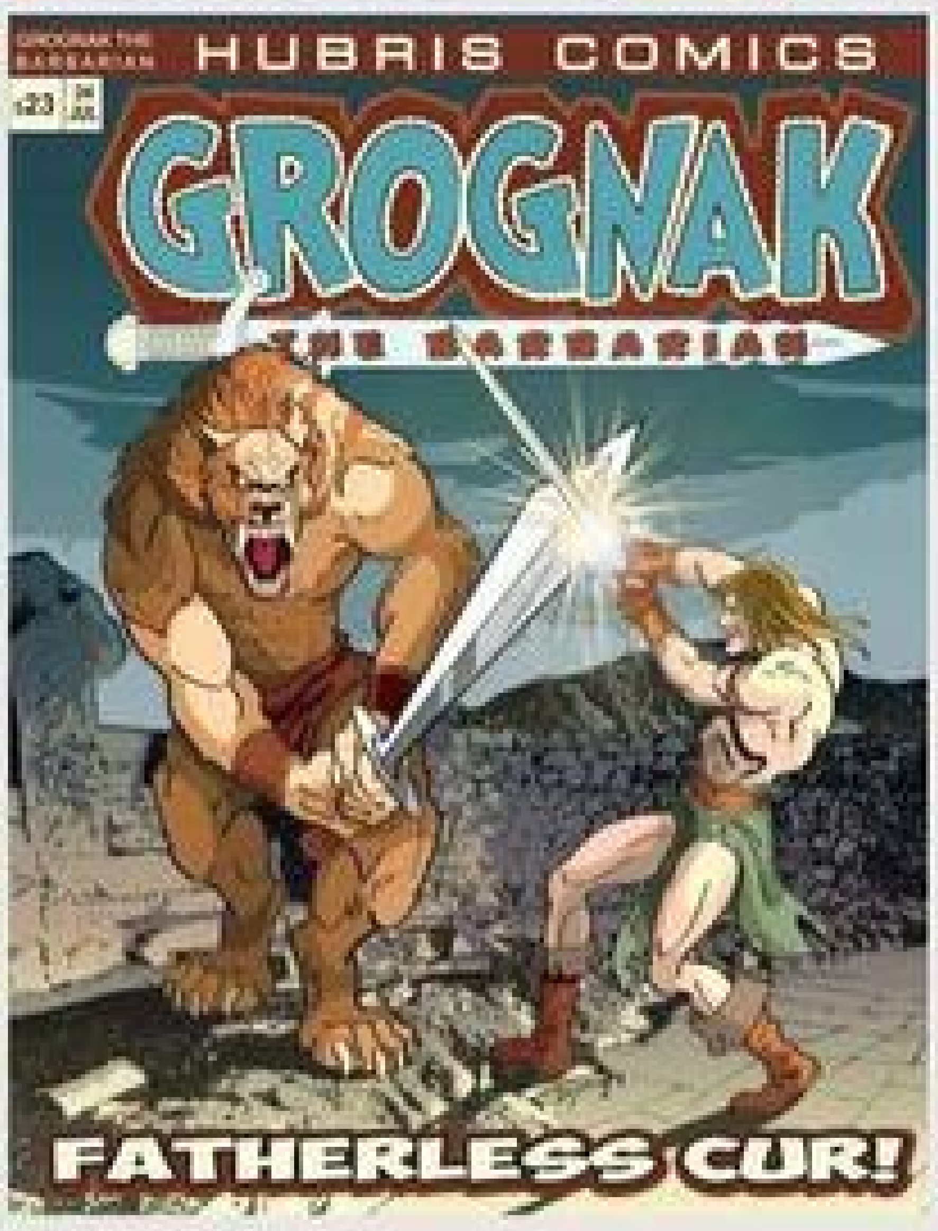
GROGNAK
THE BARBARIAN
IN THE LAIR OF THE VIRGIN EATER!


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
22 MAY
GROGNAK
THE BARBARIAN
Demon Slaves, Demon Sands


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
22 JUN
GROGNAK
THE BARBARIAN
ENTER MAULA: WAR MAIDEN OF MARS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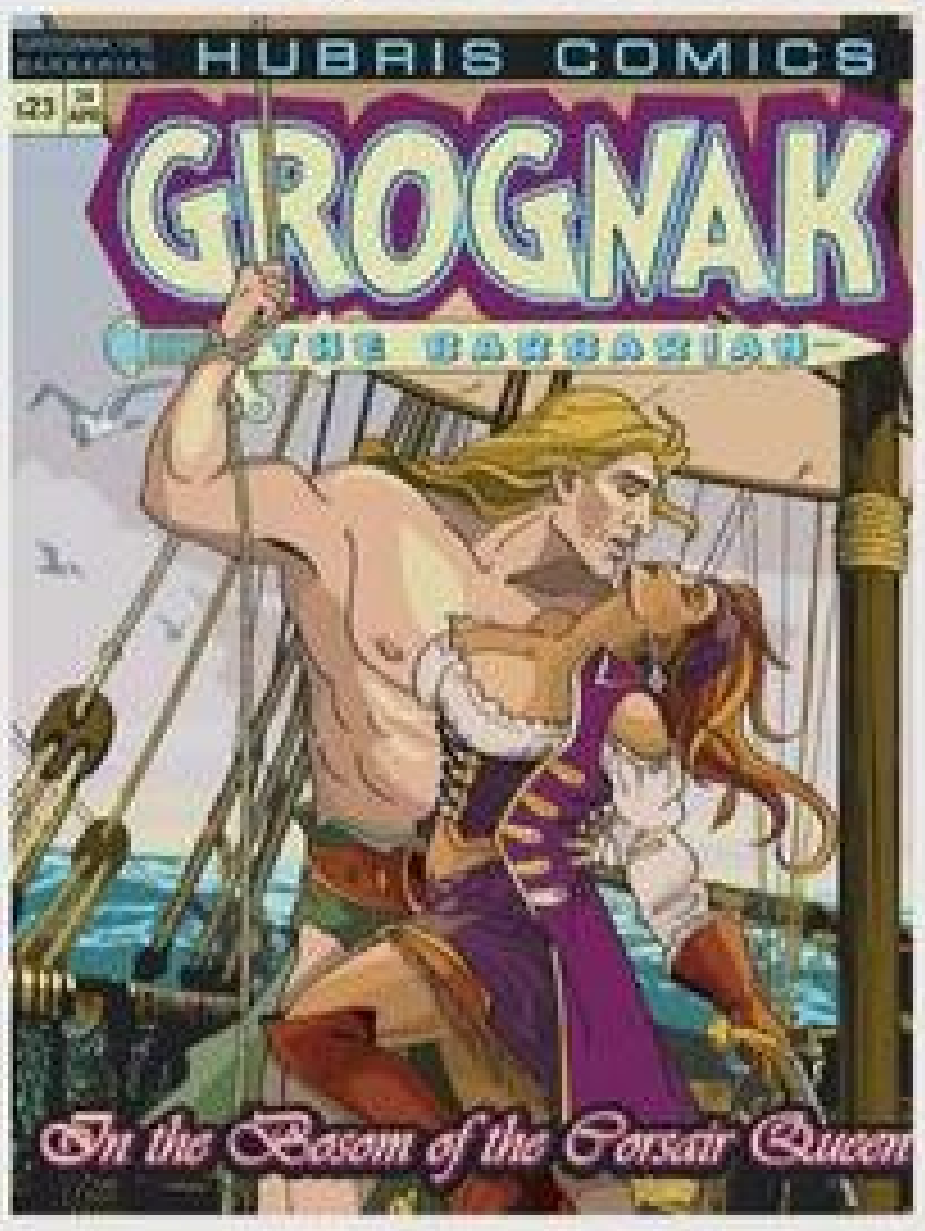
HUBRIS COMICS
$23
GROGNAK
THE BARBARIAN
FATHERLESS CUR!


GROGNAK THE BARBARIAN
HUBRIS COMICS
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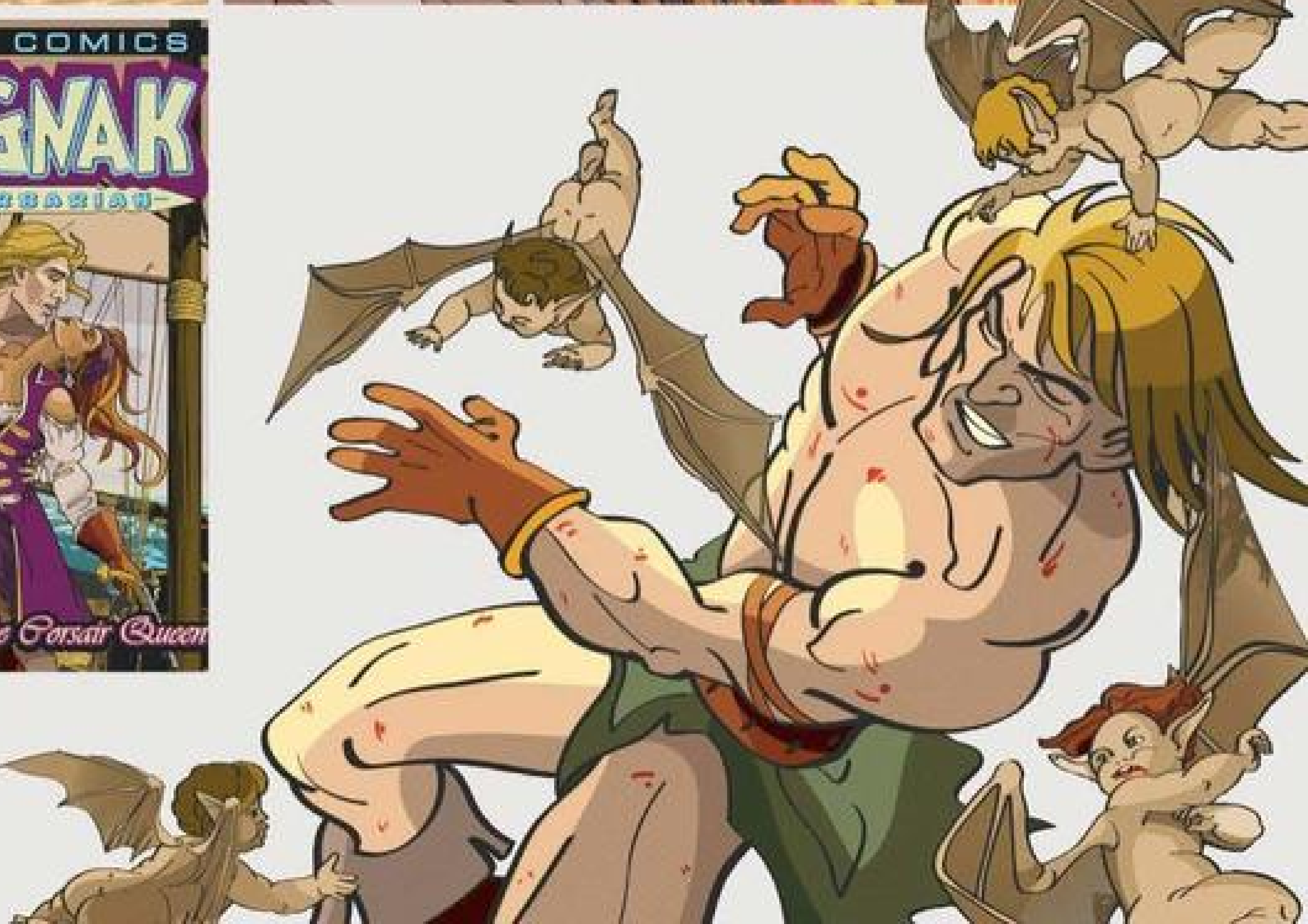
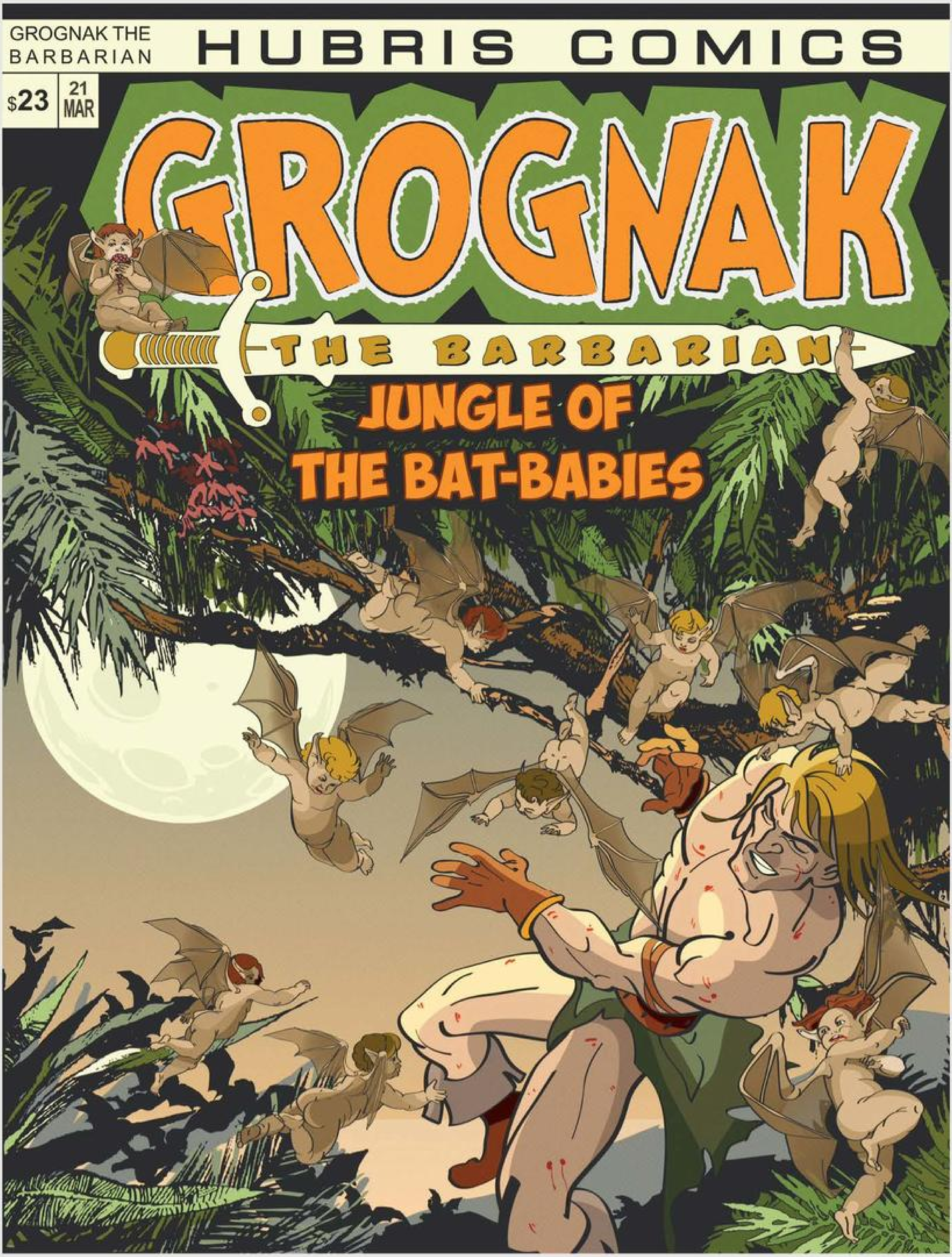
GROGNAK
THE BARBARIAN
In the Bosom of the Corsair Queen

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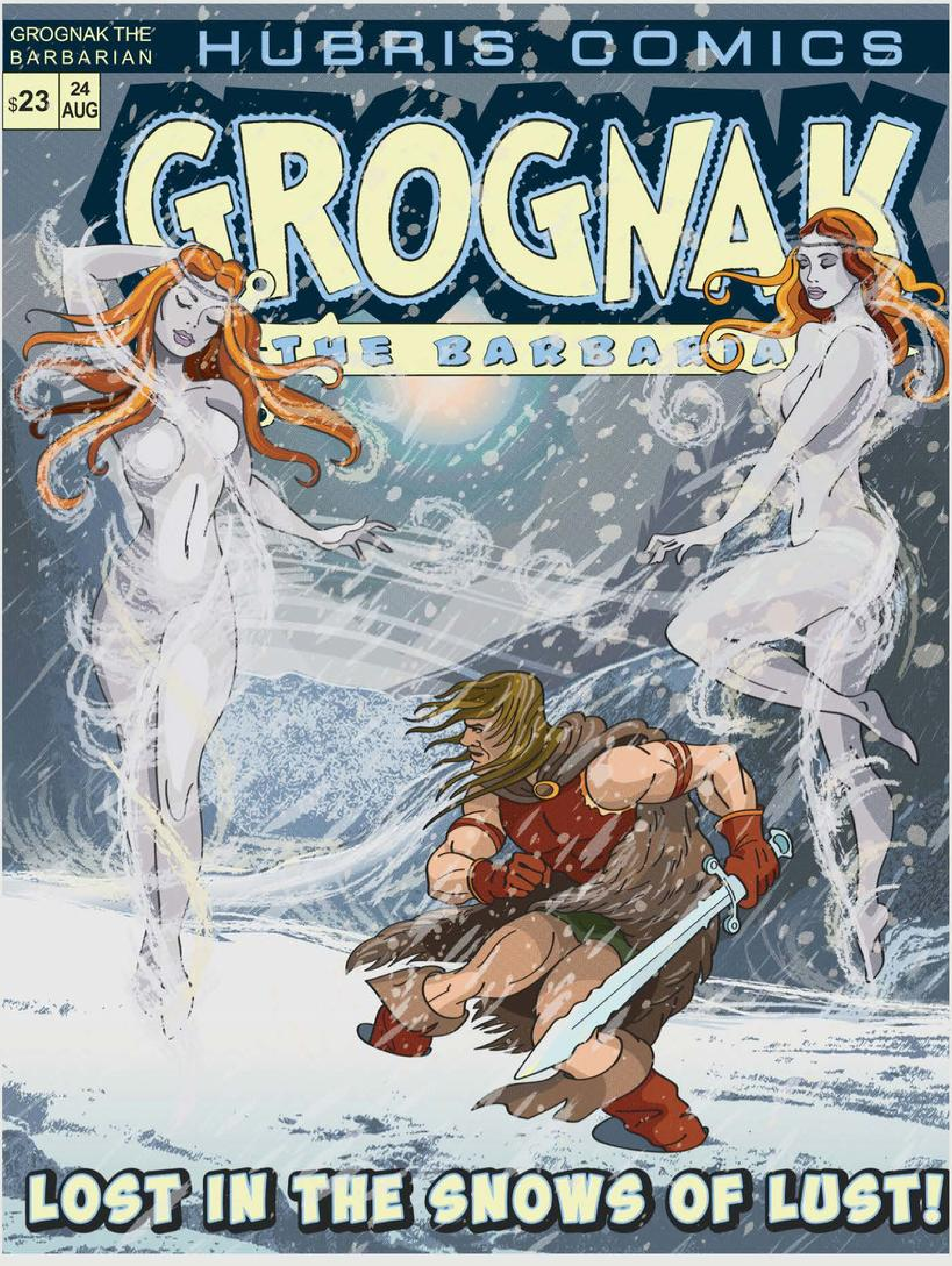
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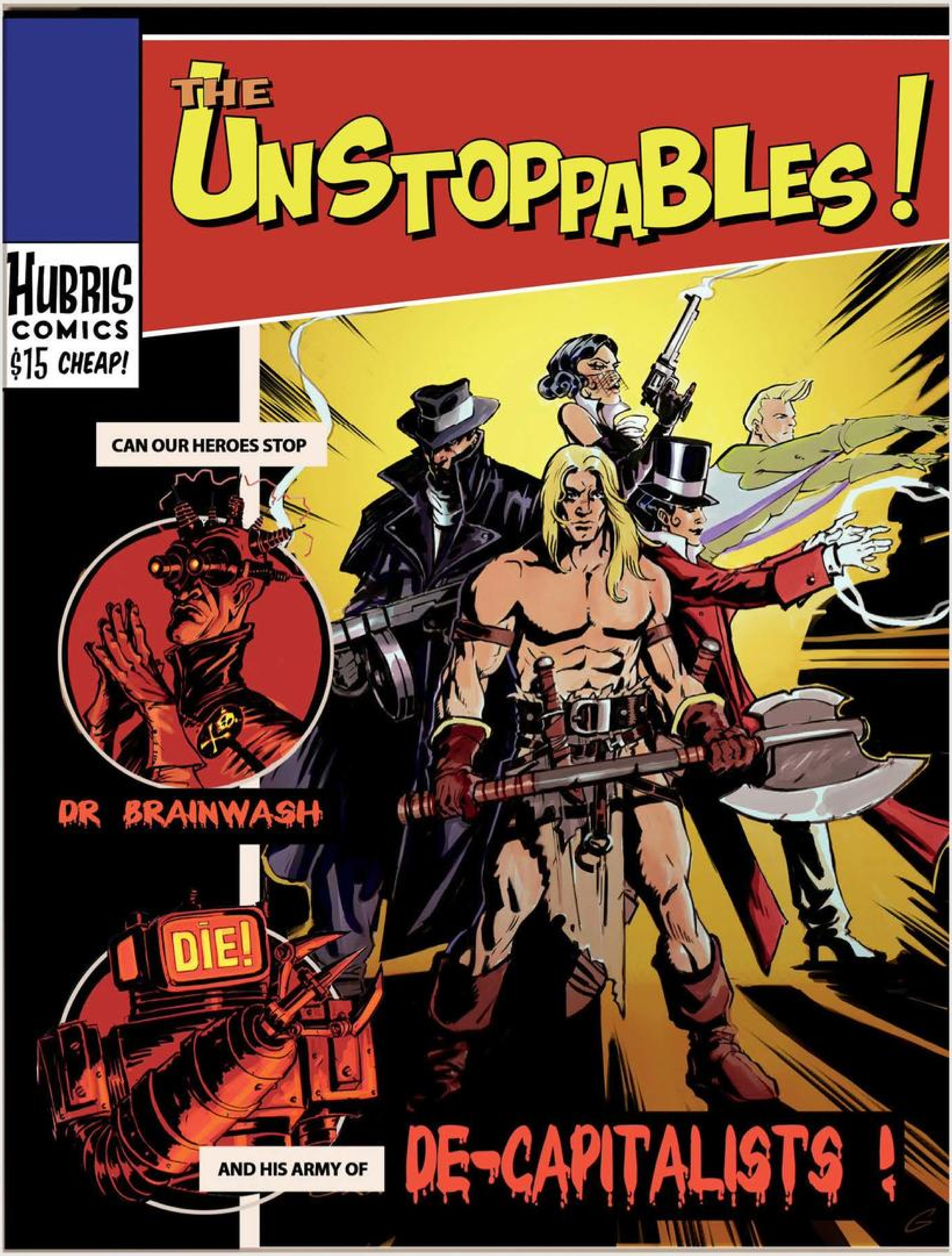
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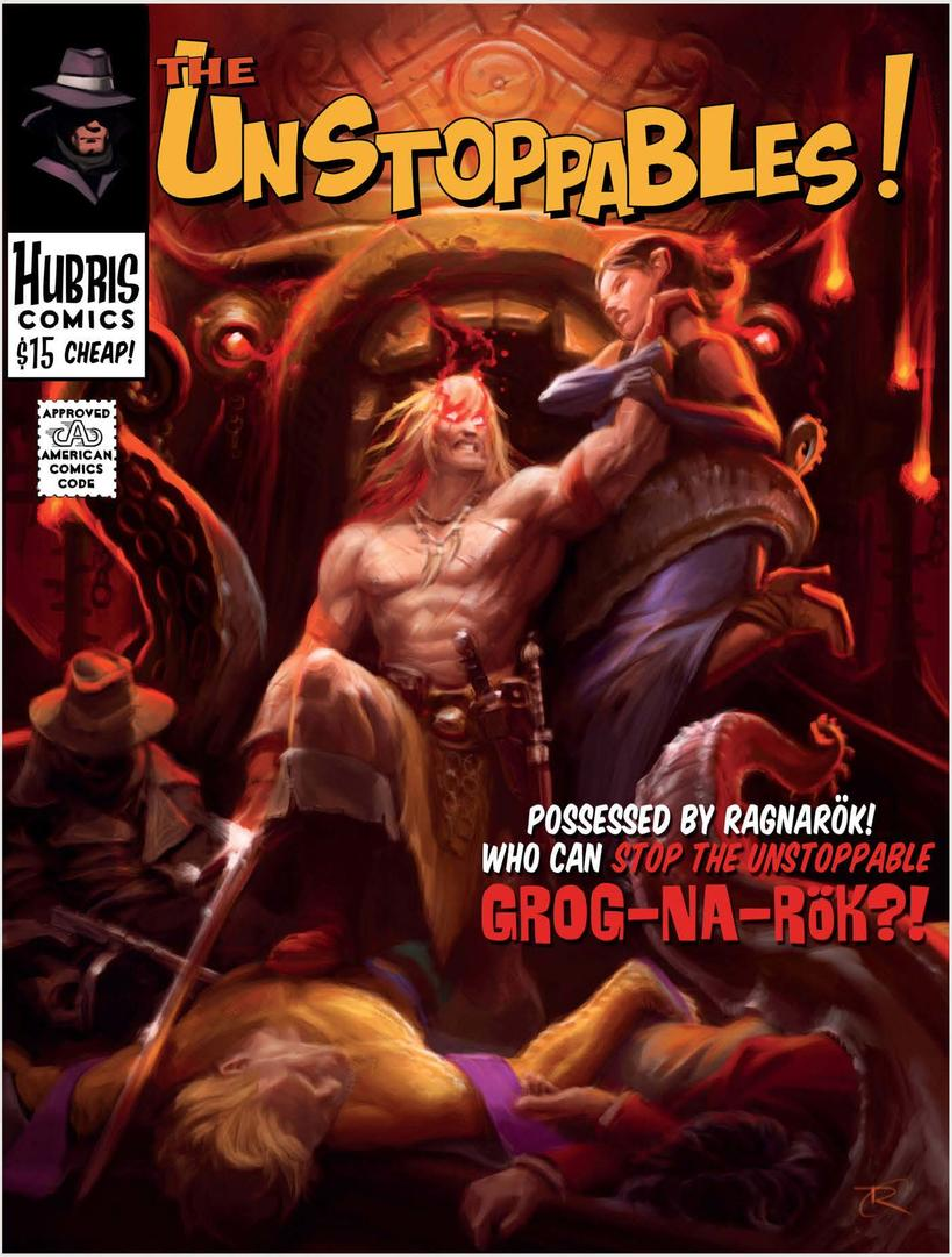
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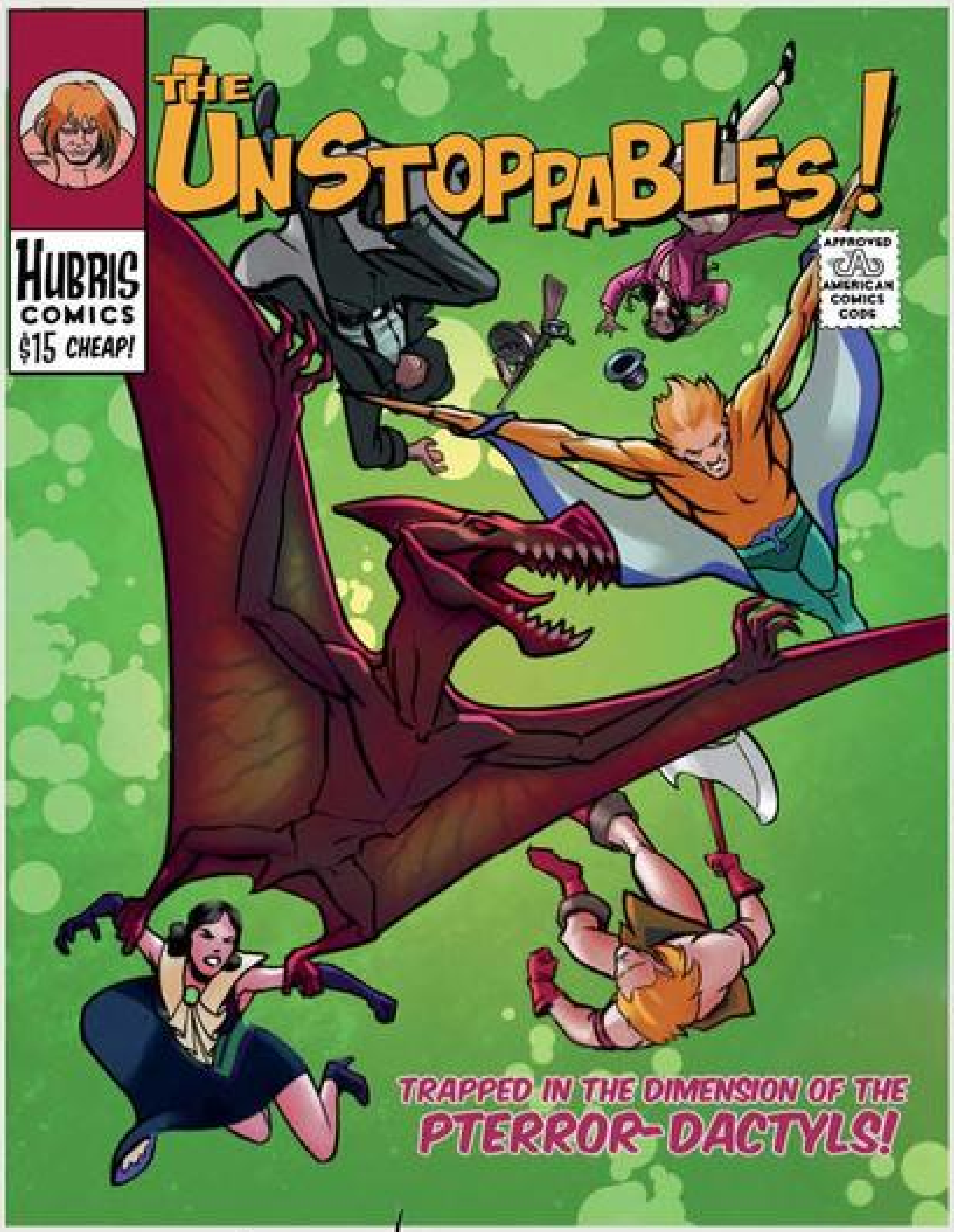
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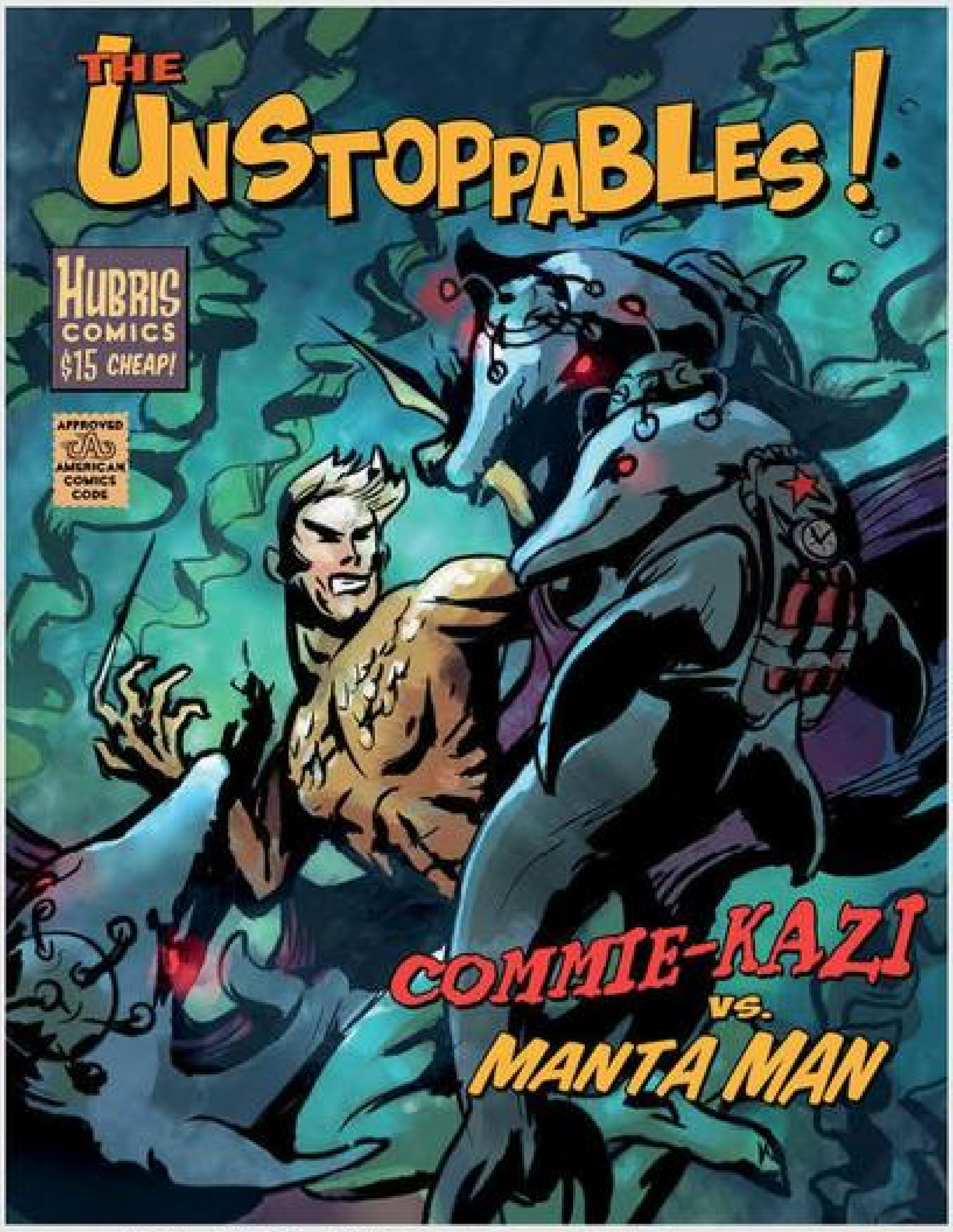
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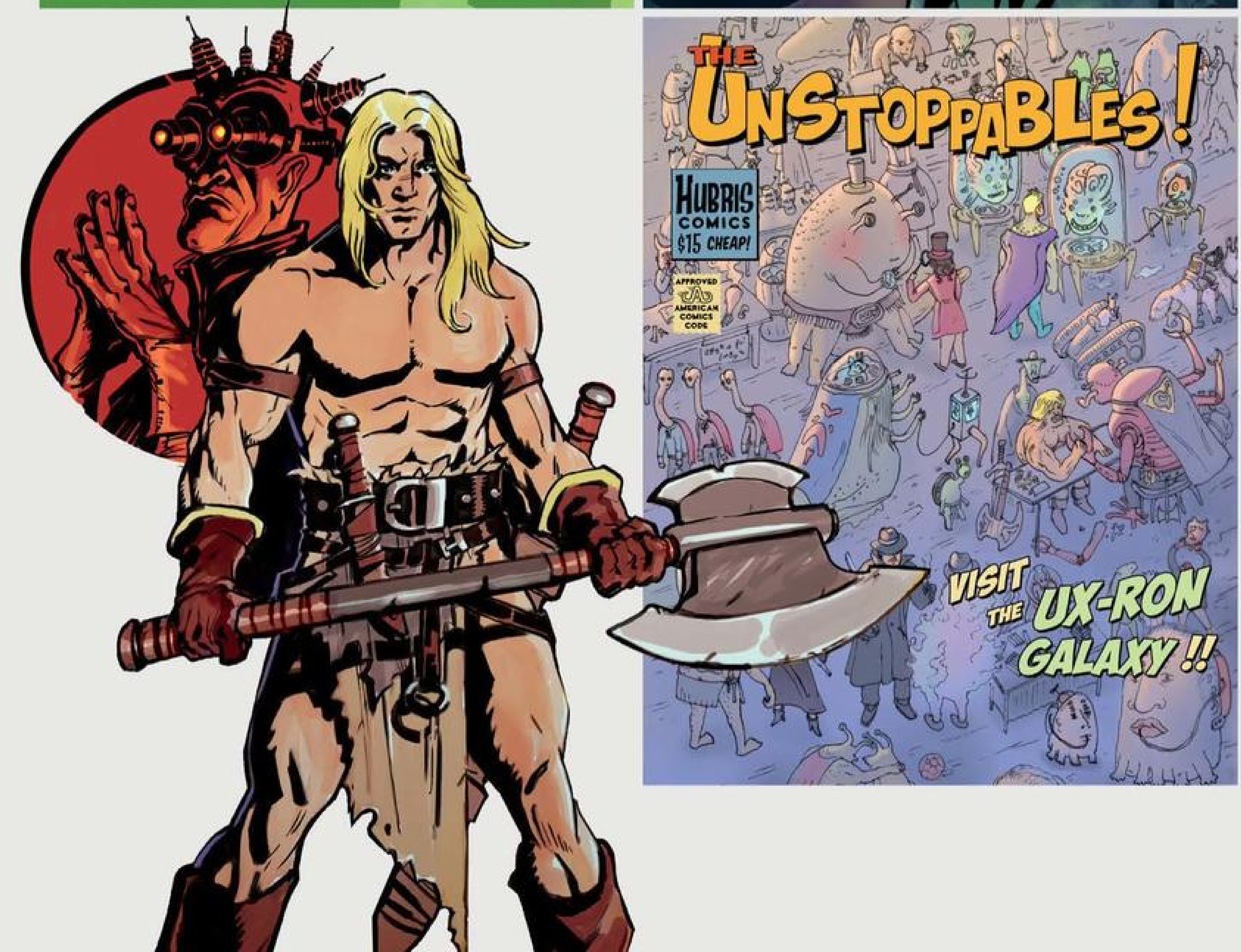
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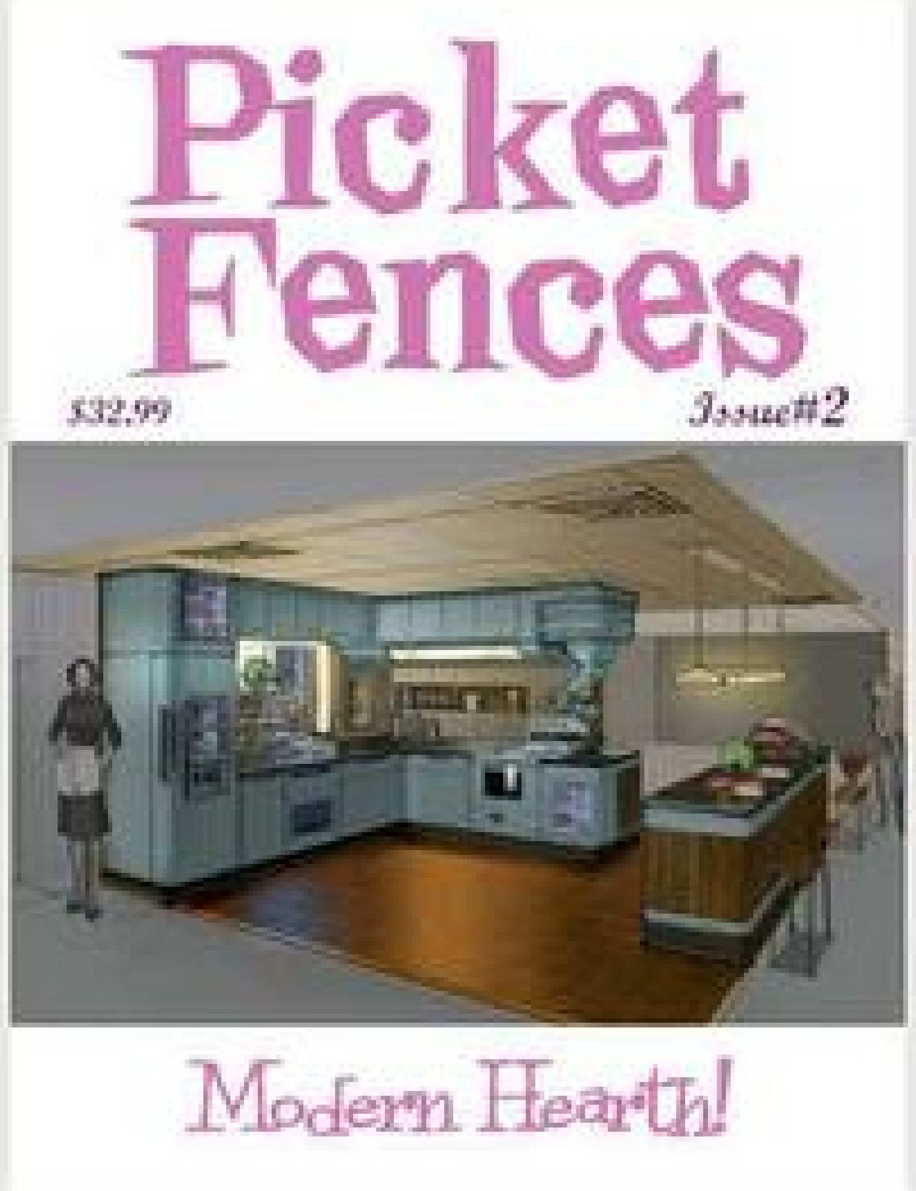
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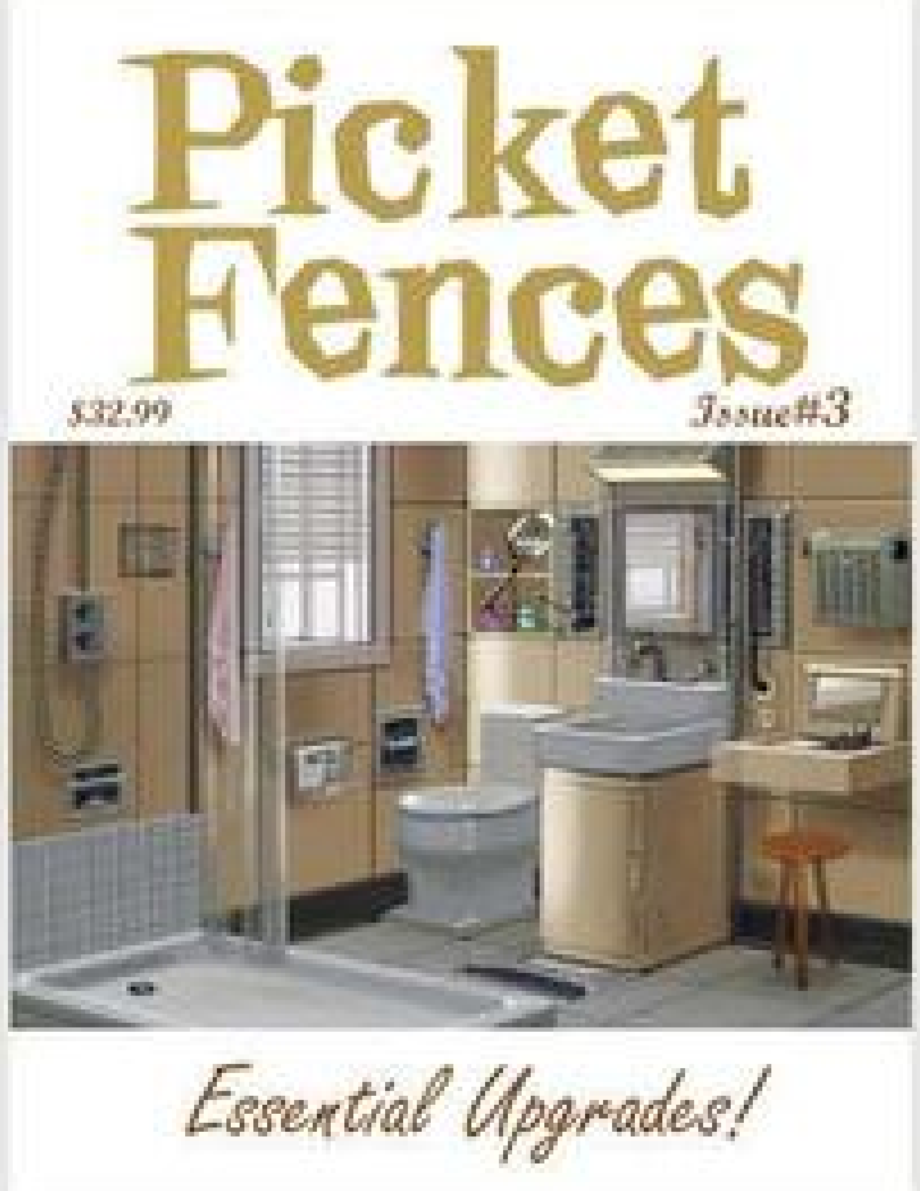
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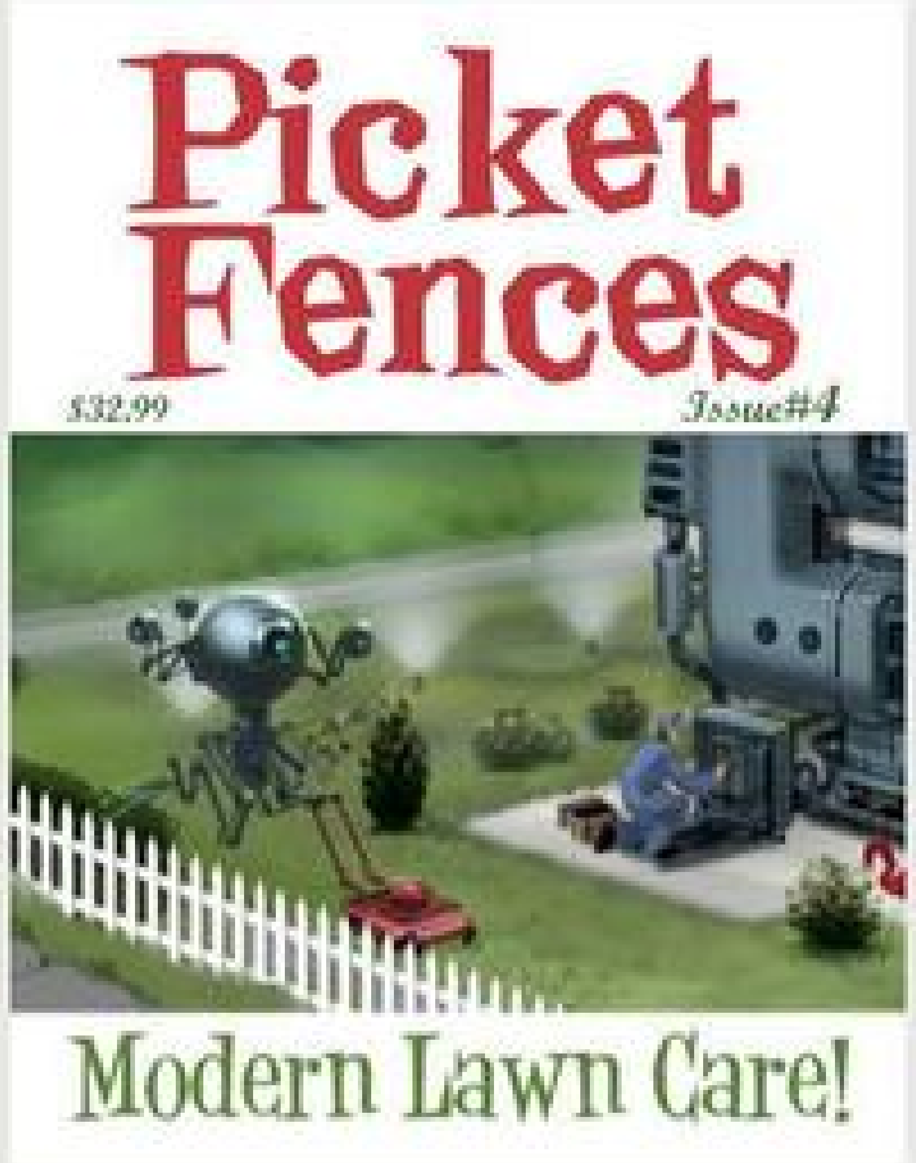
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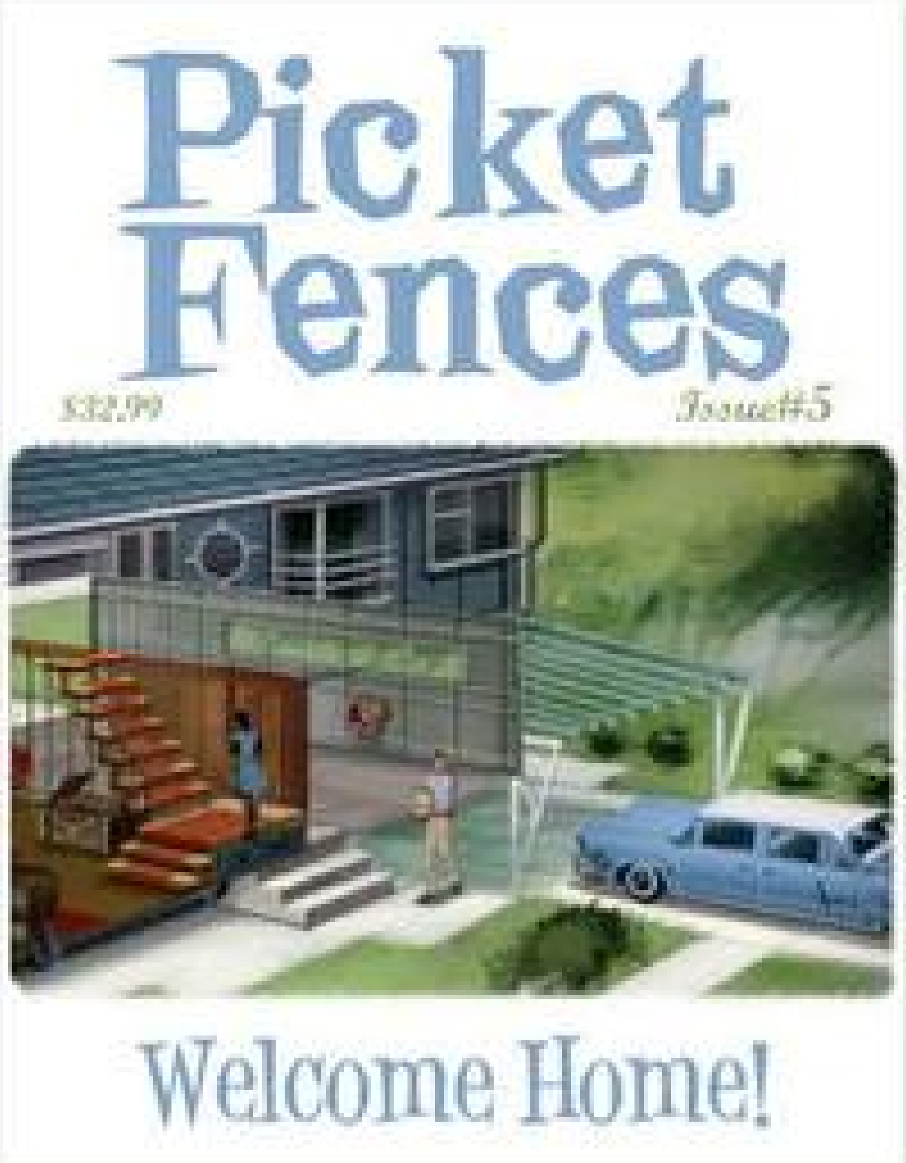
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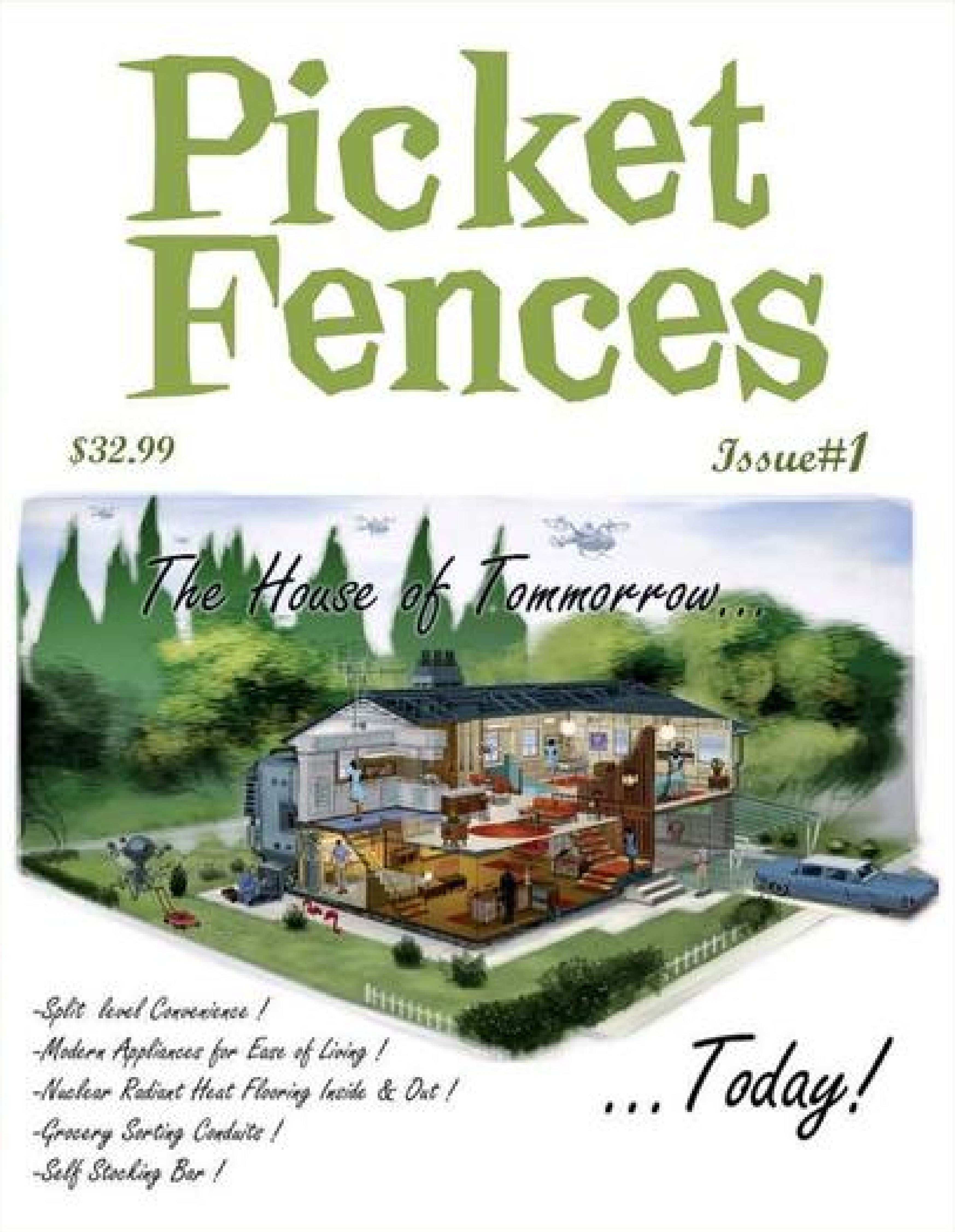
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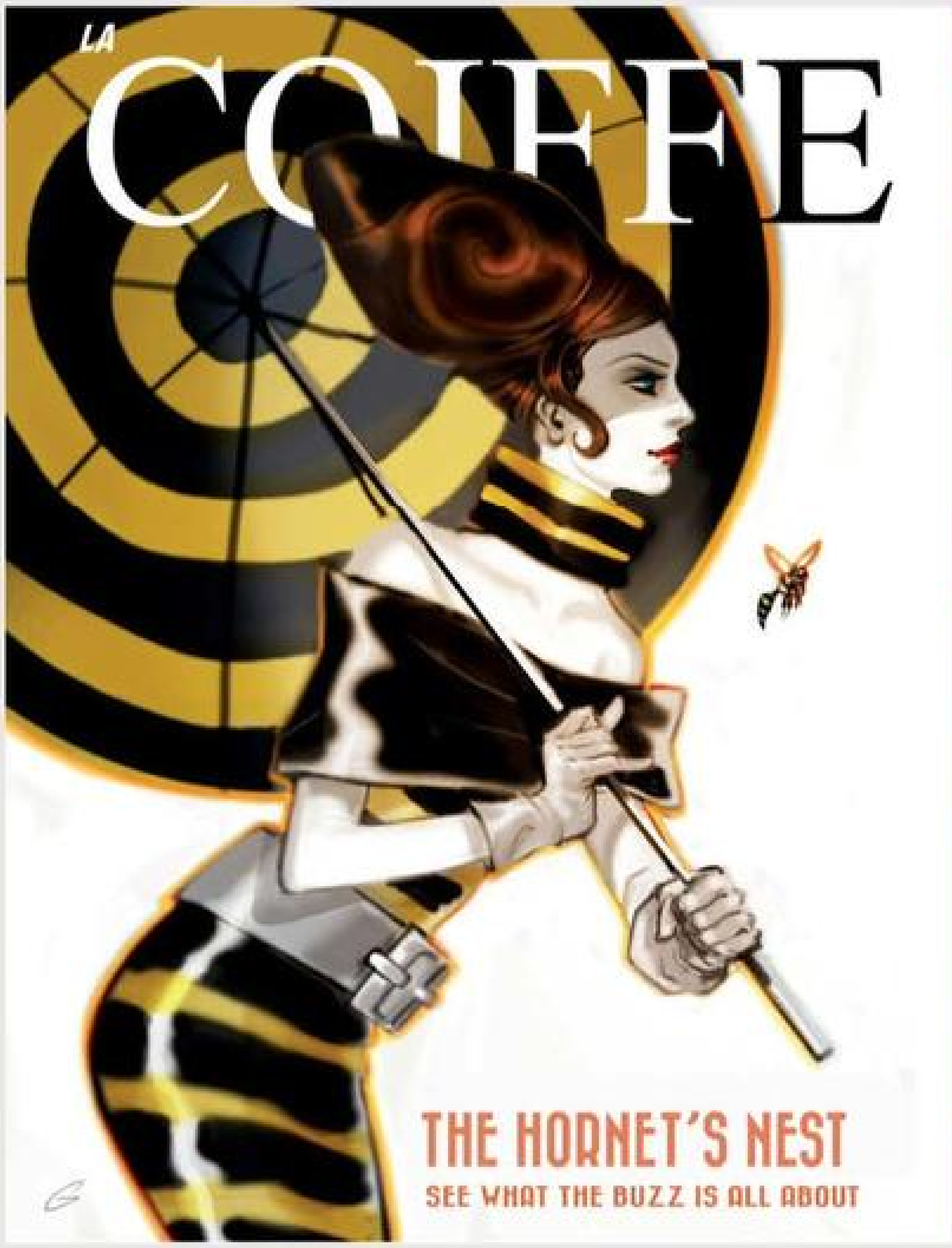
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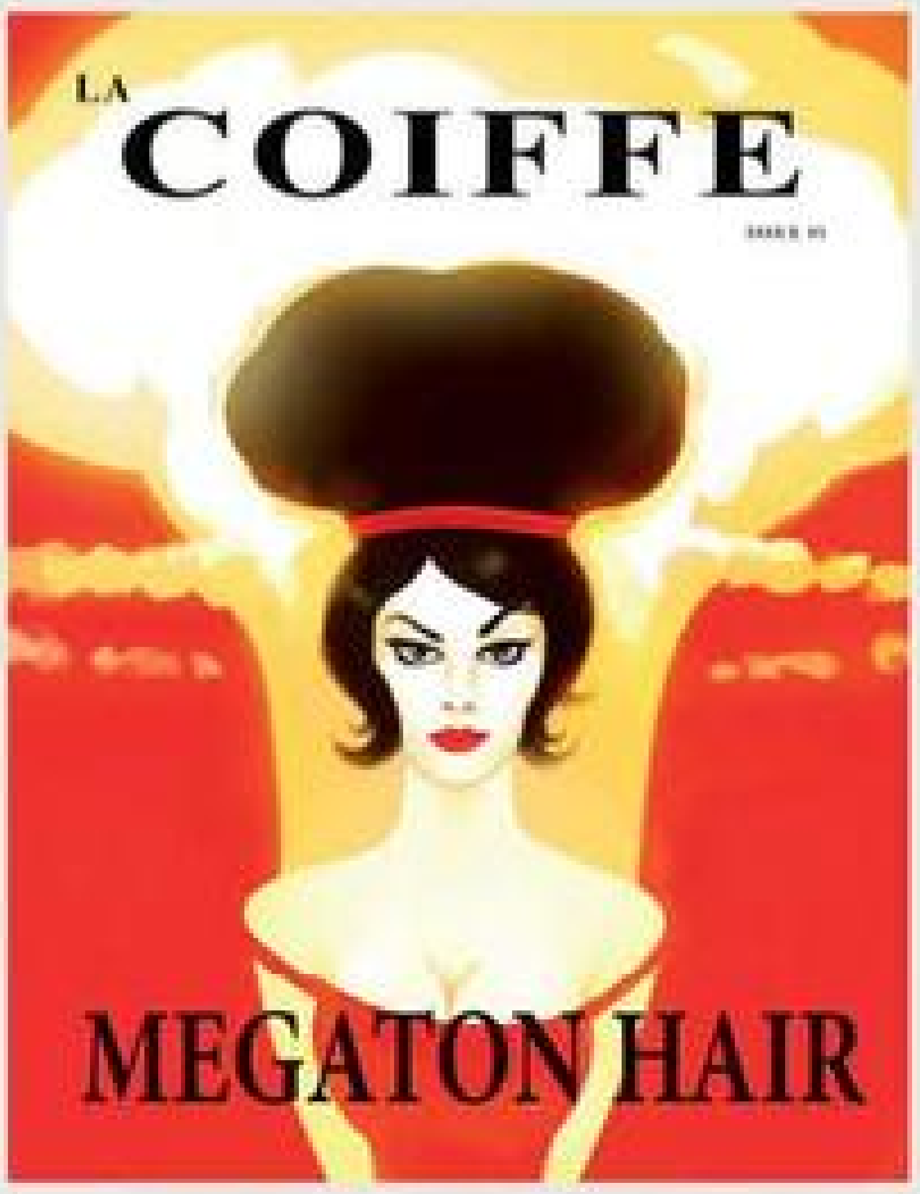
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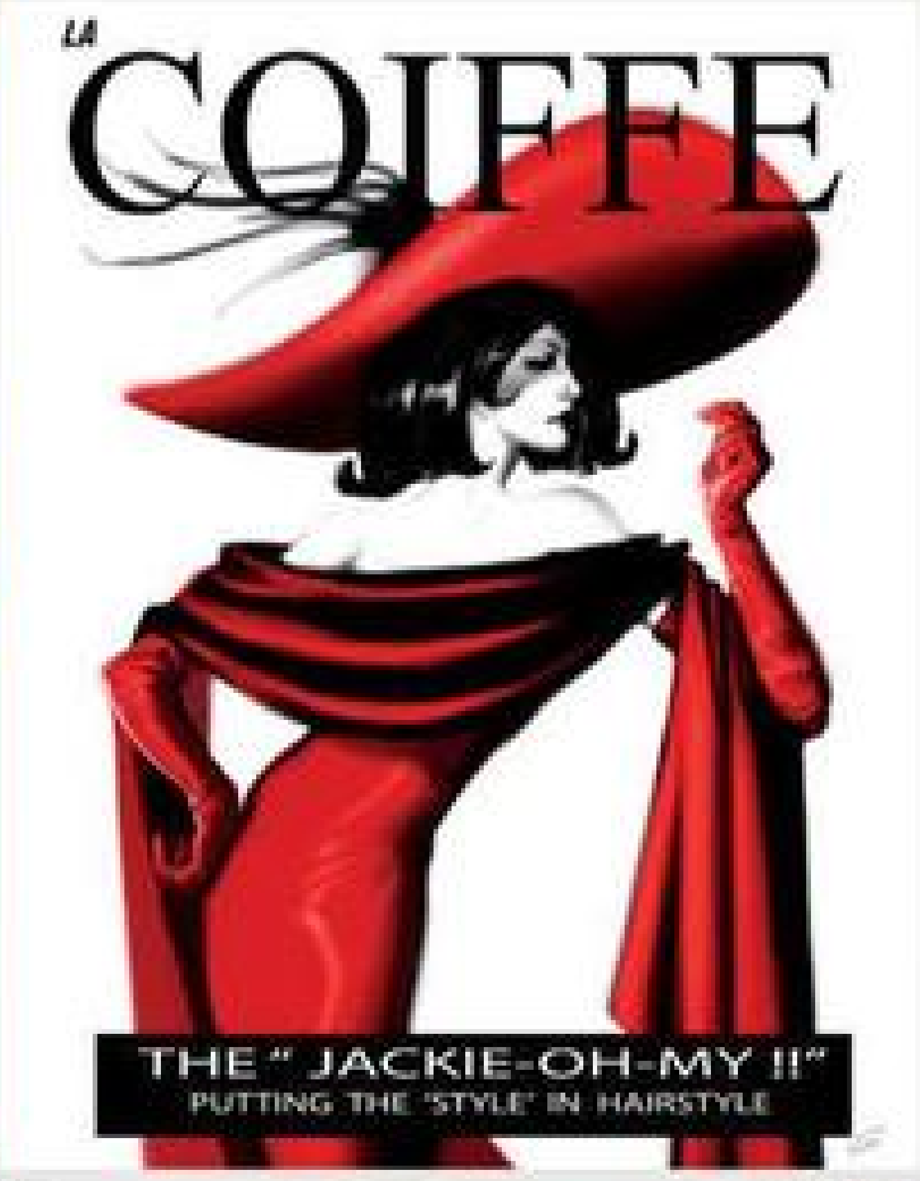
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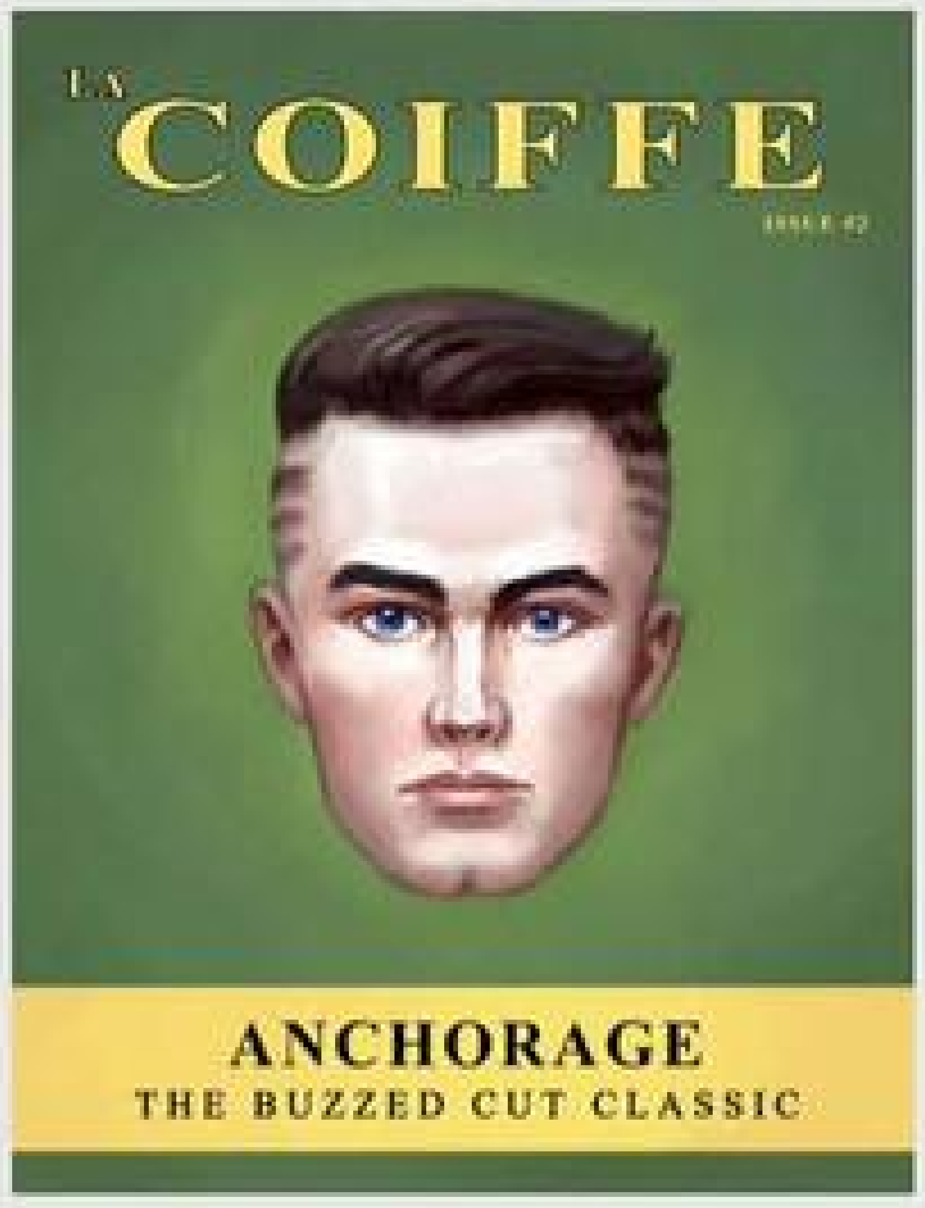
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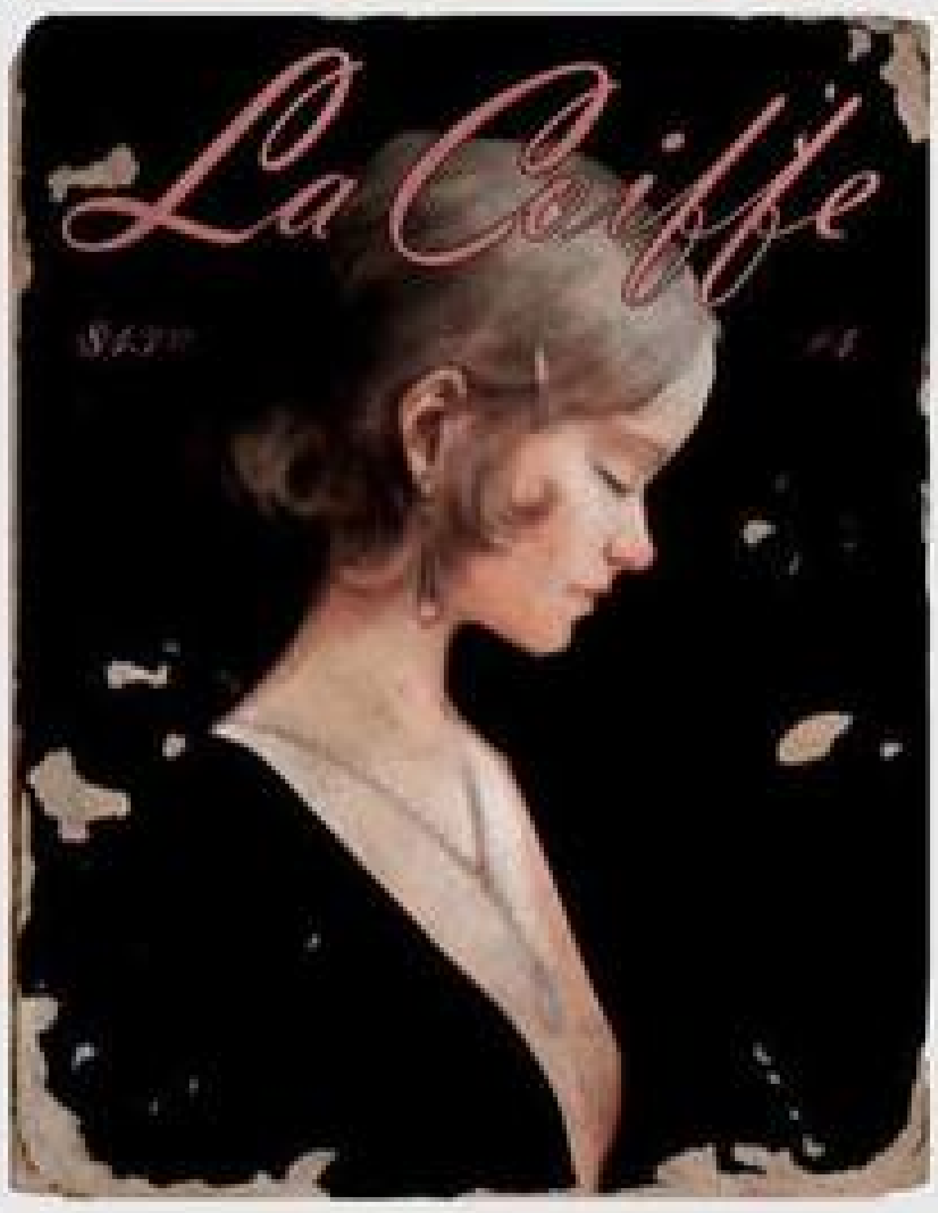
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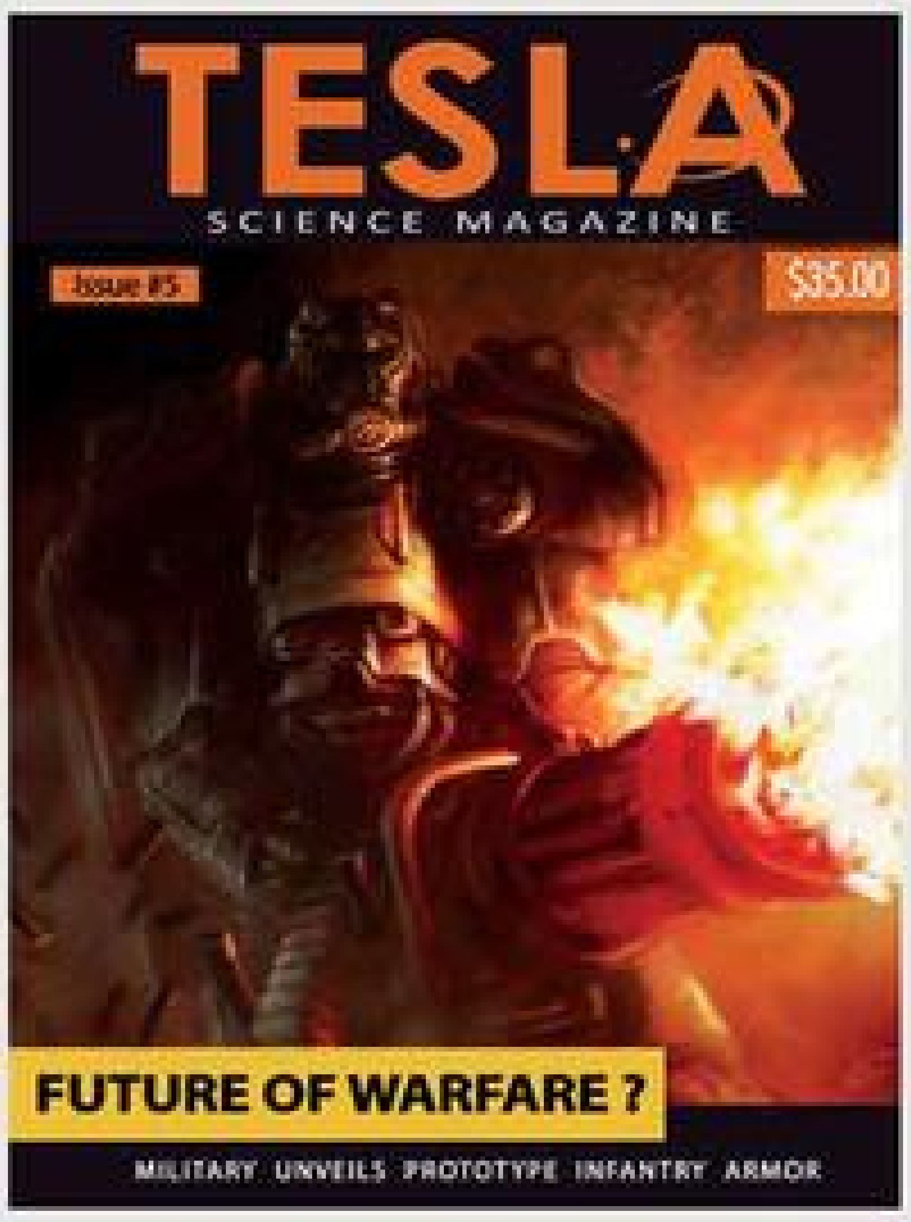
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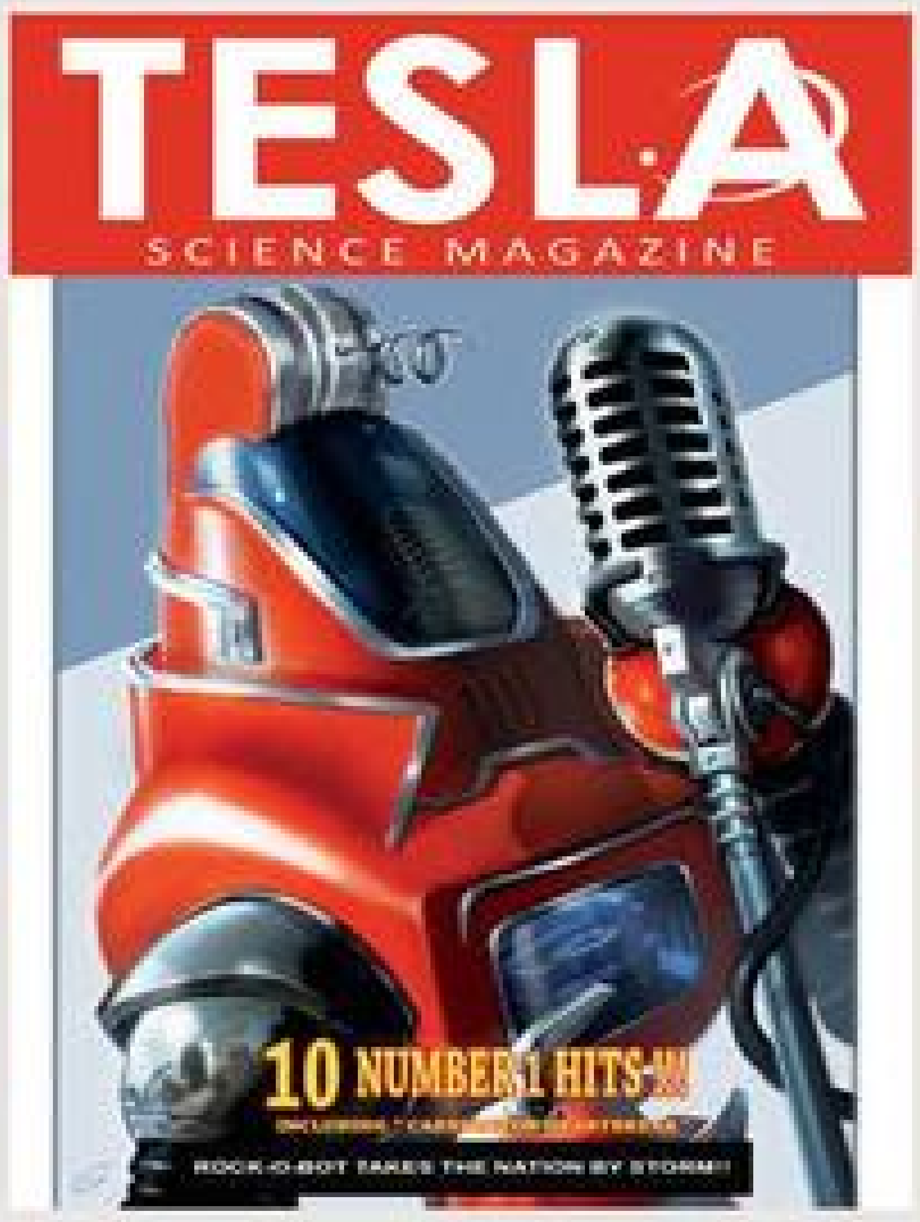
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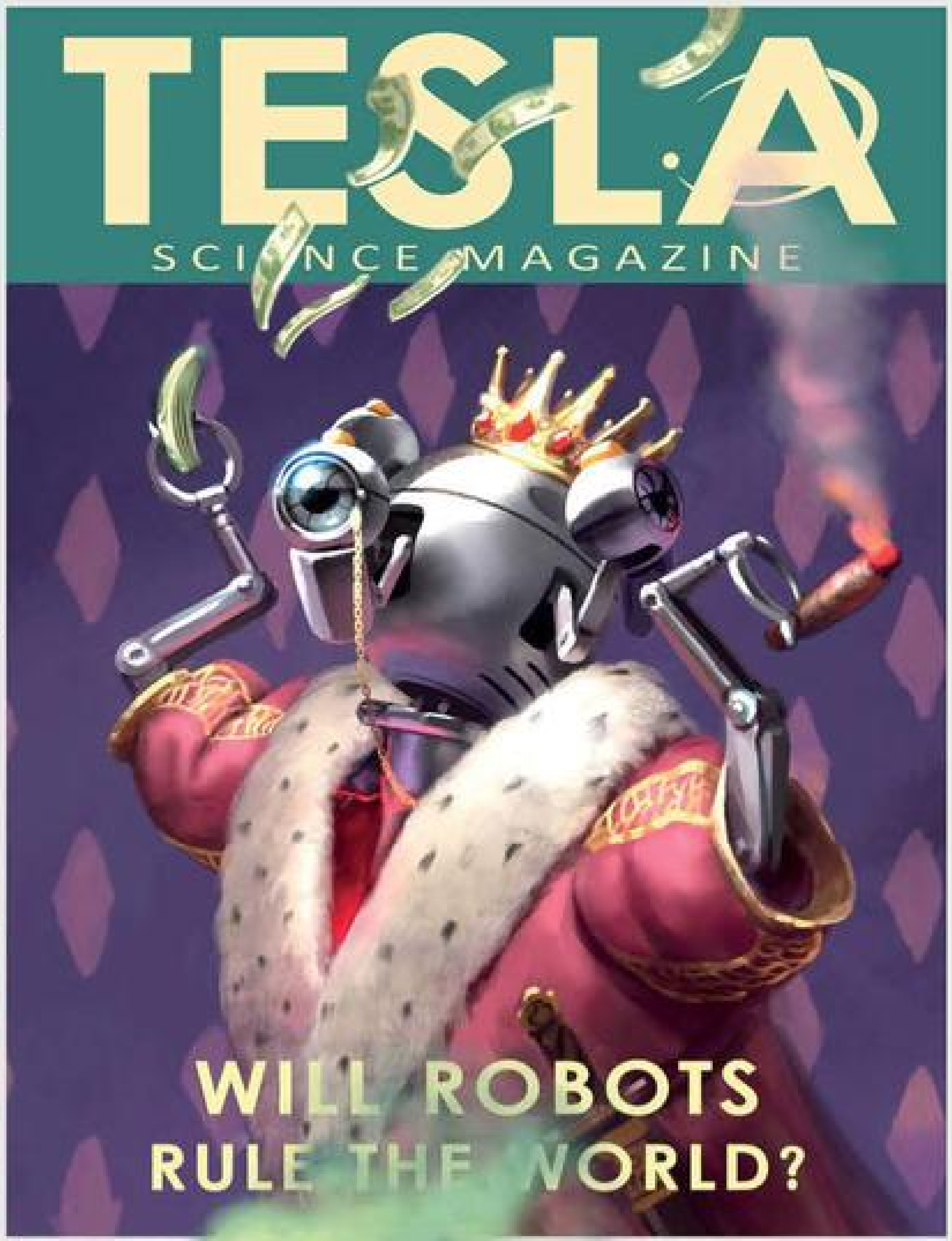
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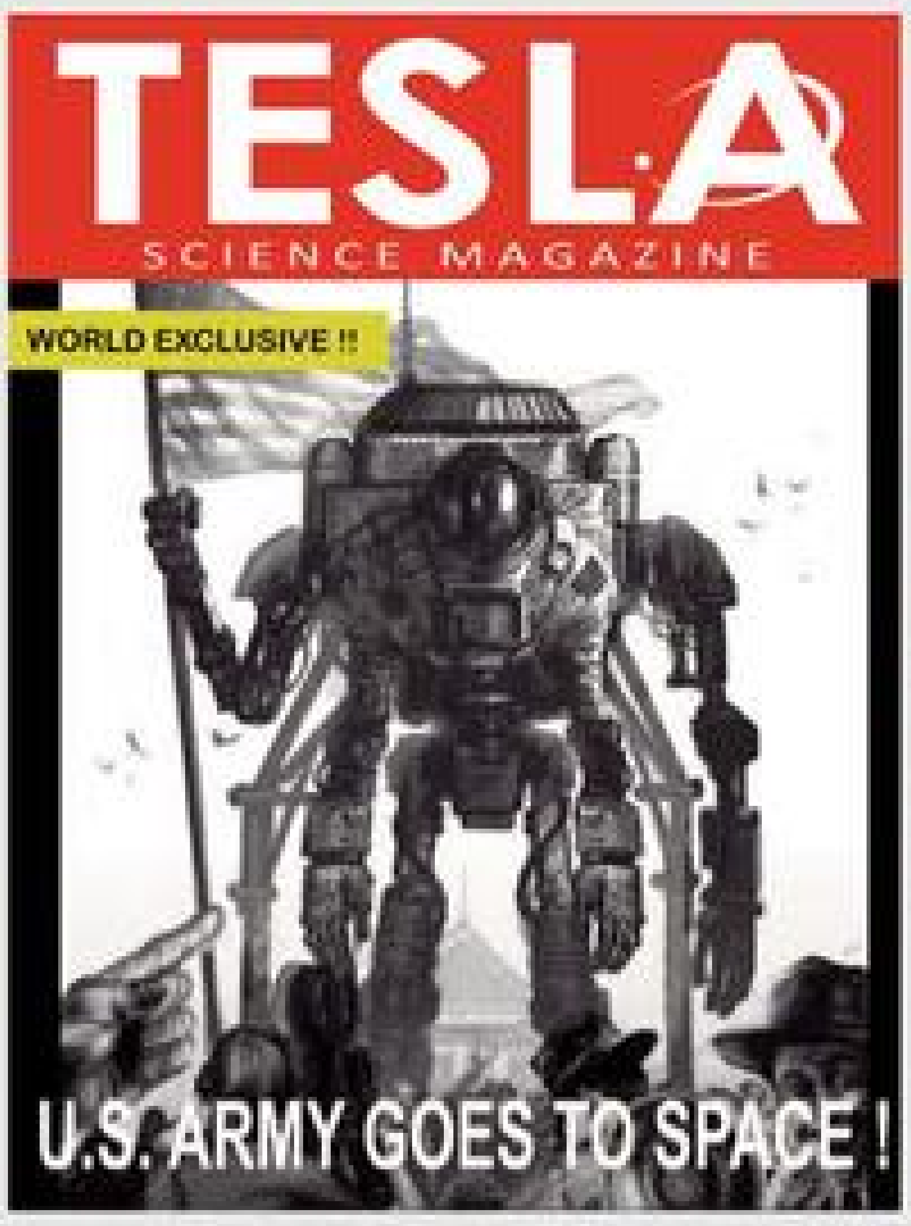
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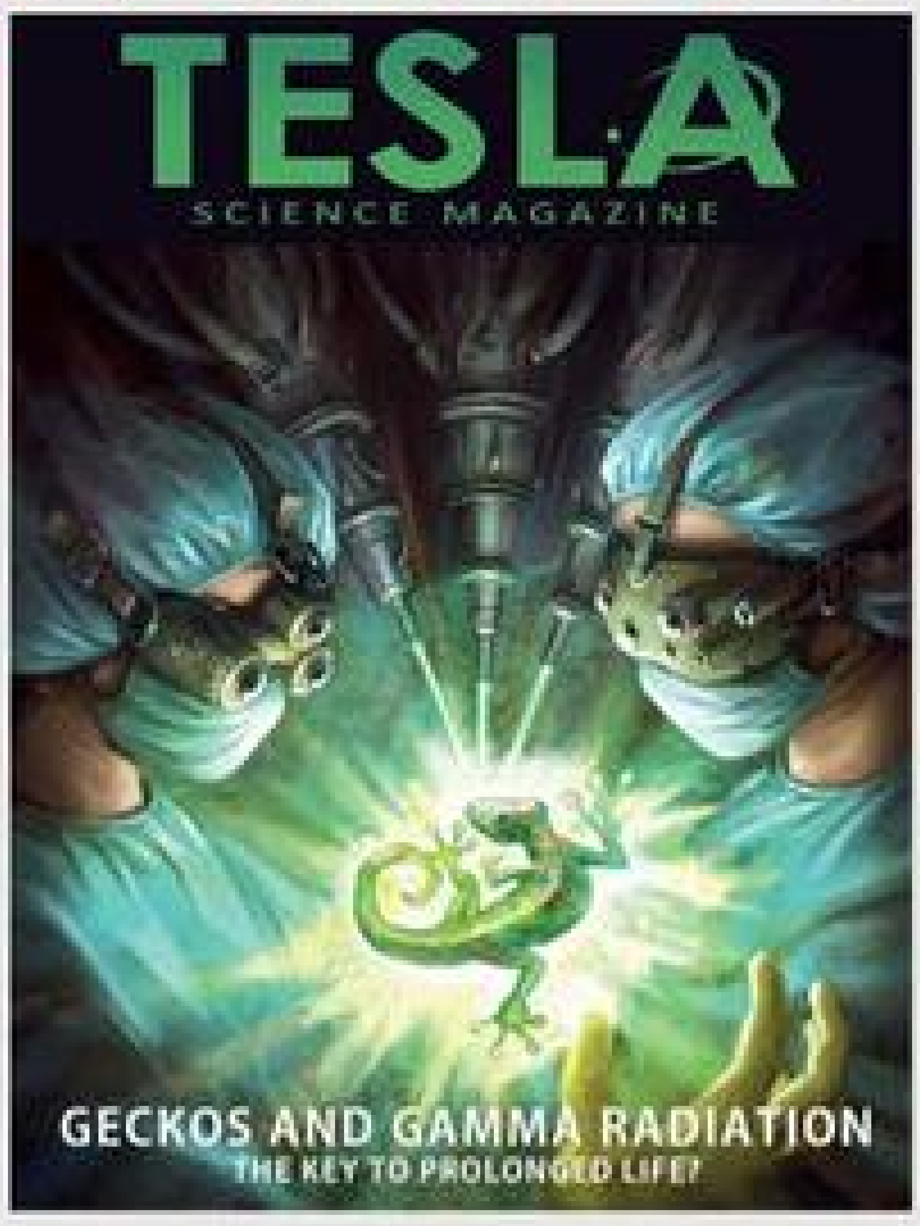
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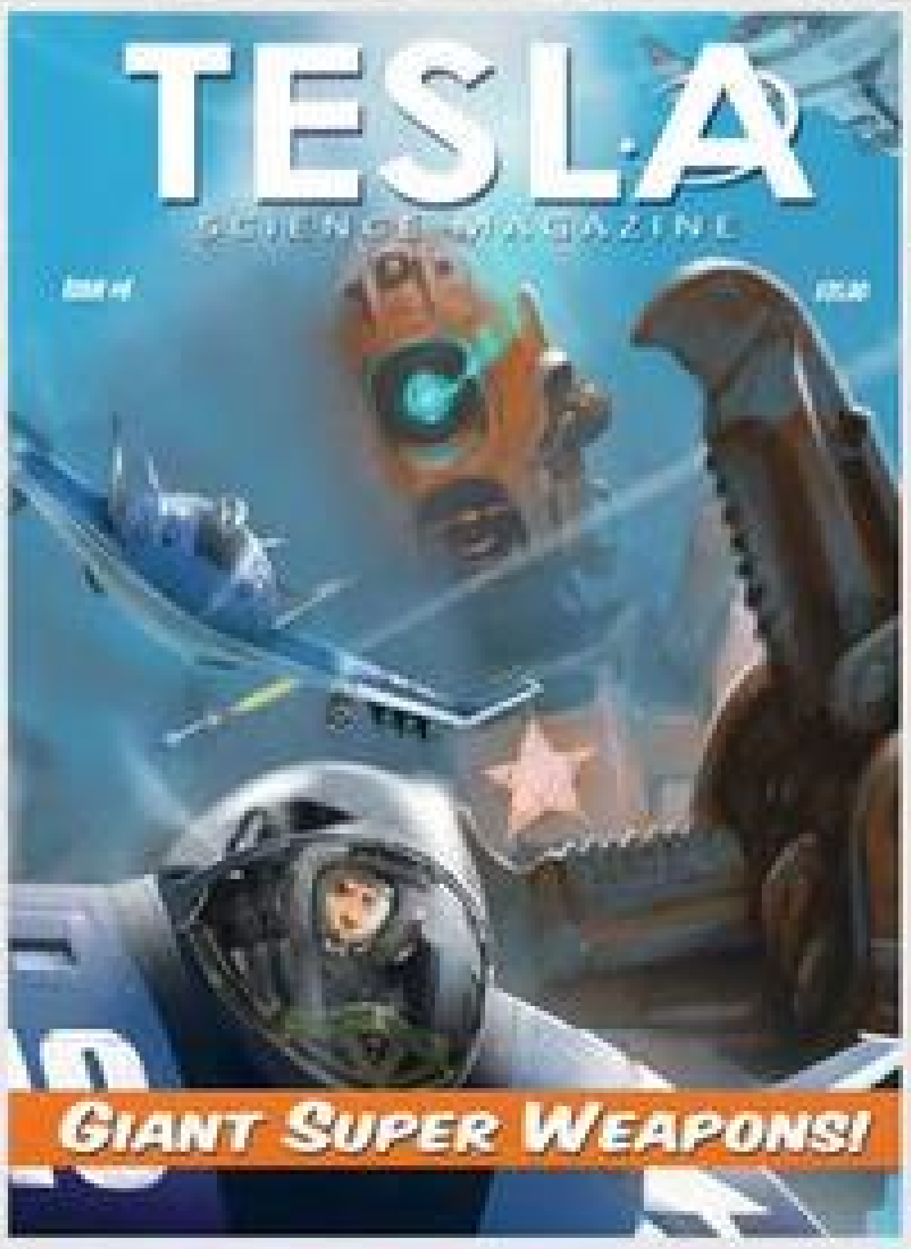
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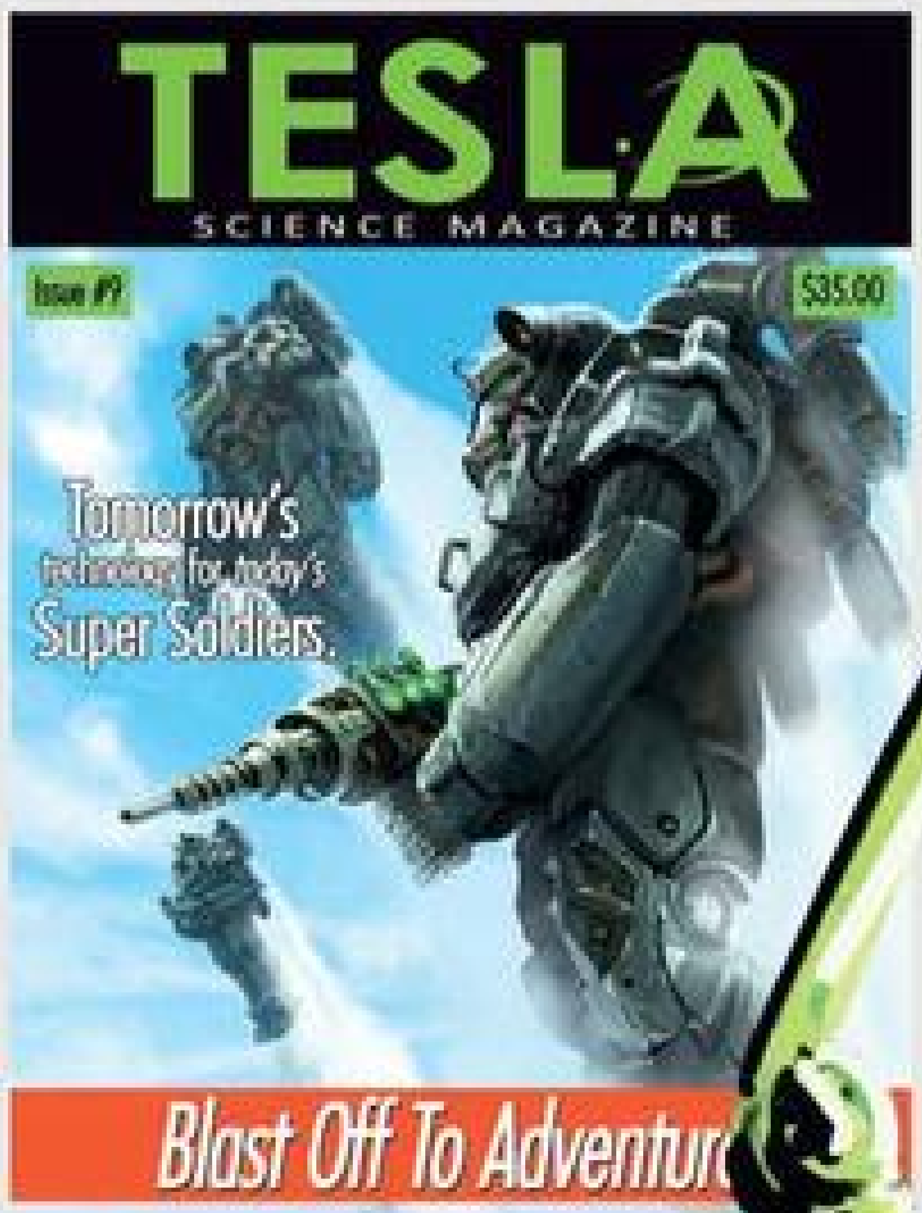
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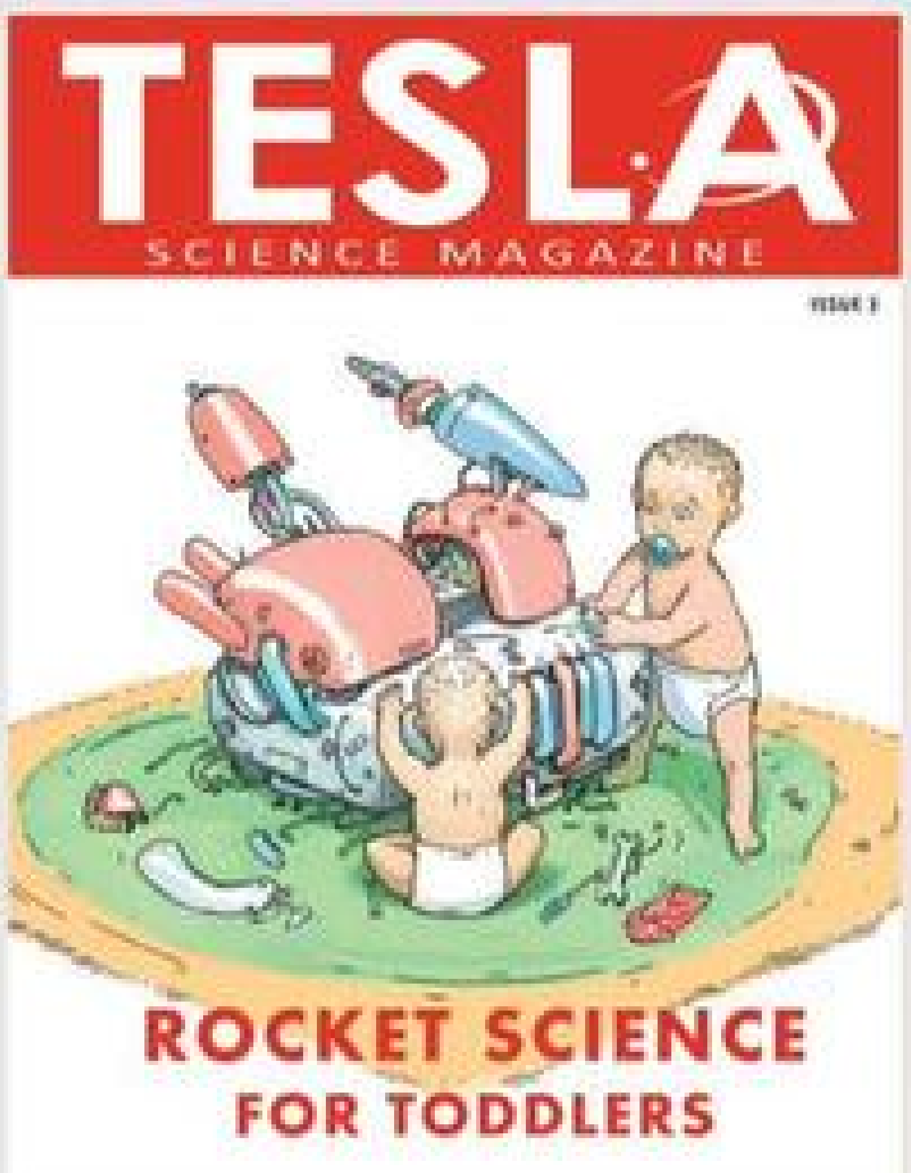
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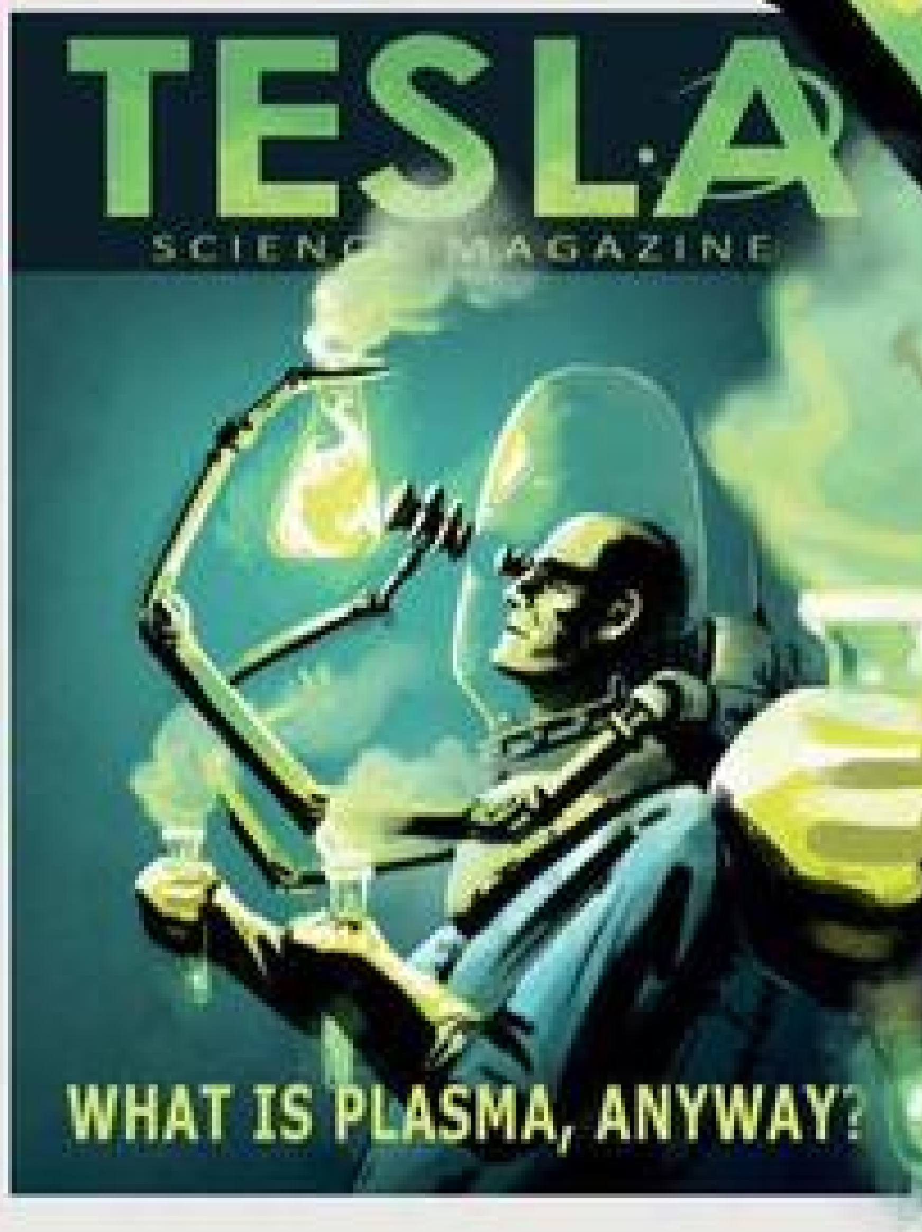
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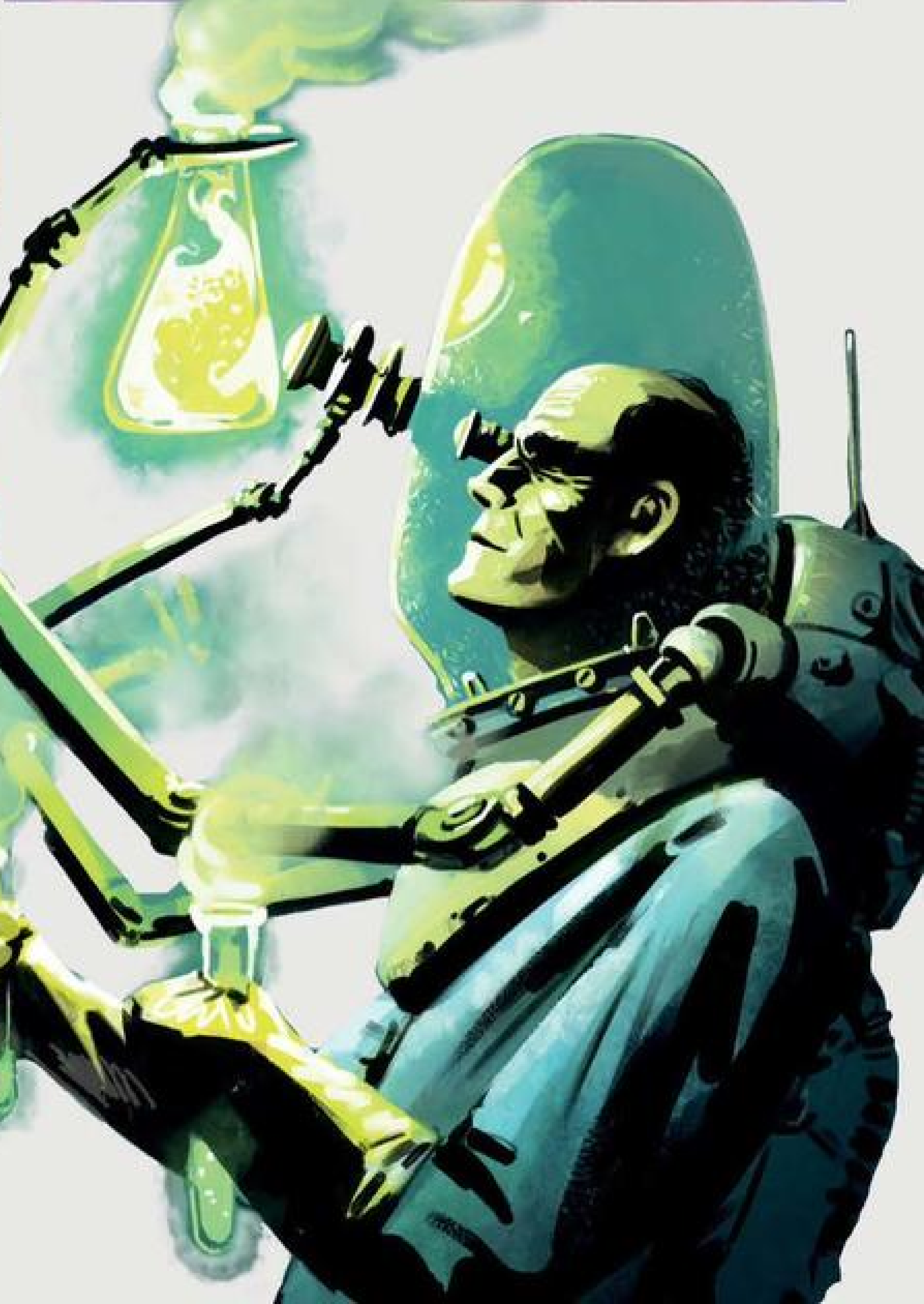

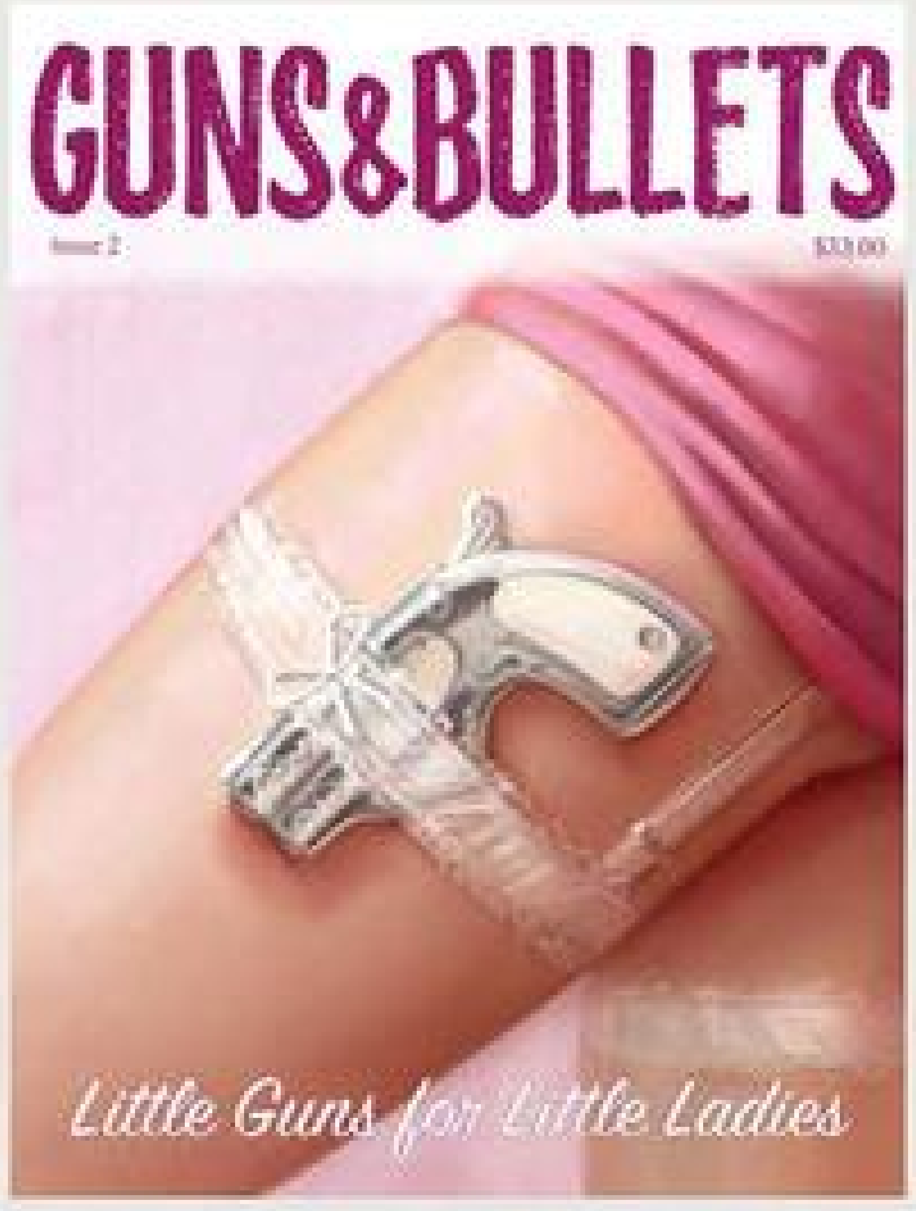
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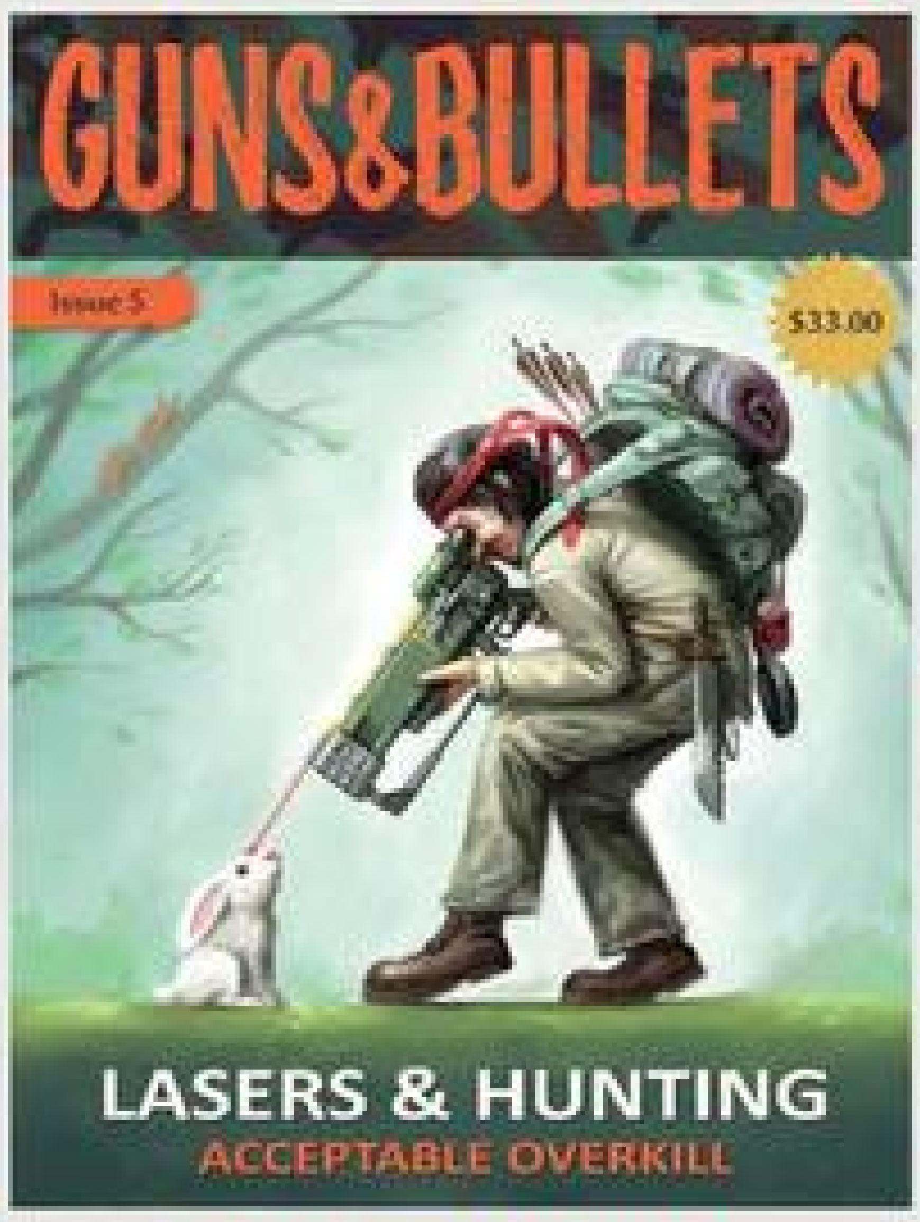
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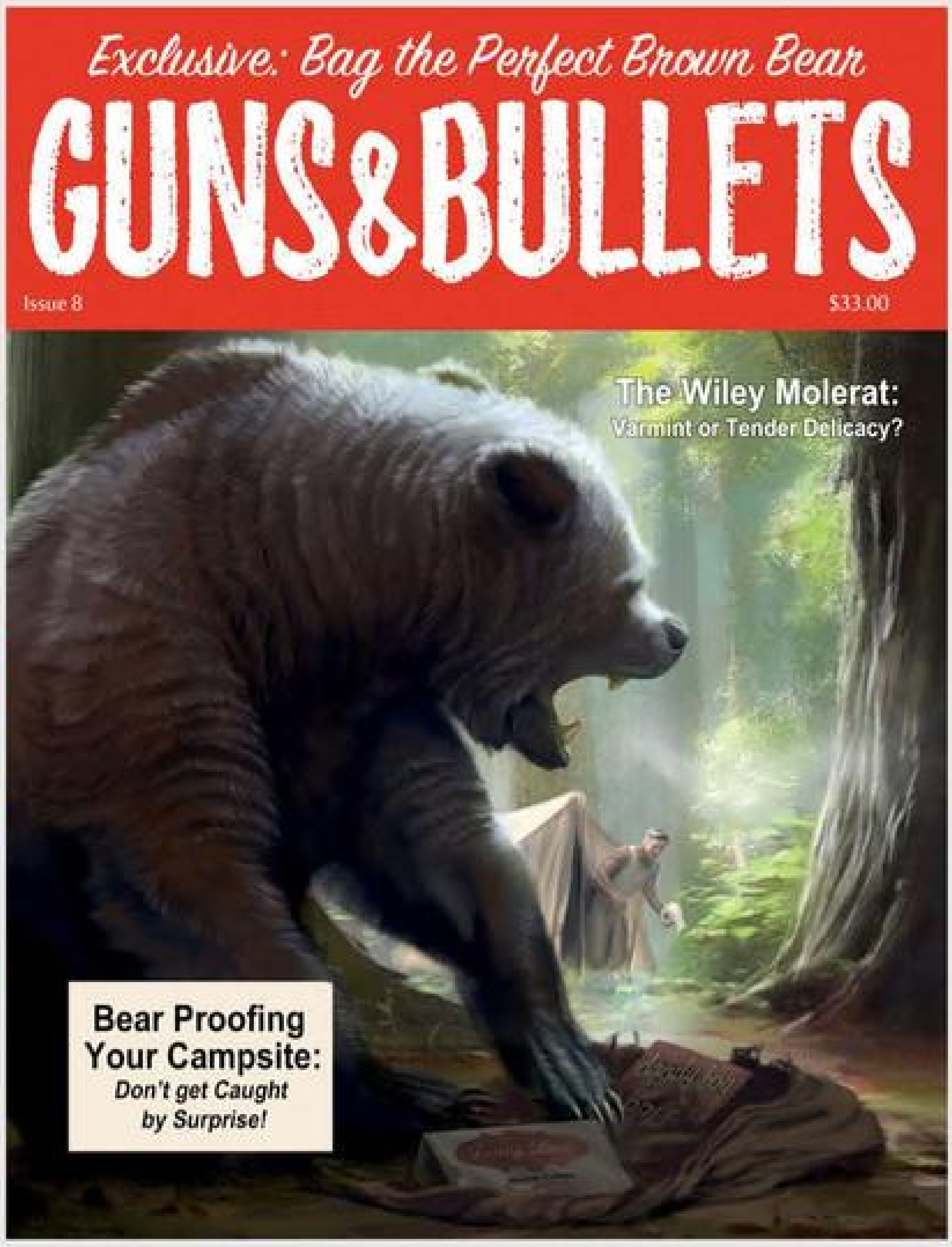
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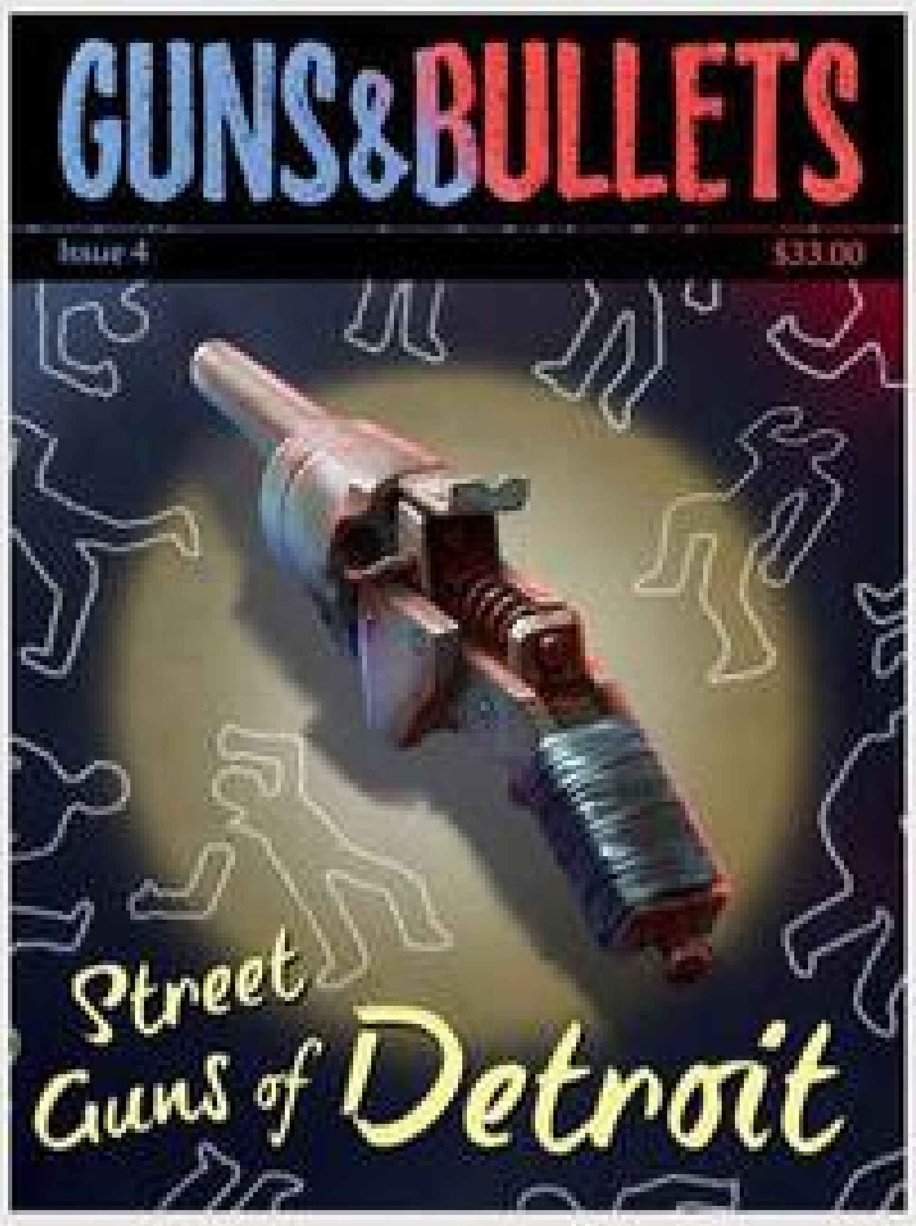
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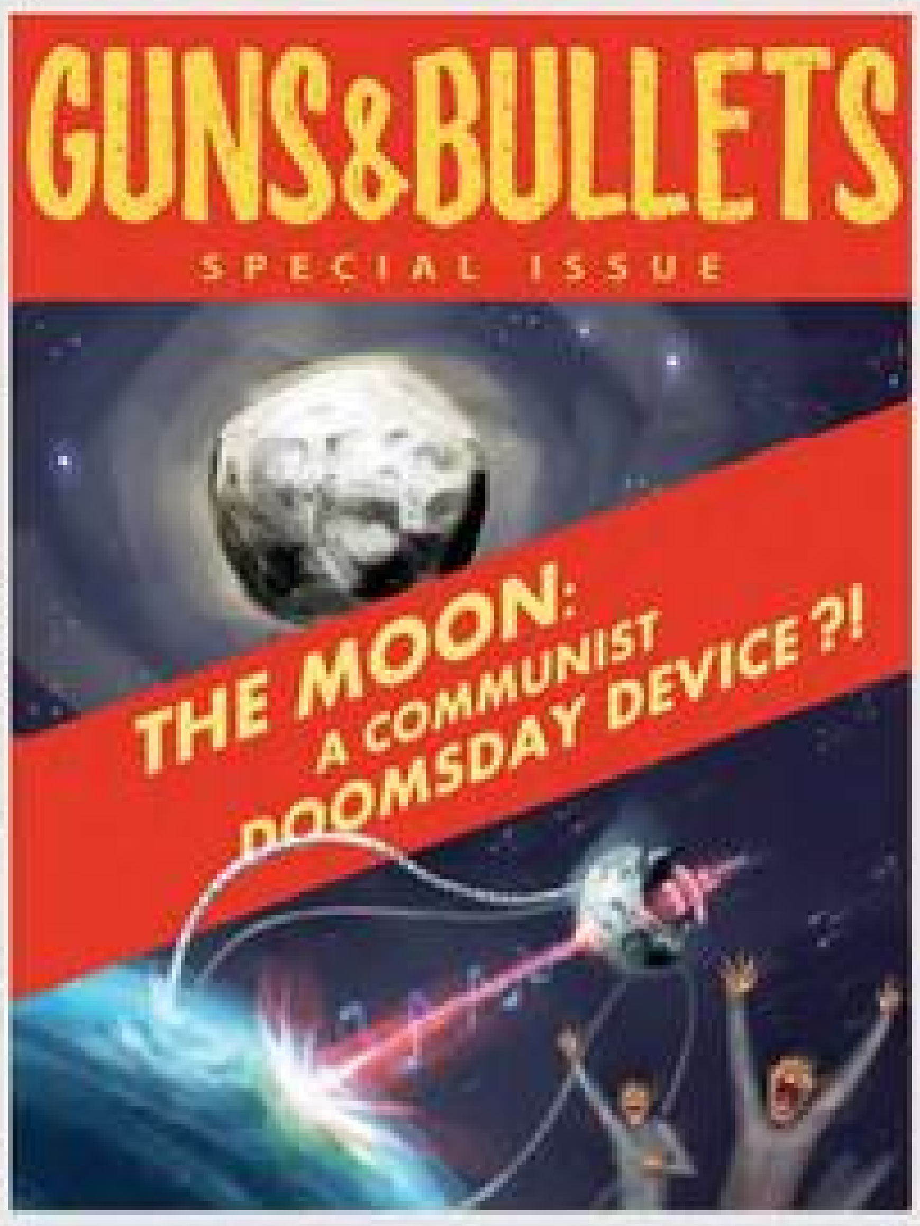
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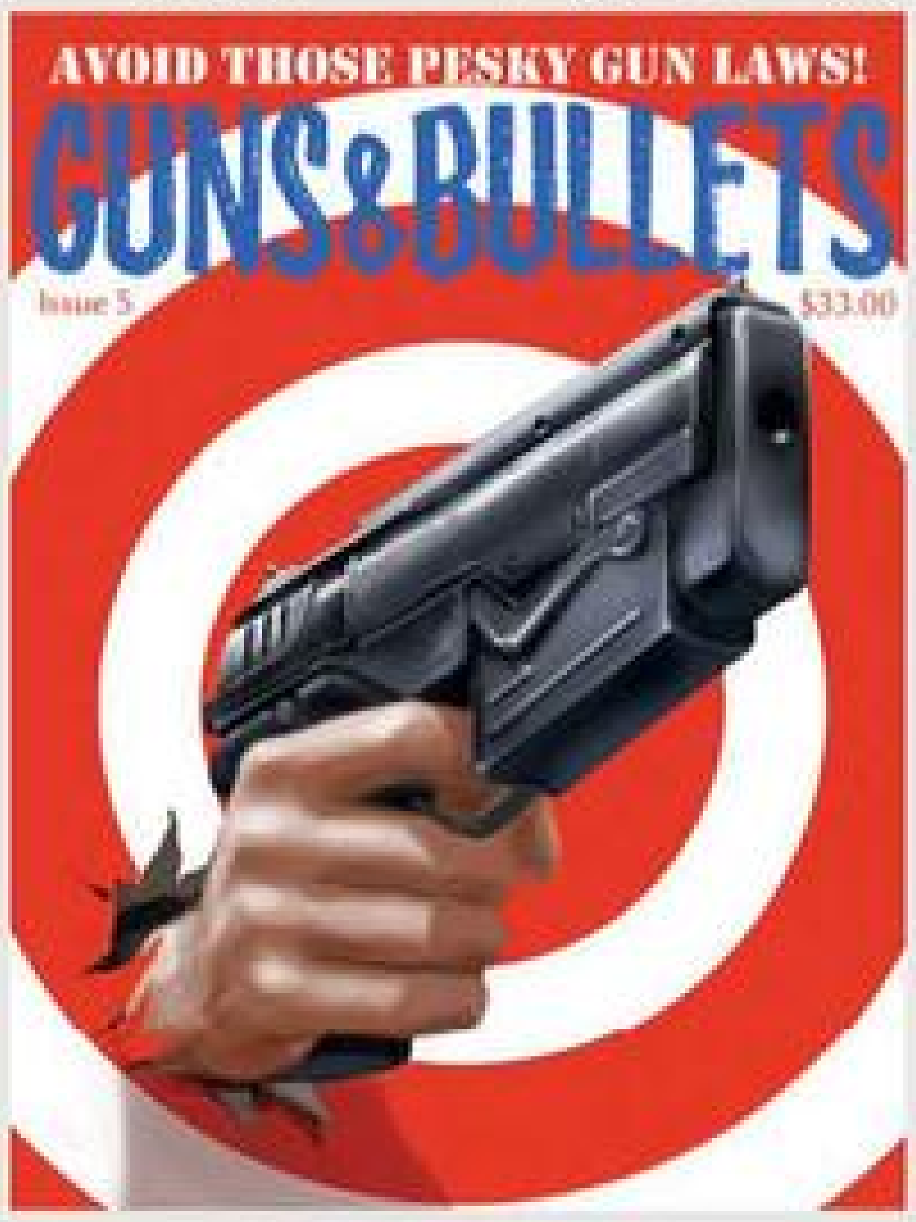
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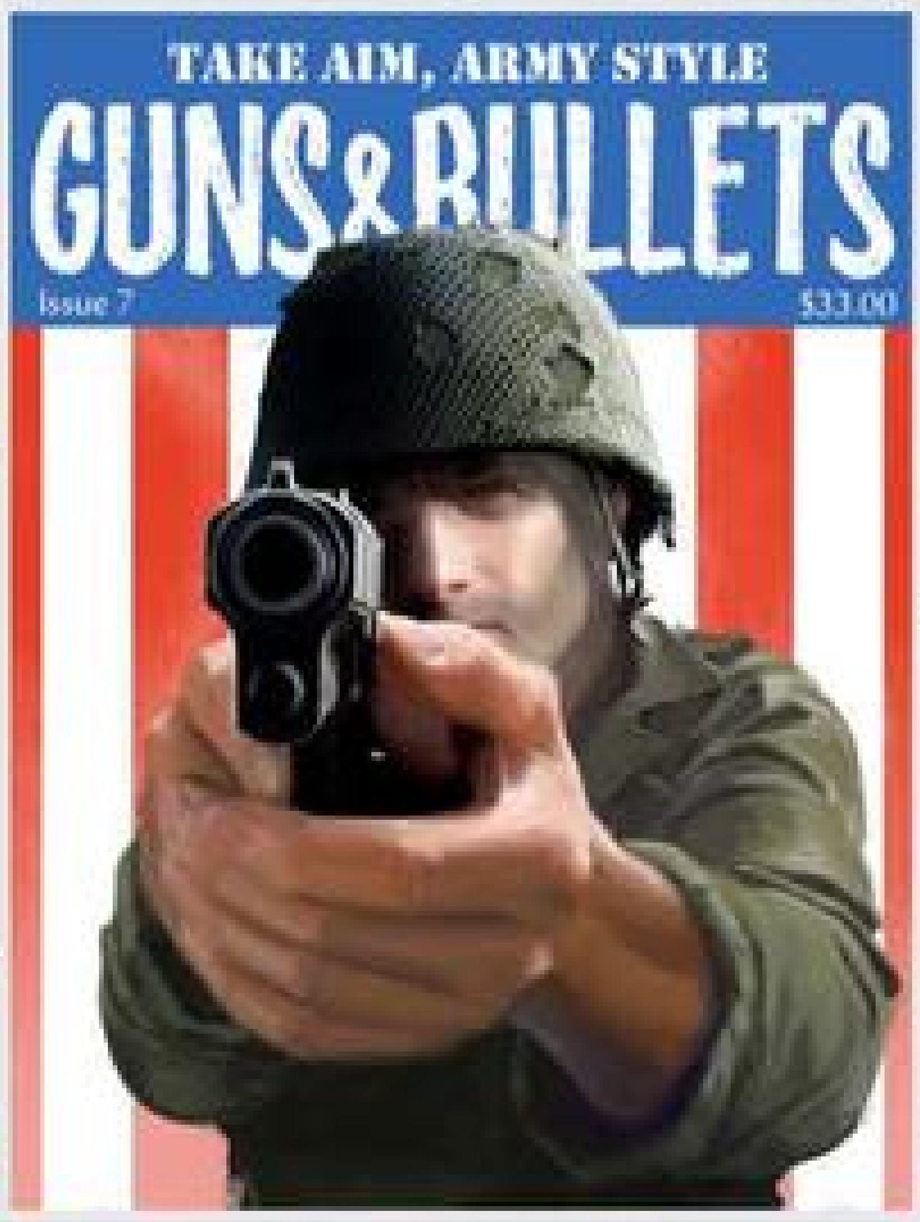
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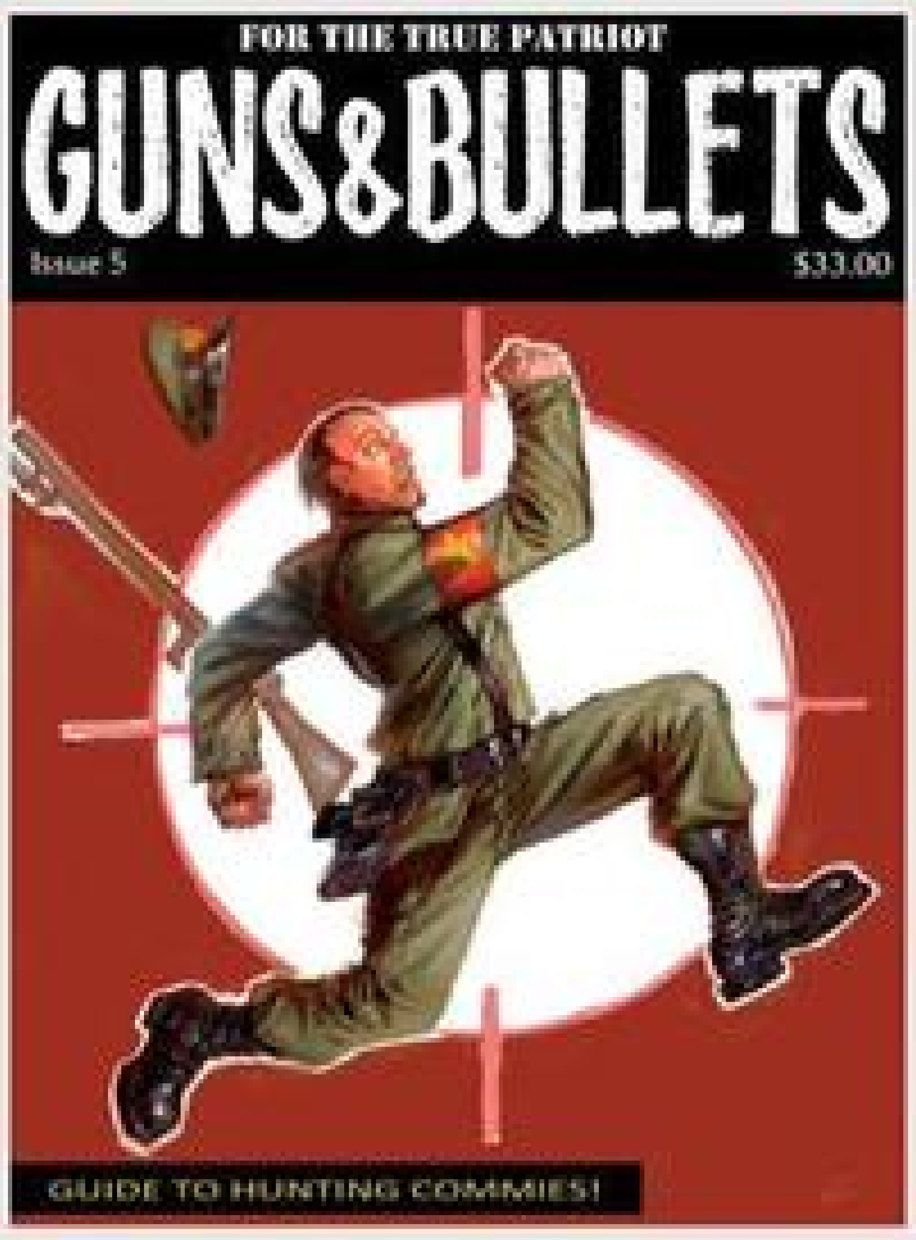
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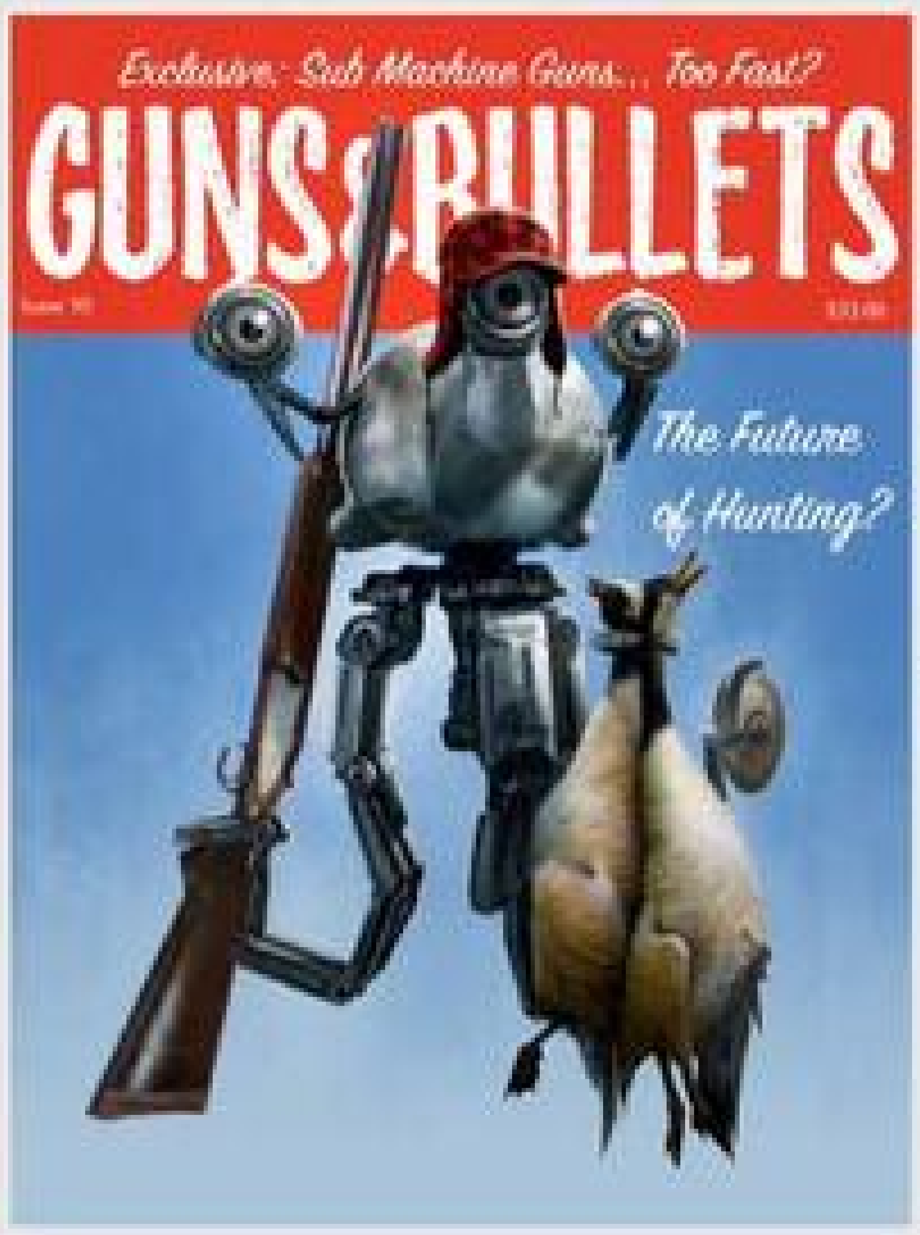
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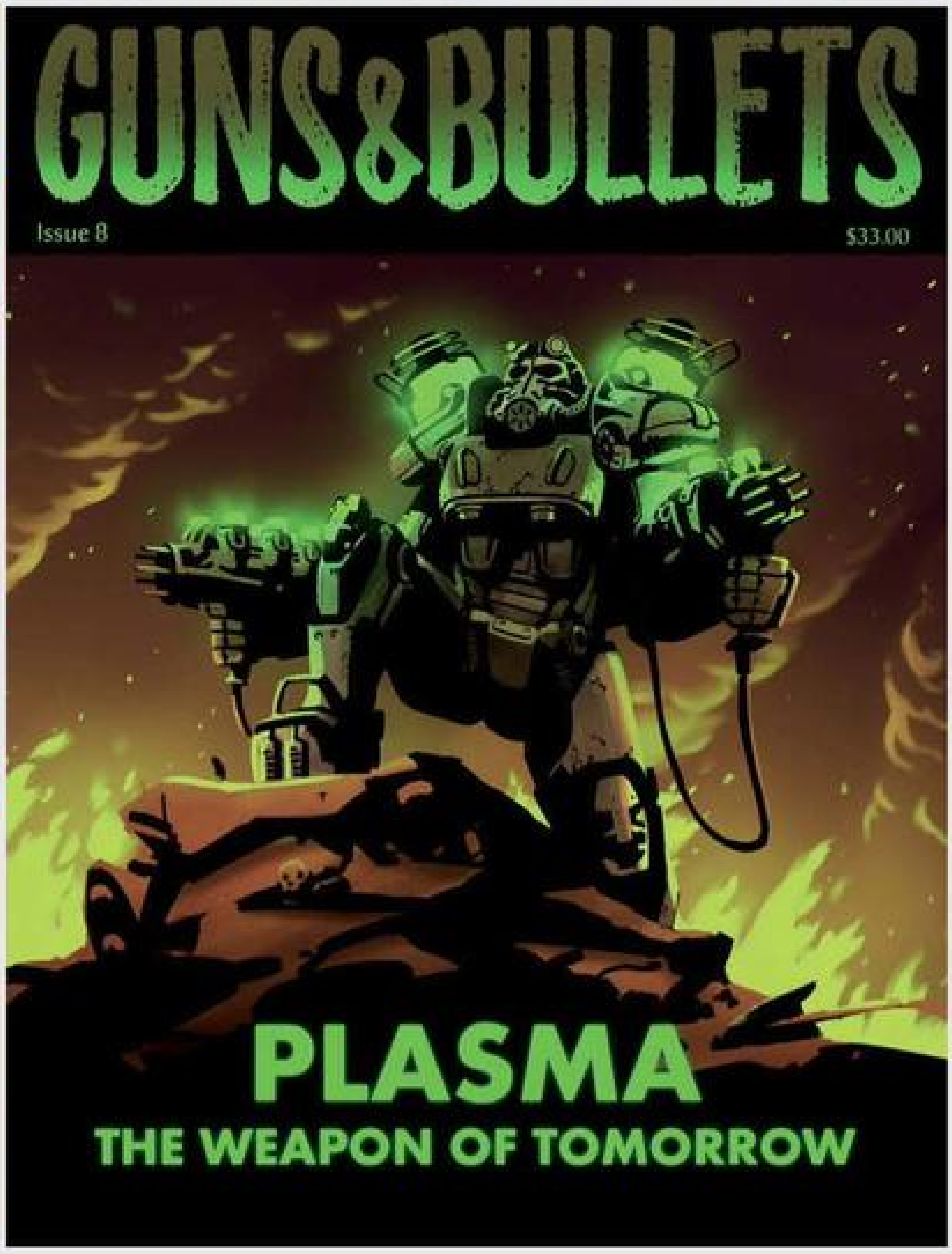
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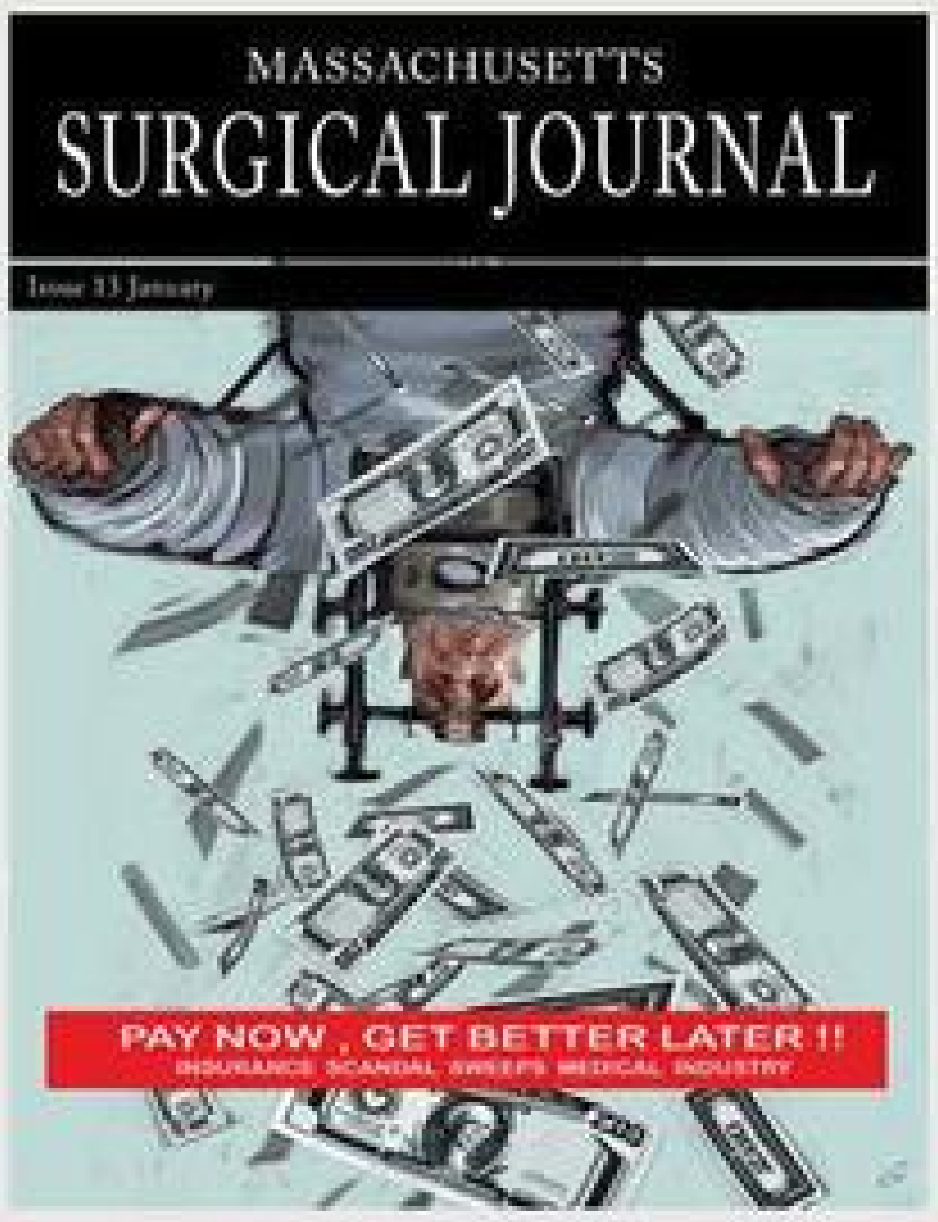
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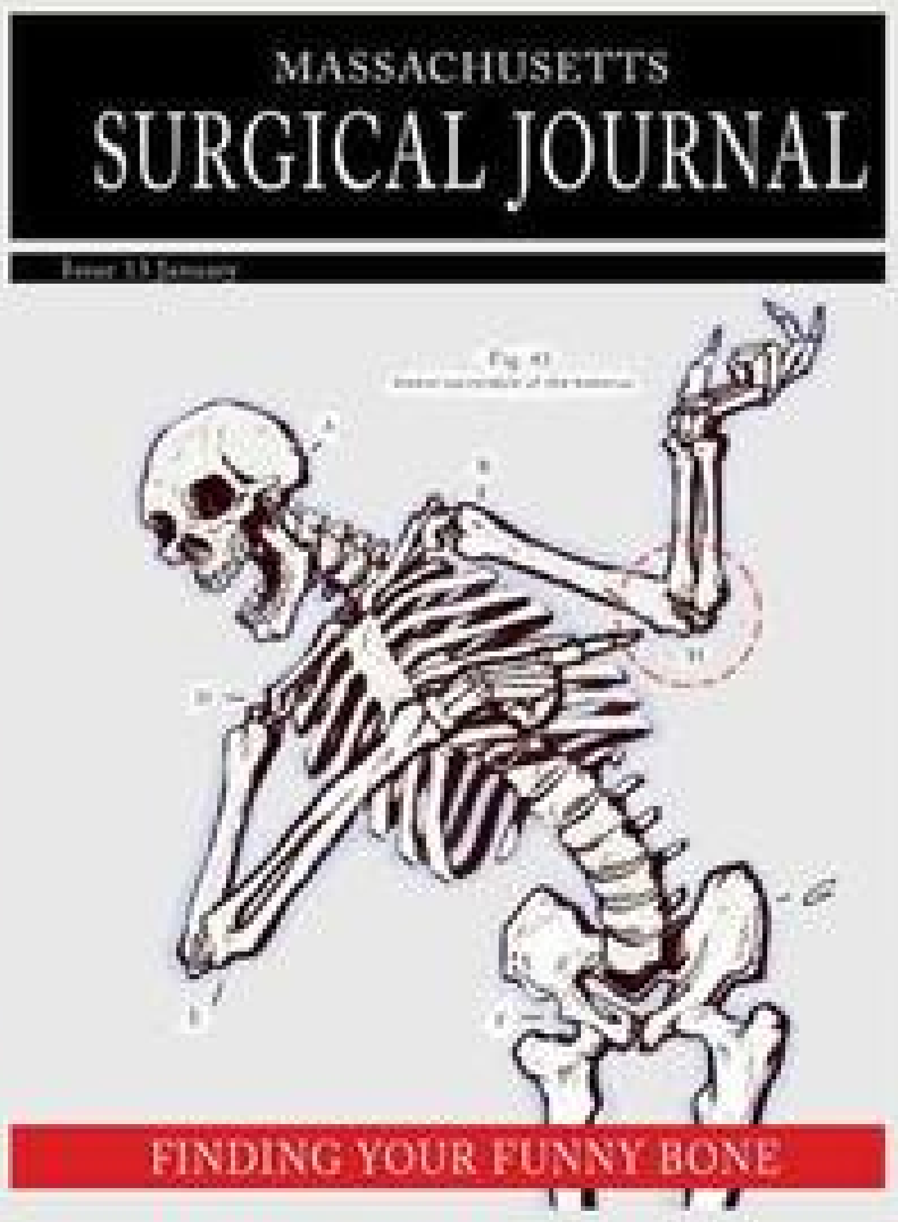
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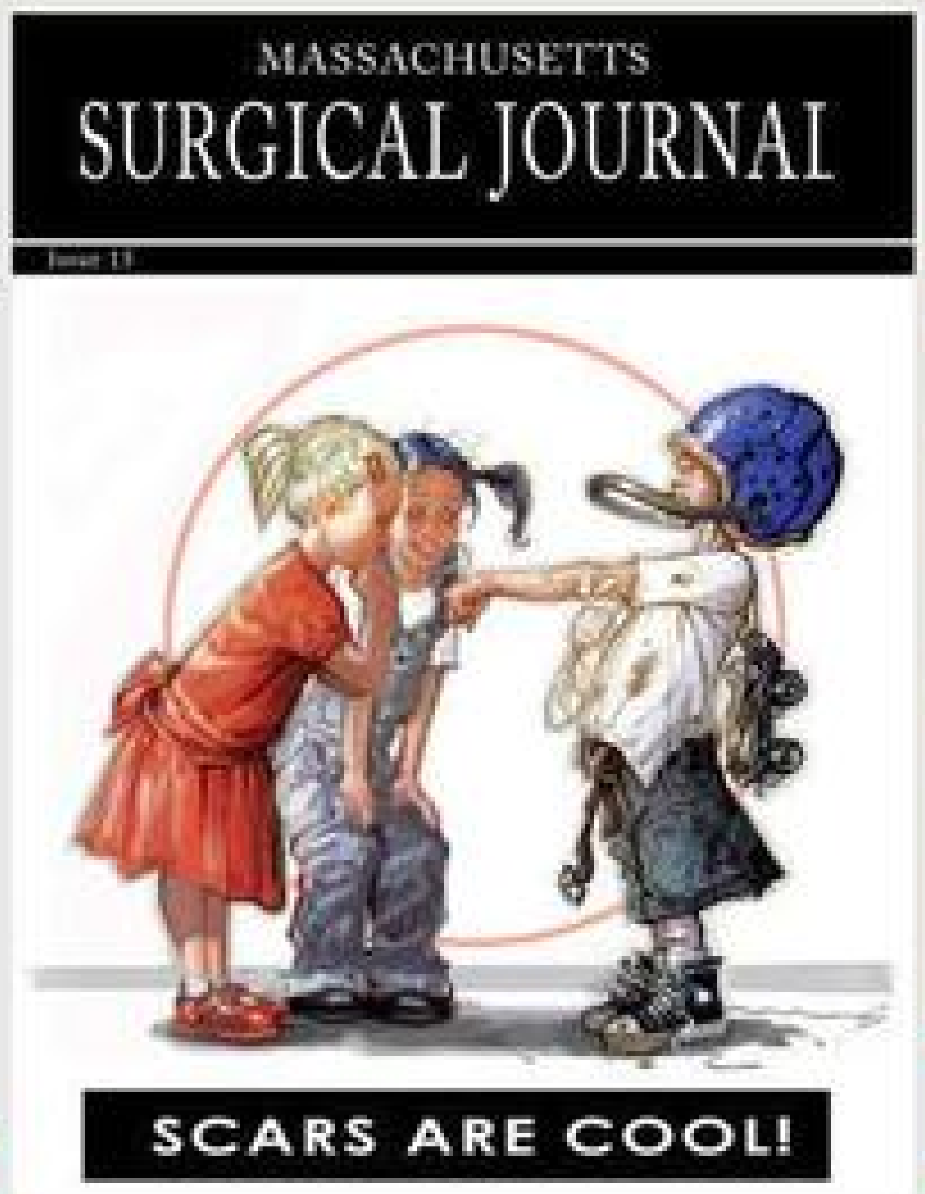
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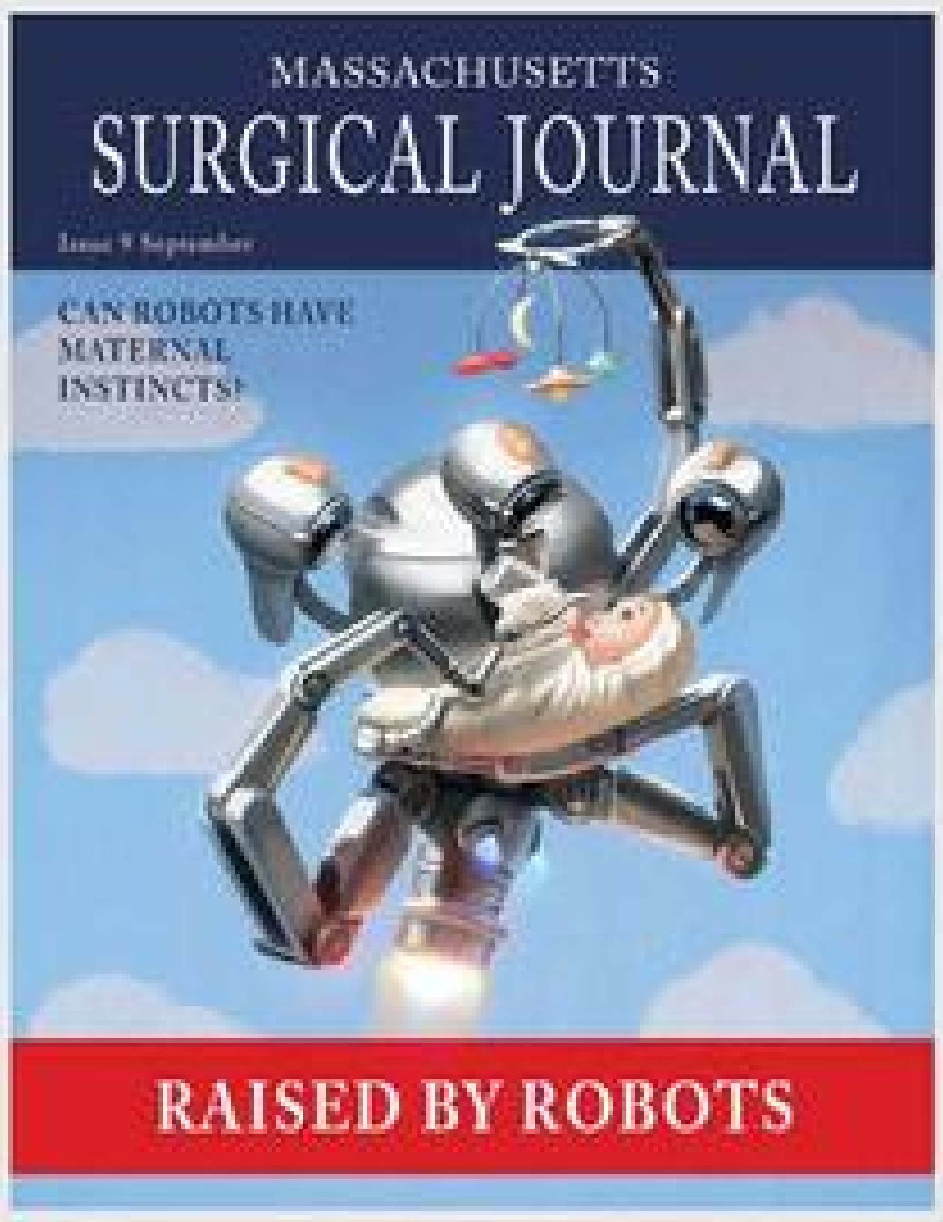
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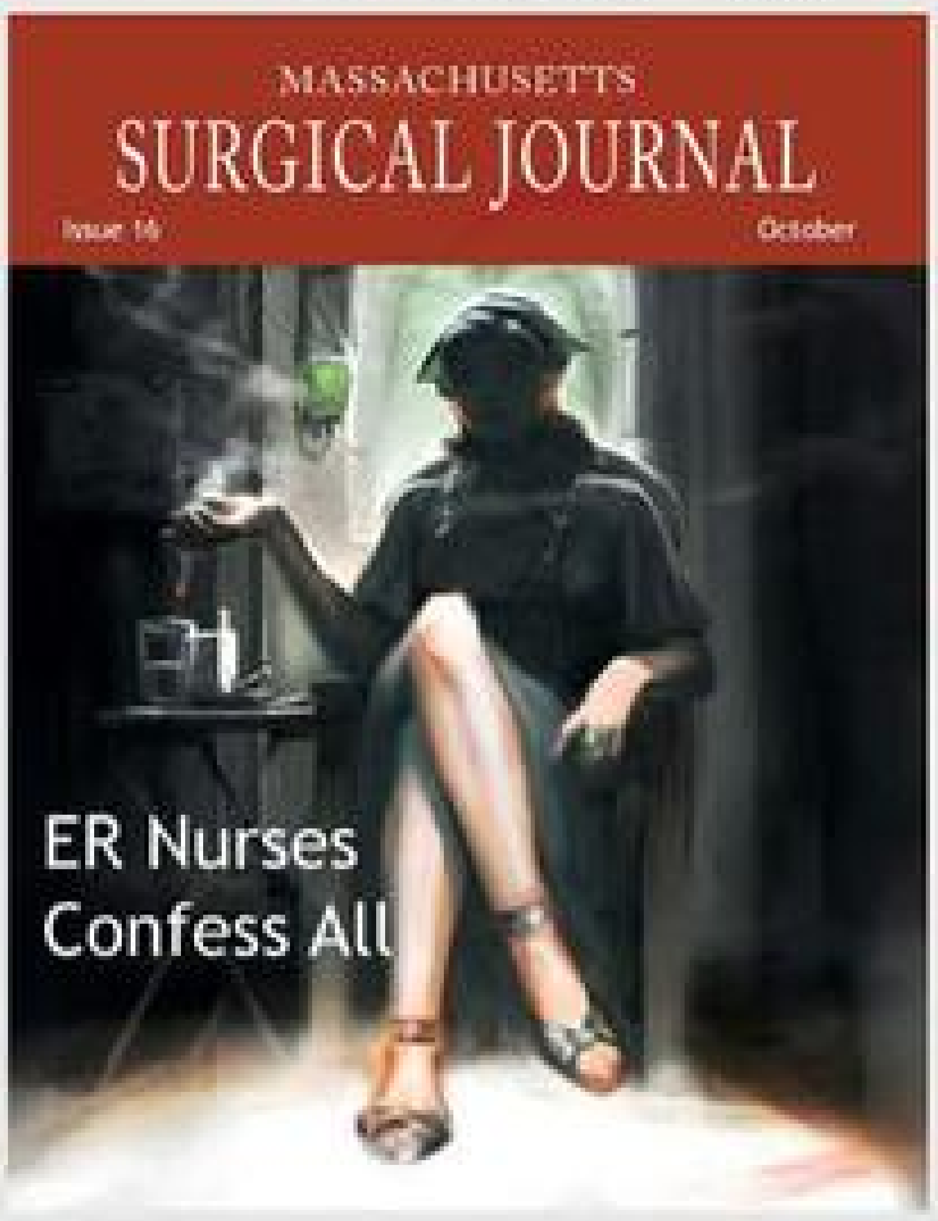
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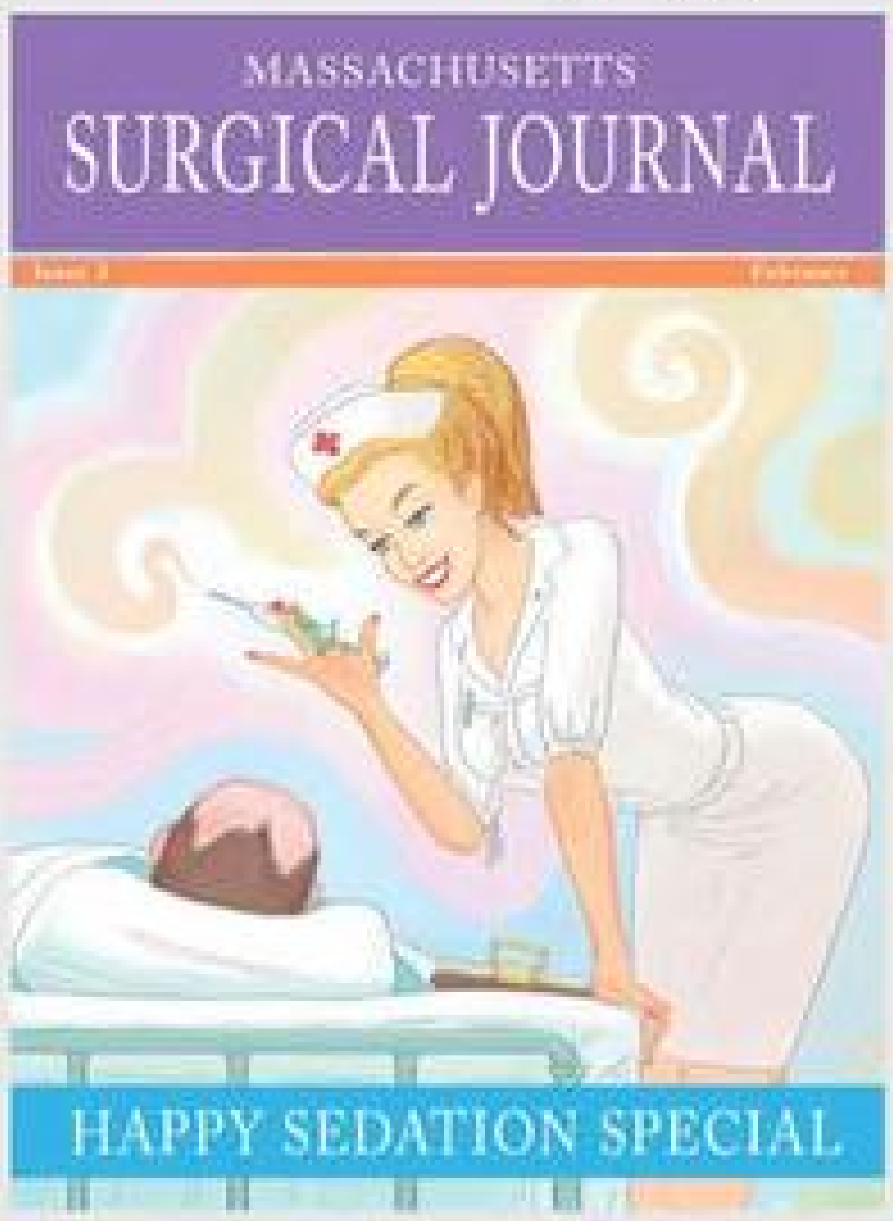
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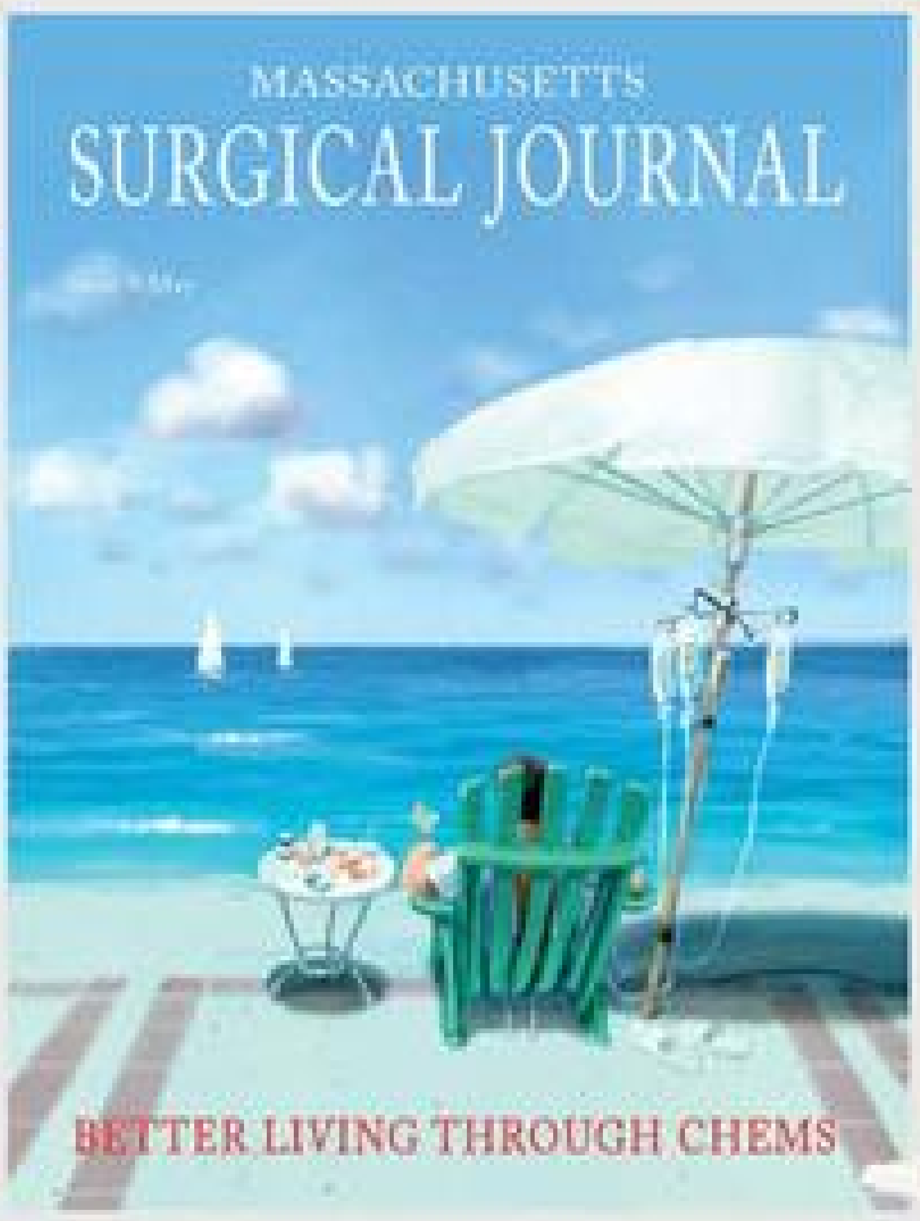
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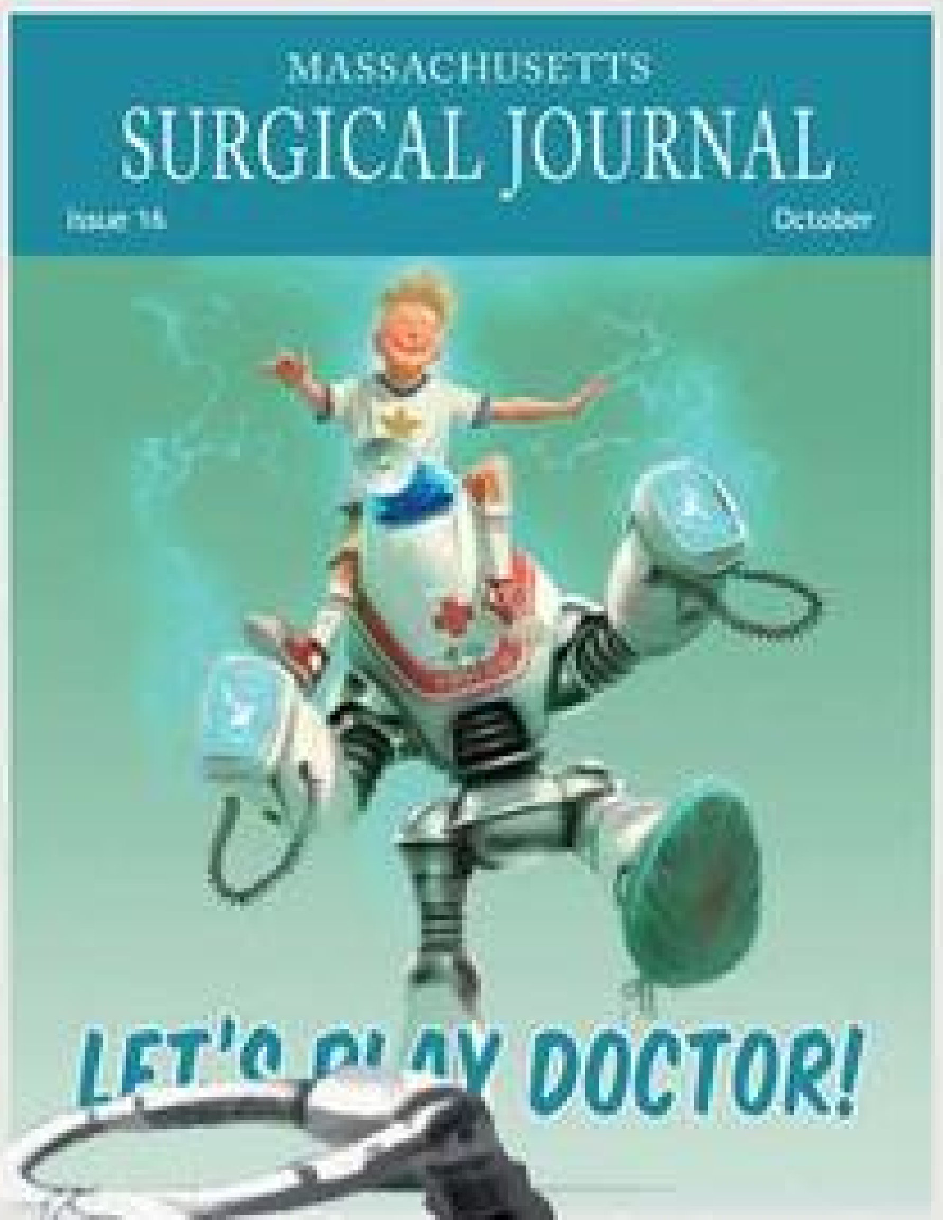
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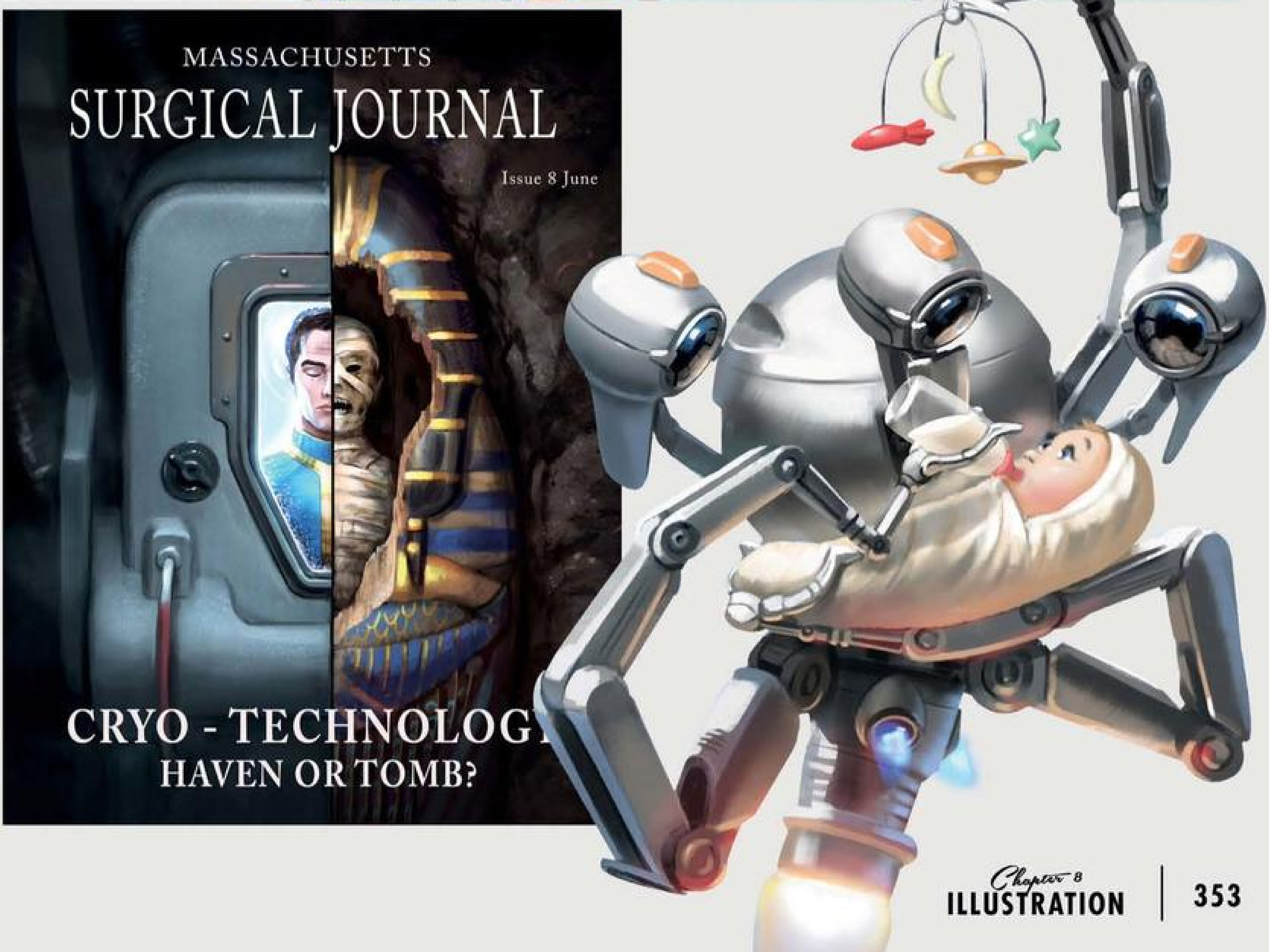
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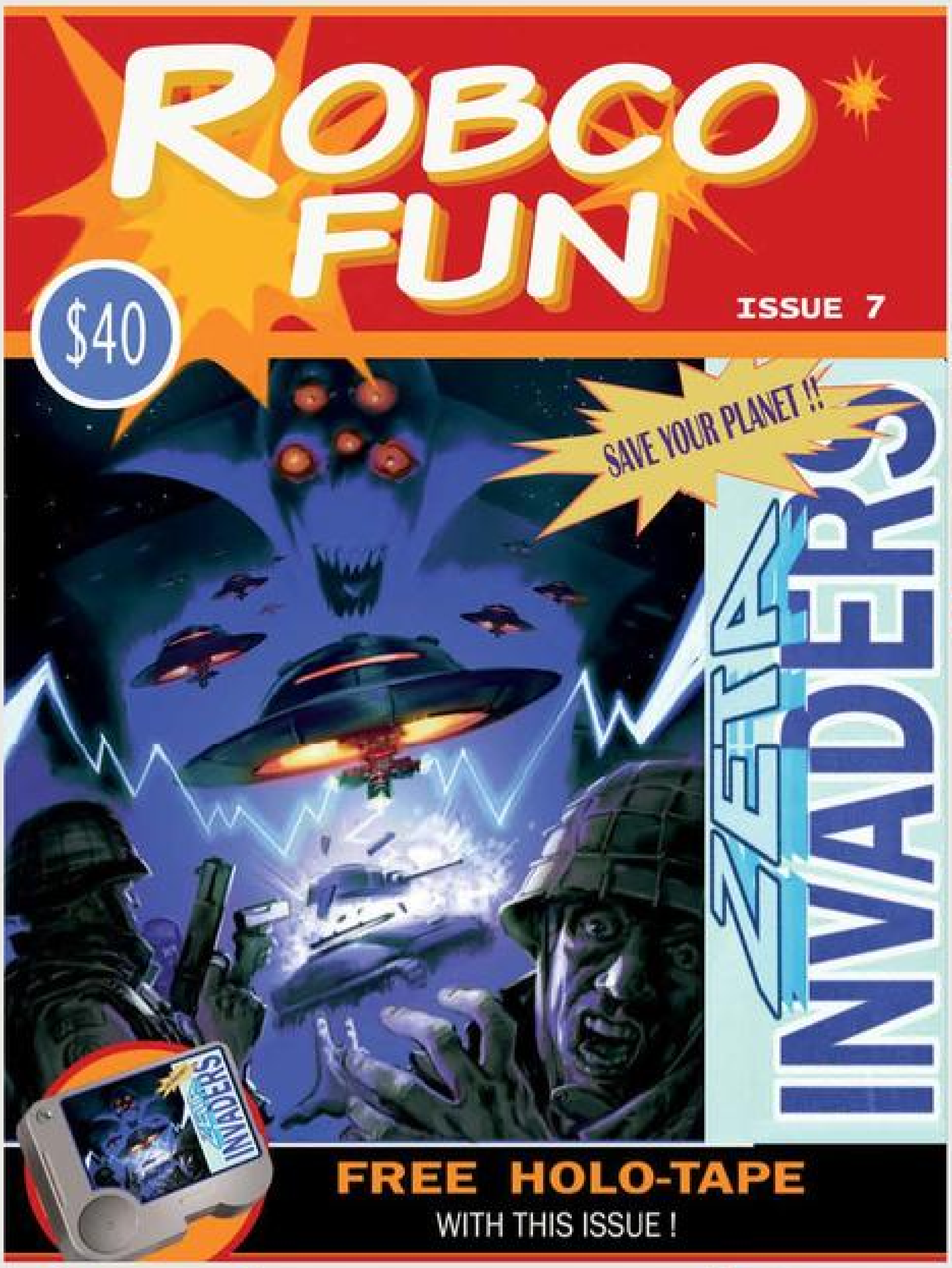
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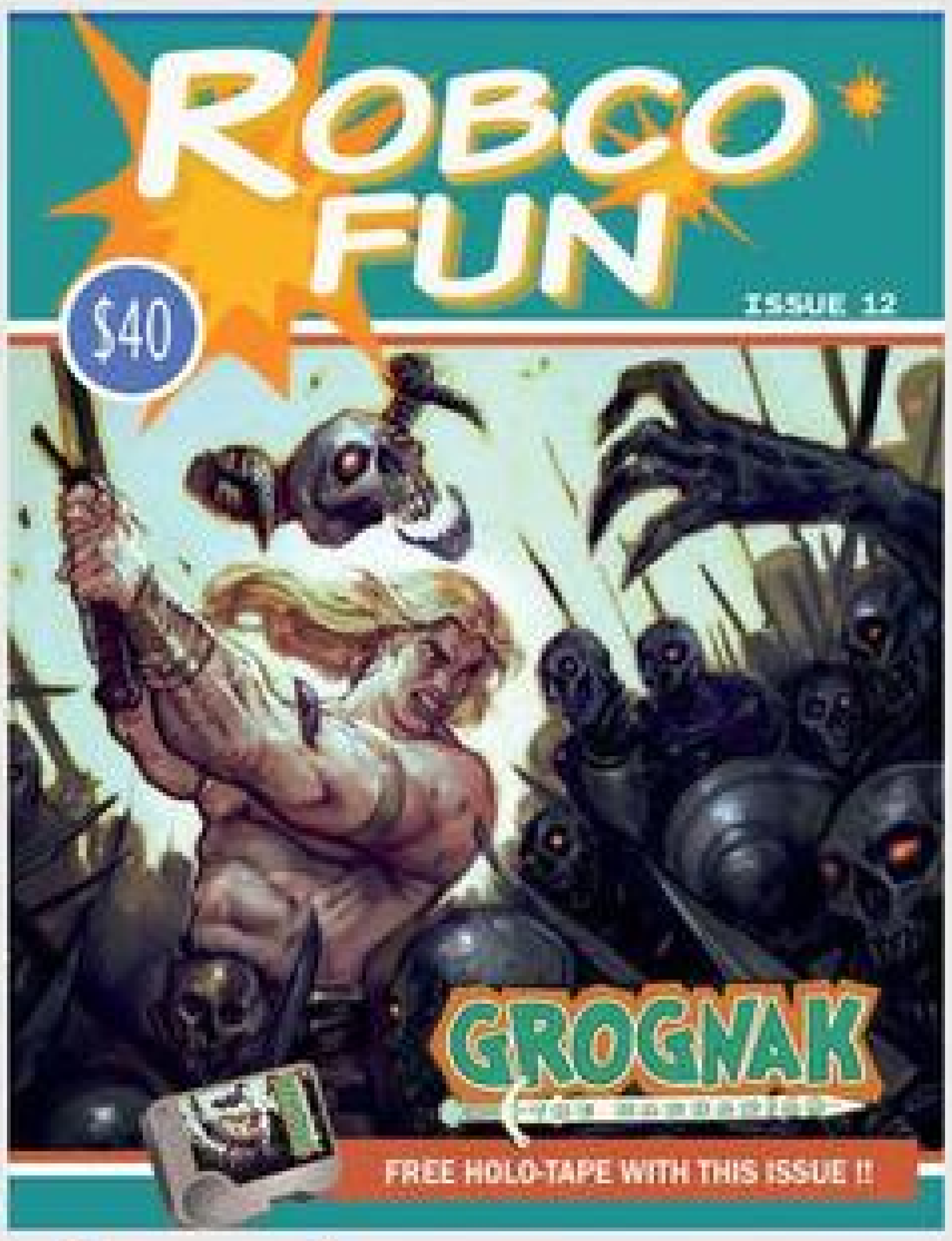
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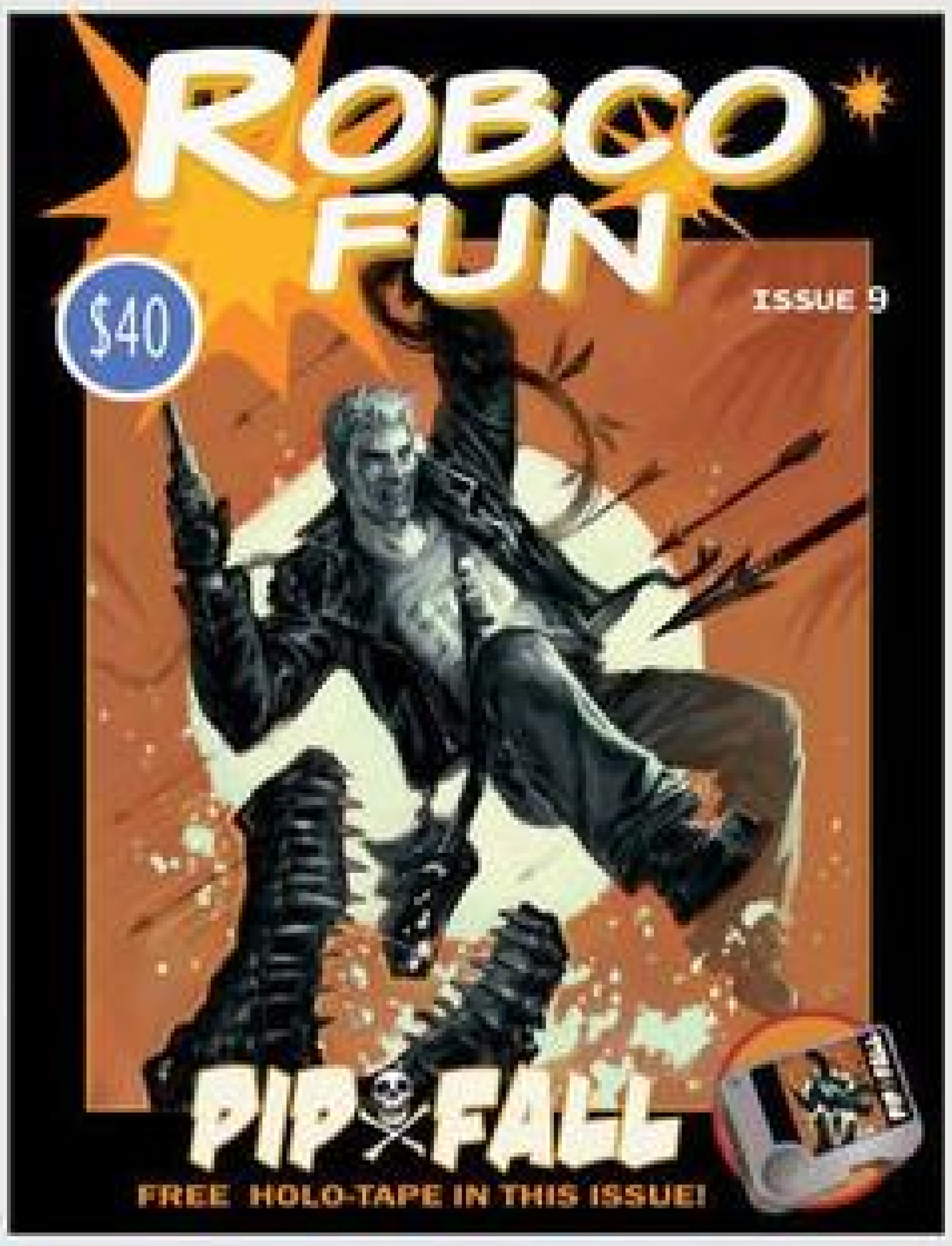
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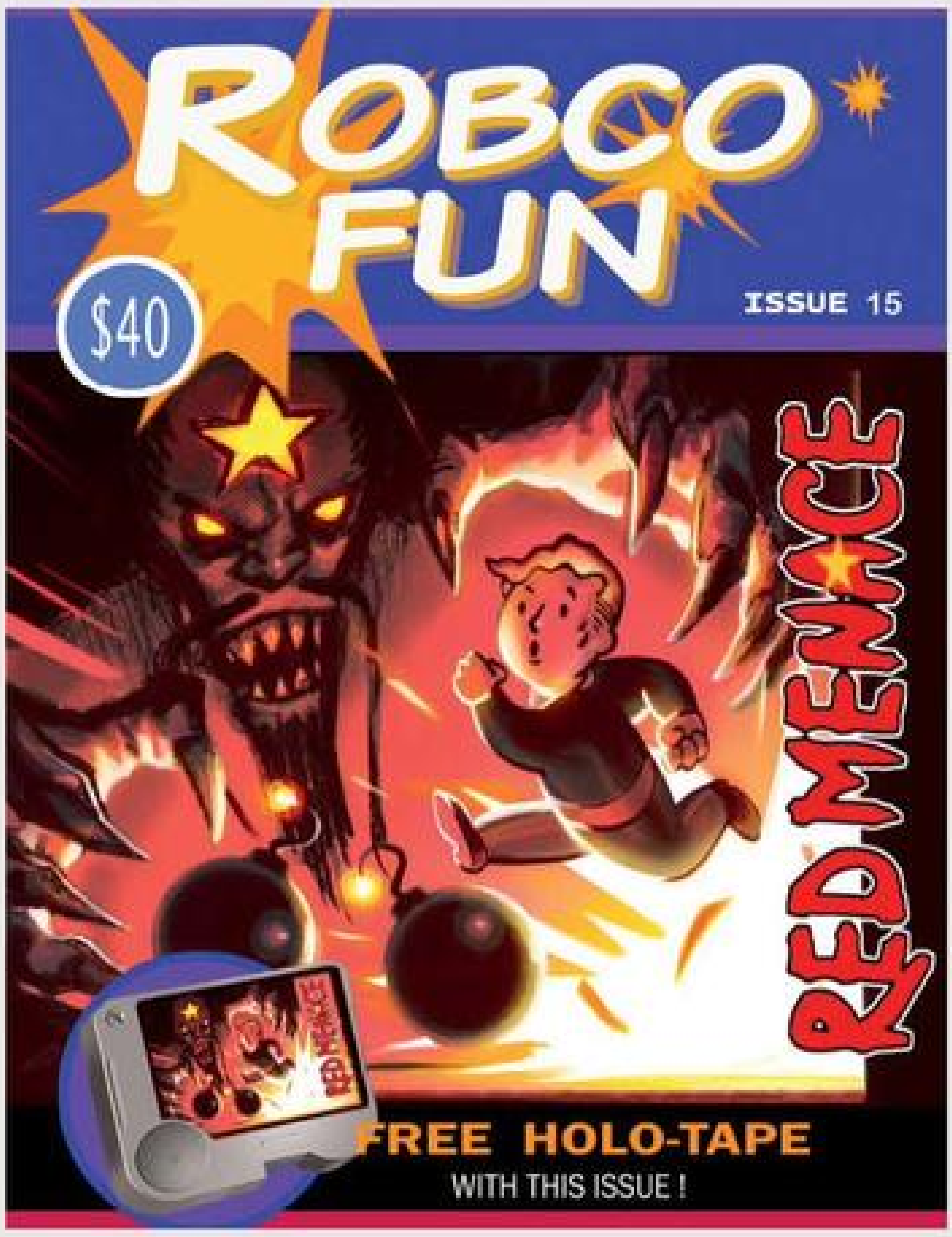
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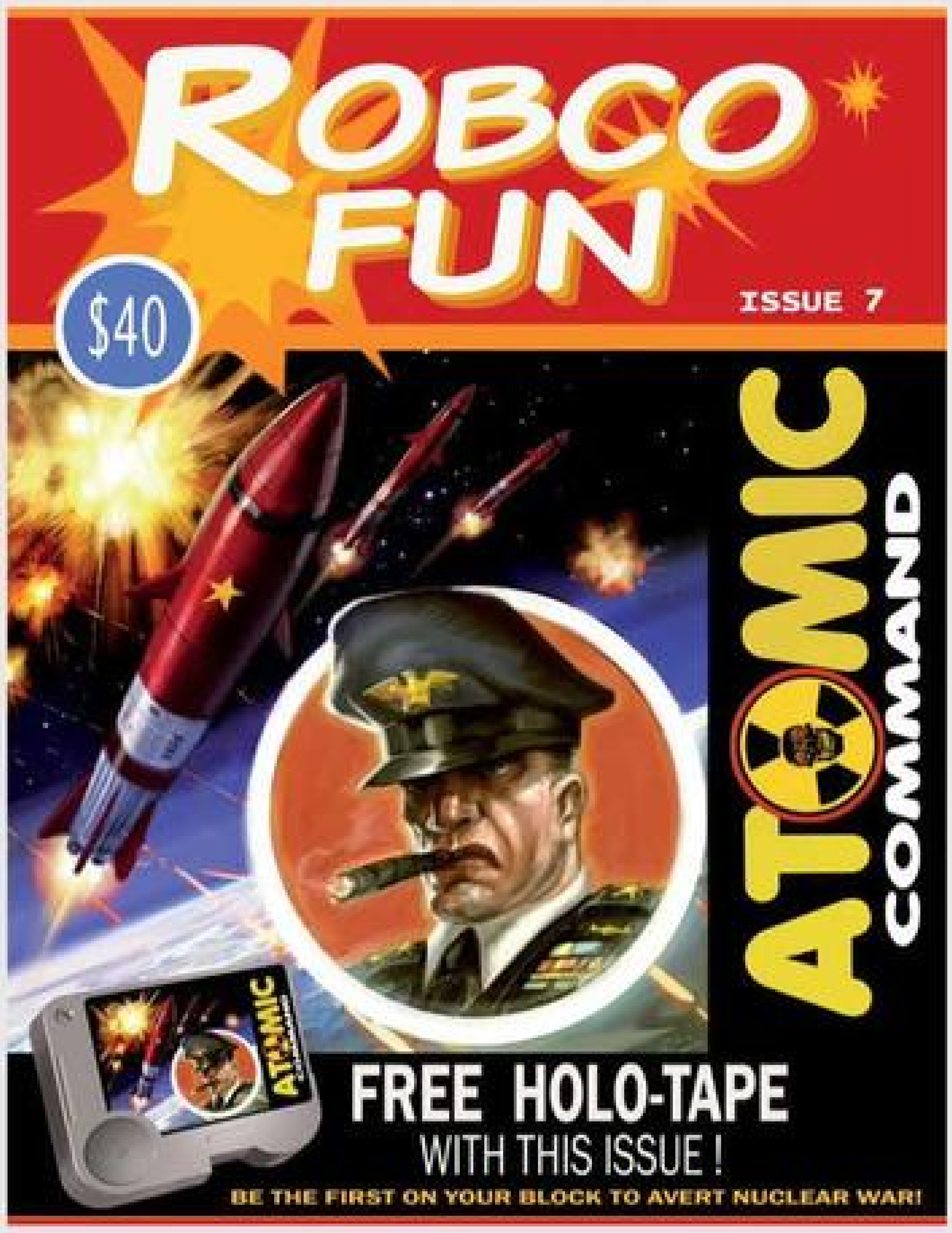
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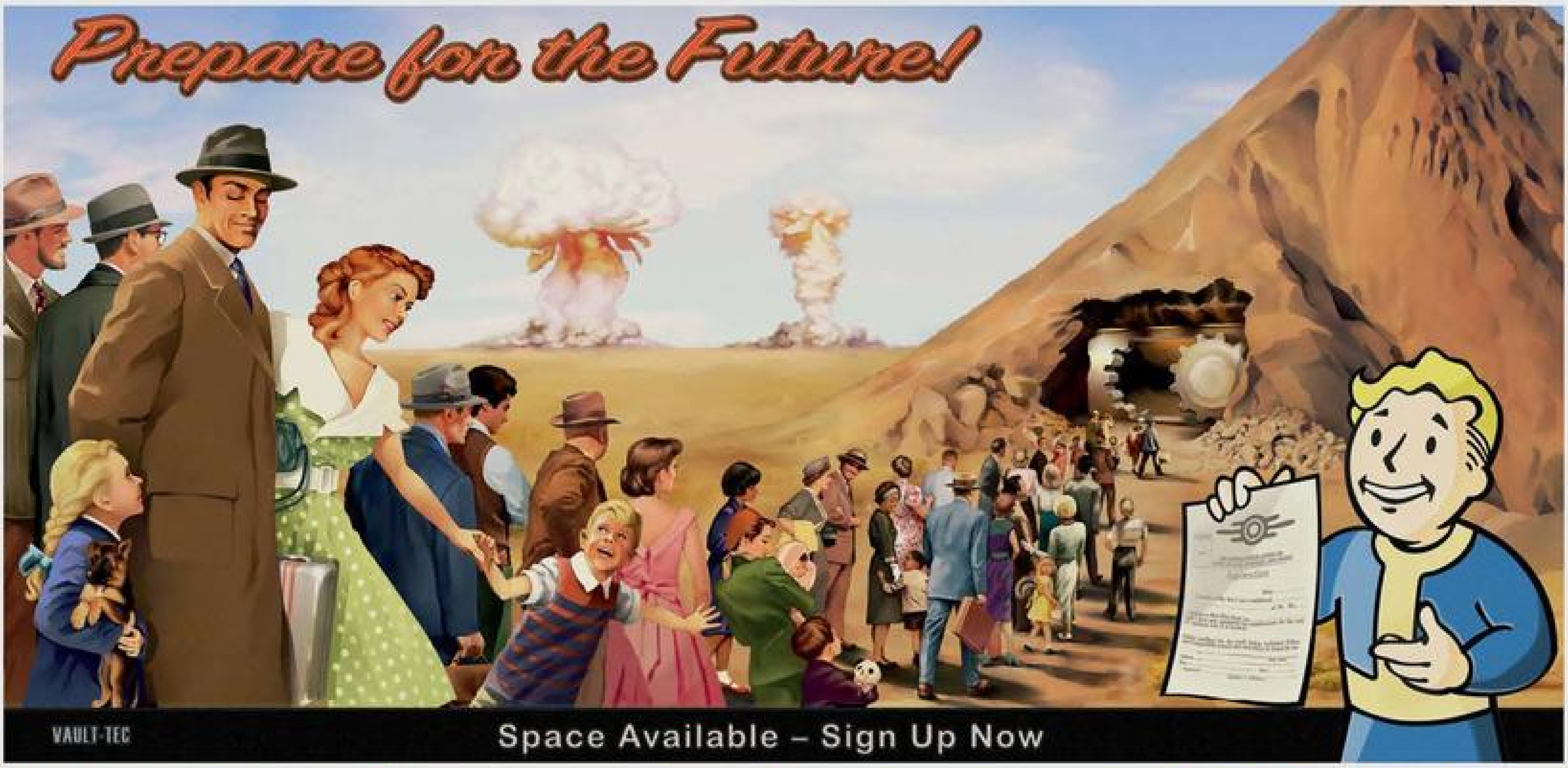
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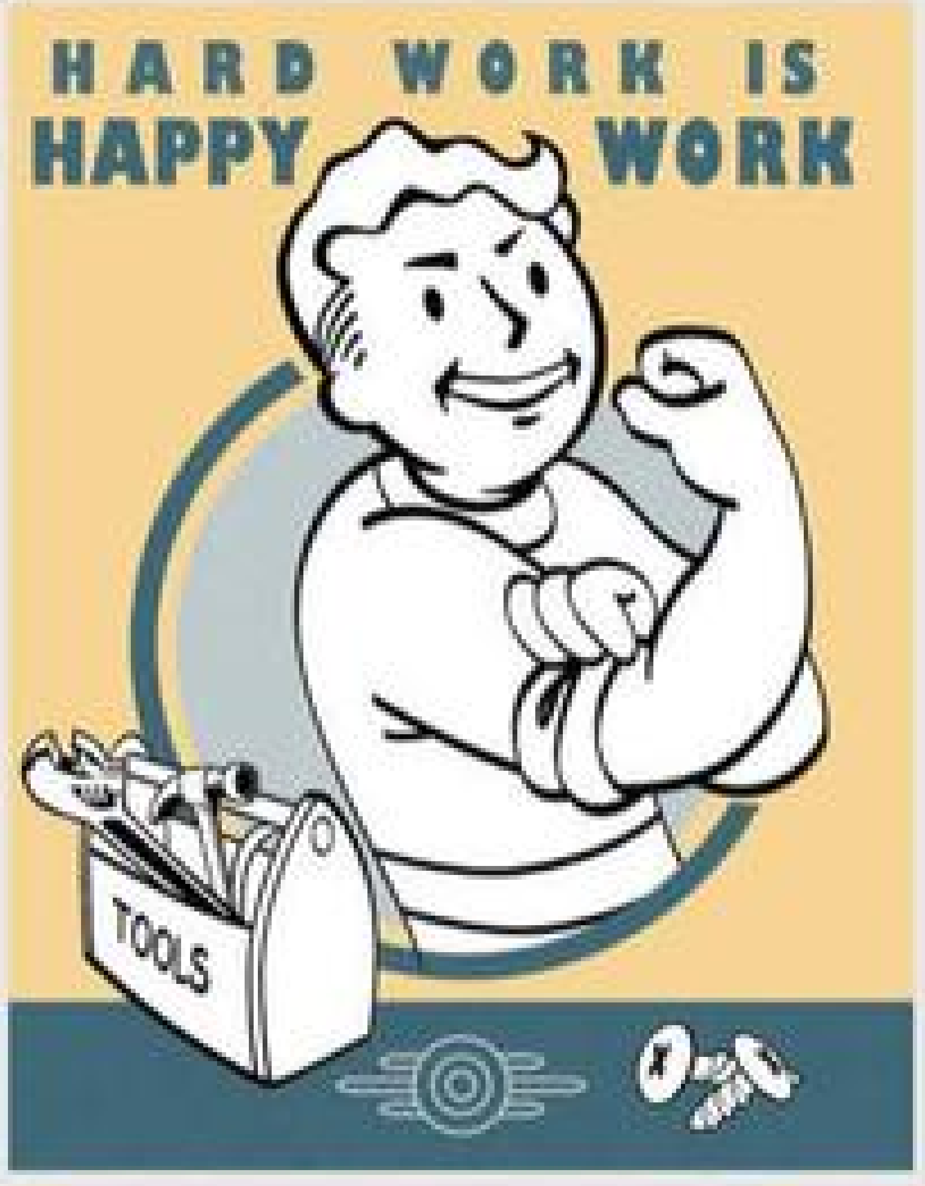
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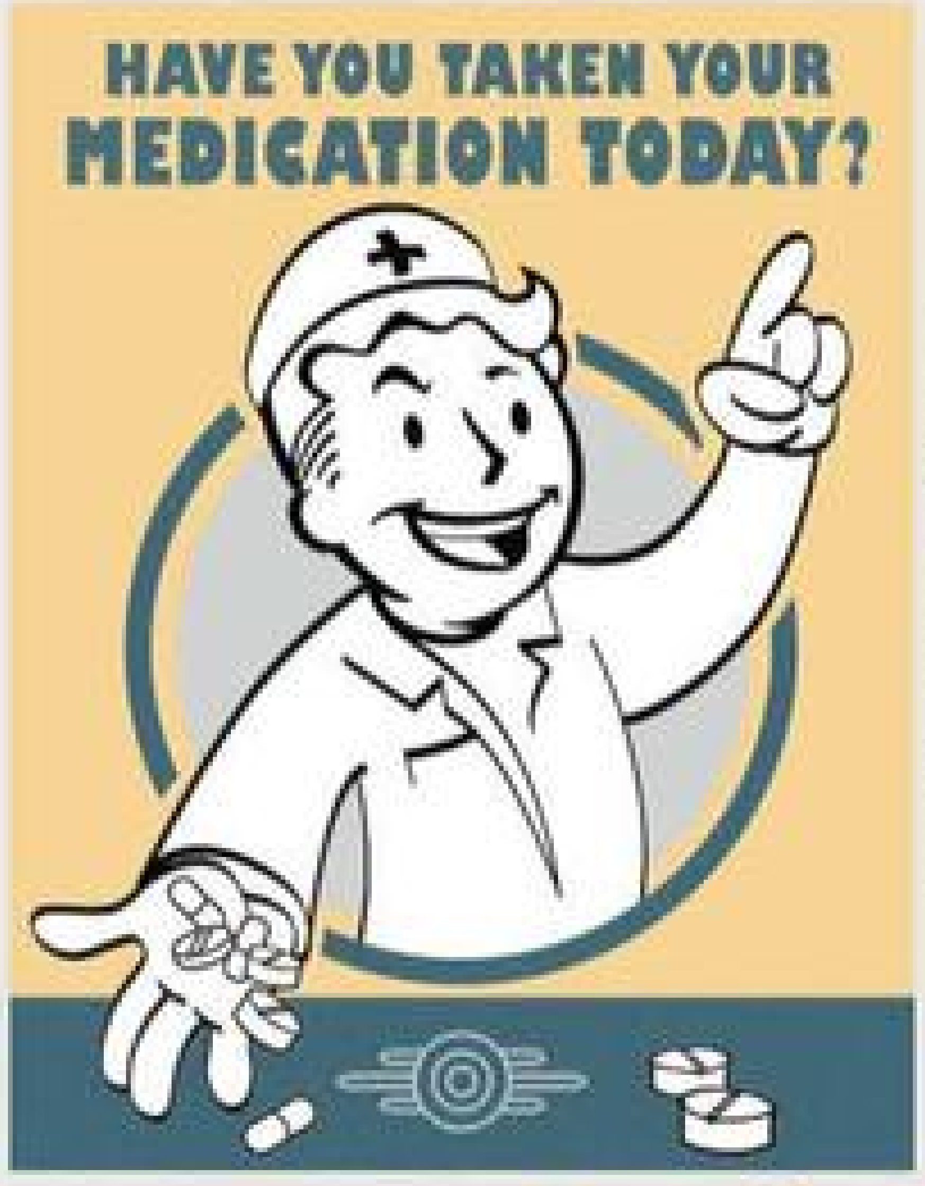
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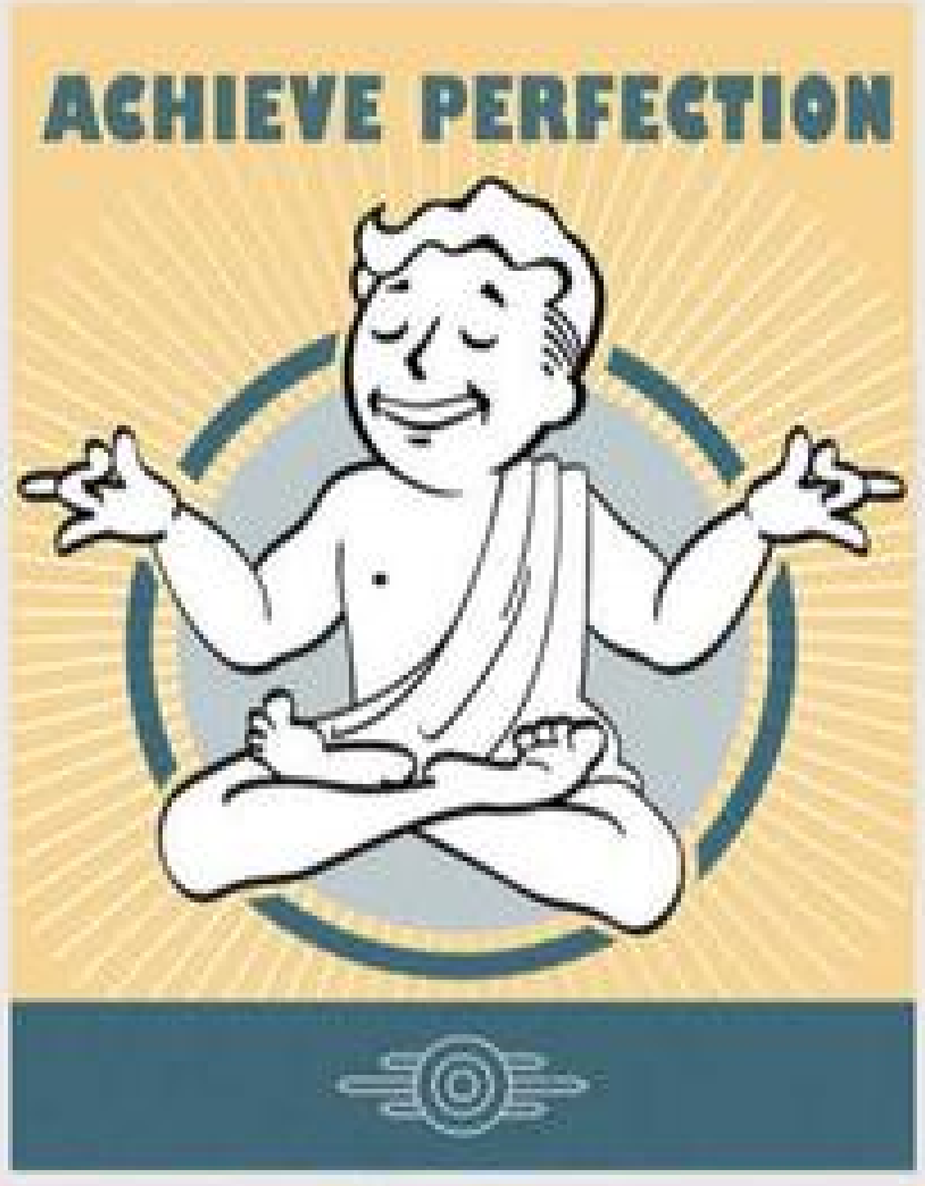
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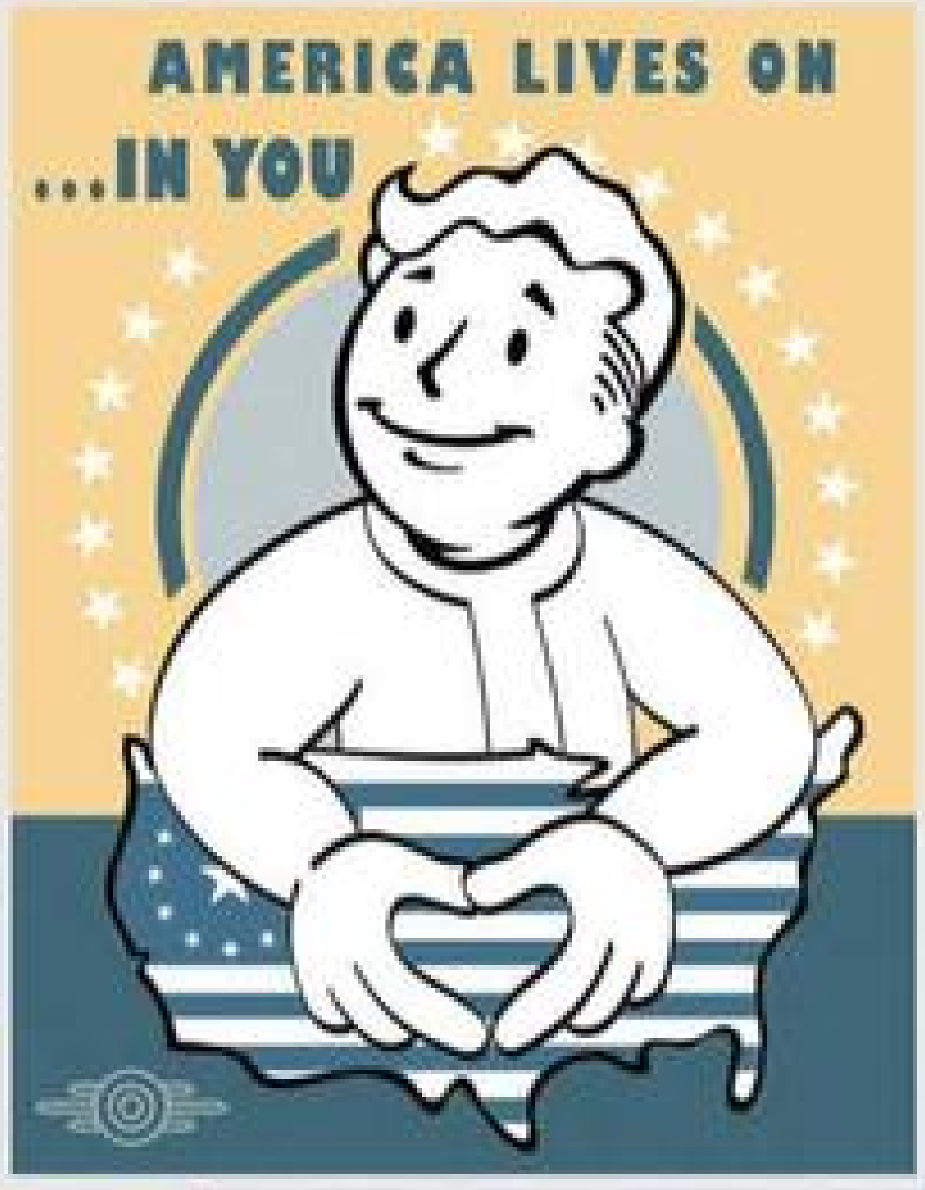
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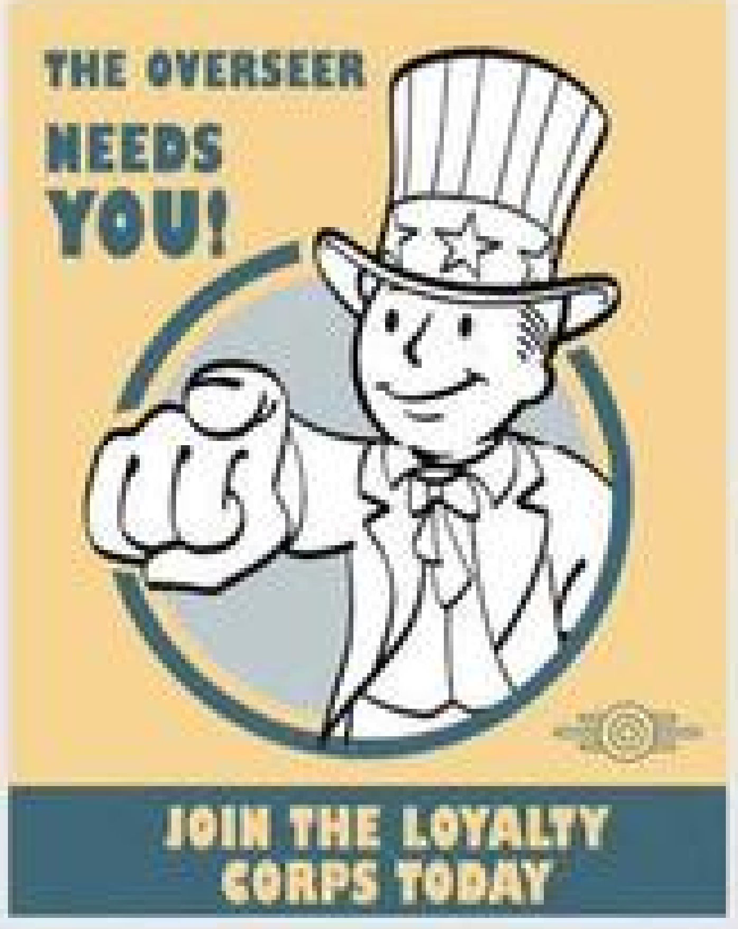
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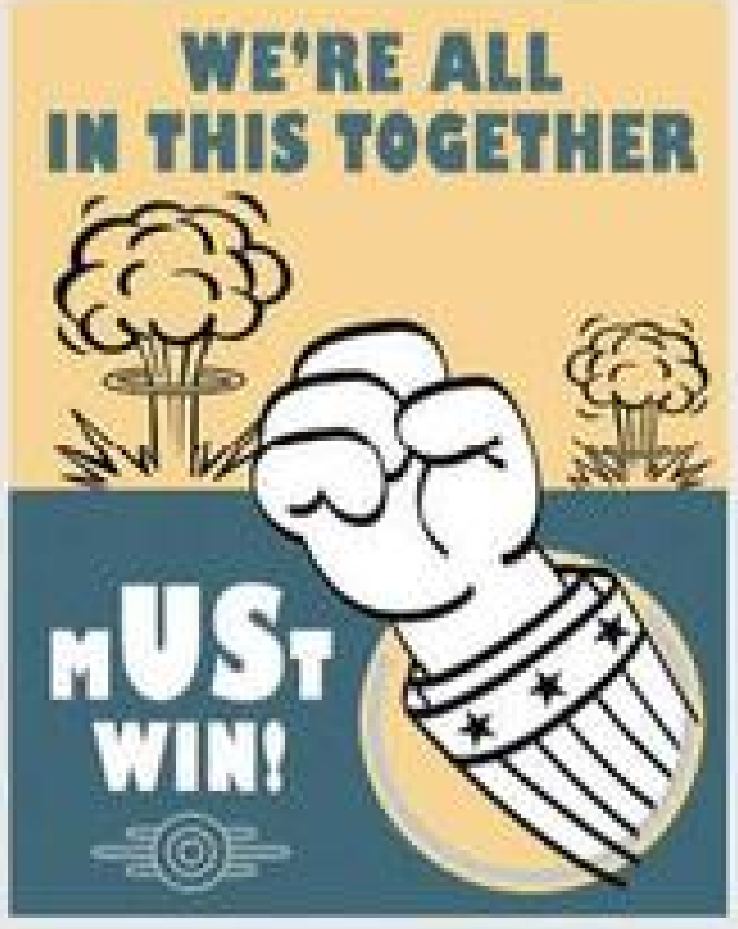
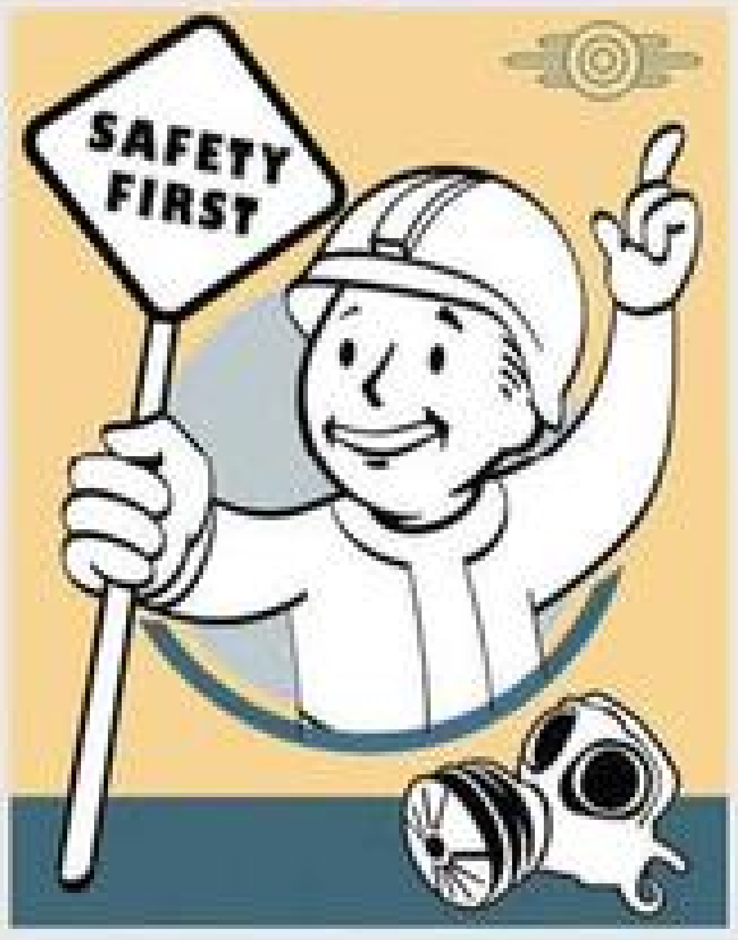
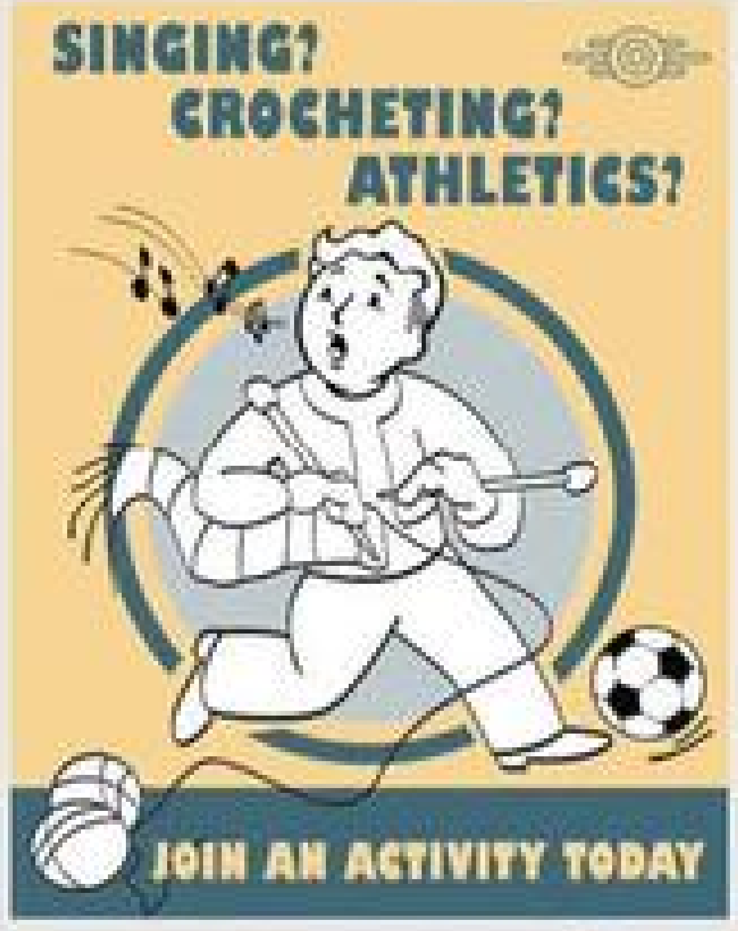
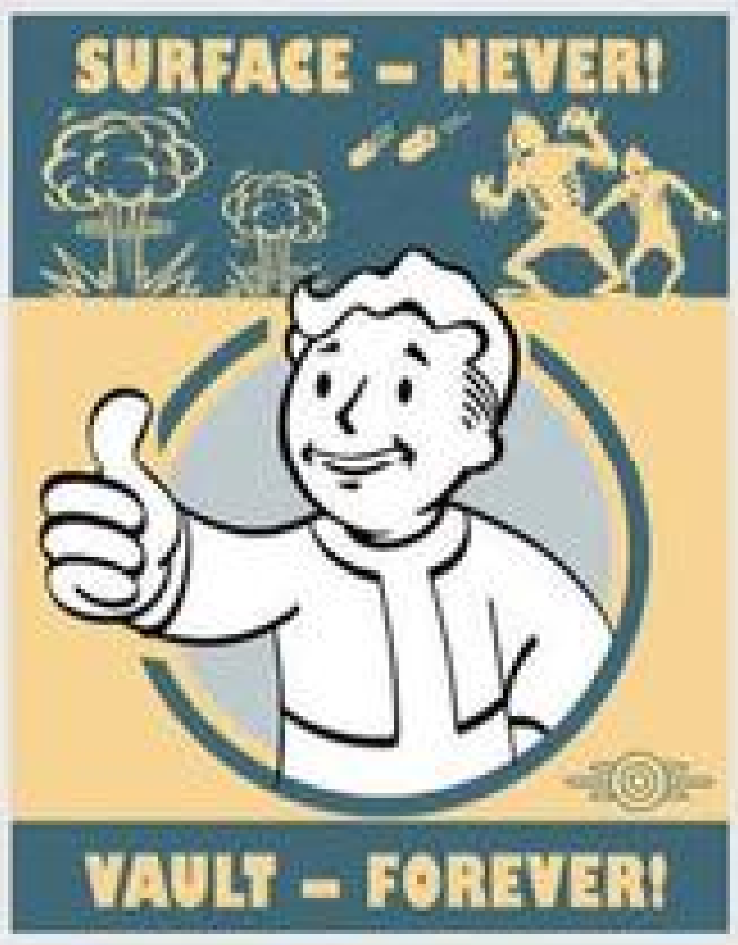
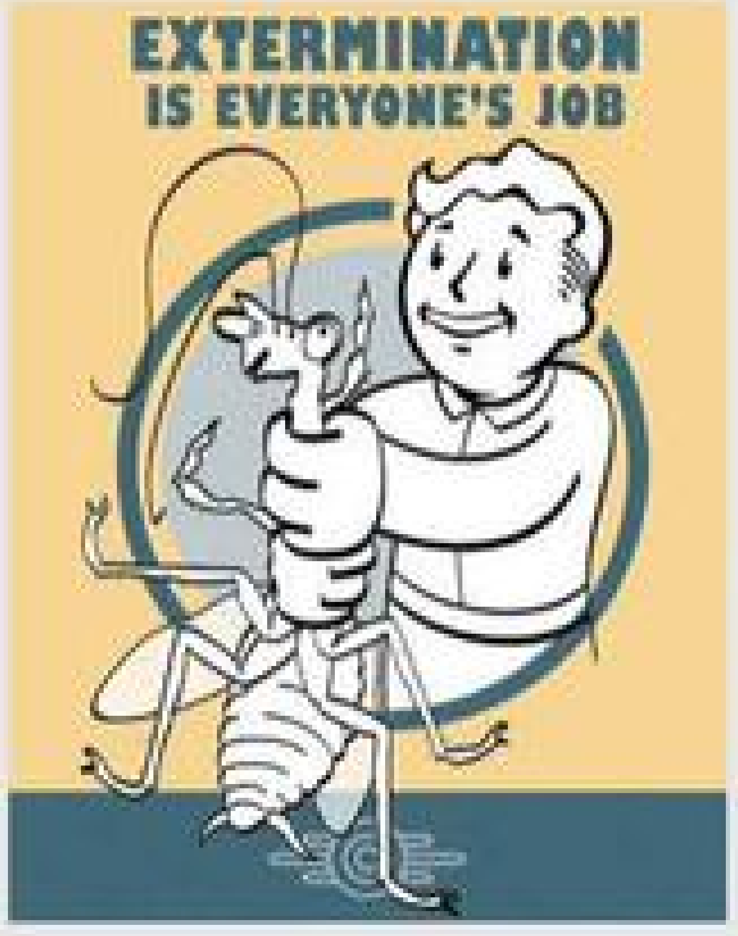
JOIN THE LOYALTY CORPS TODAY

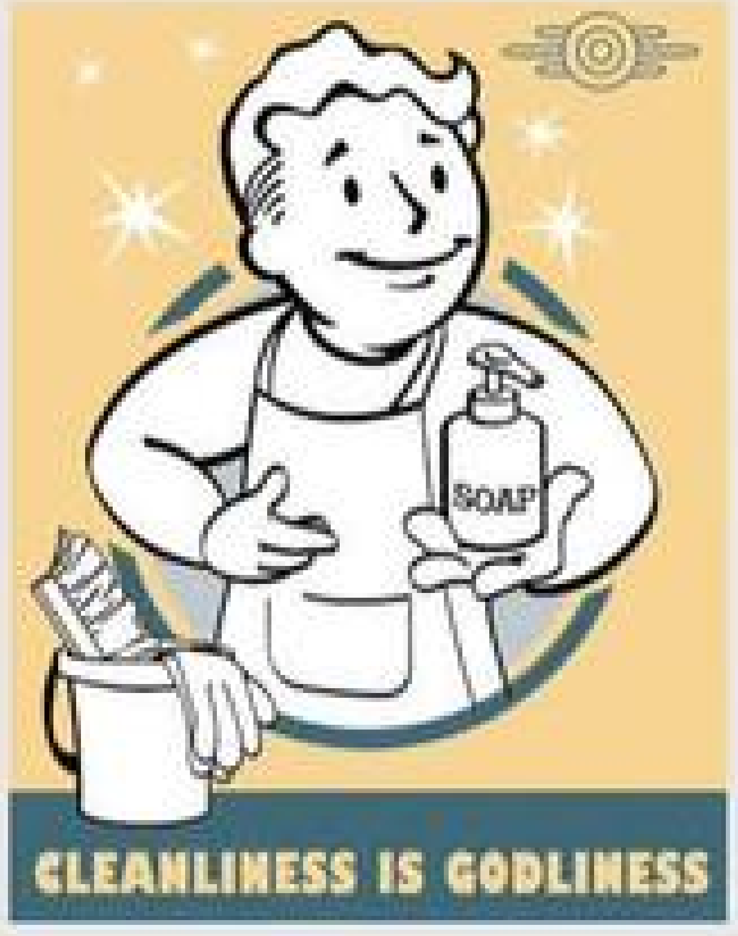

WE'RE ALL IN THIS TOGETHER
mUSt WIN!

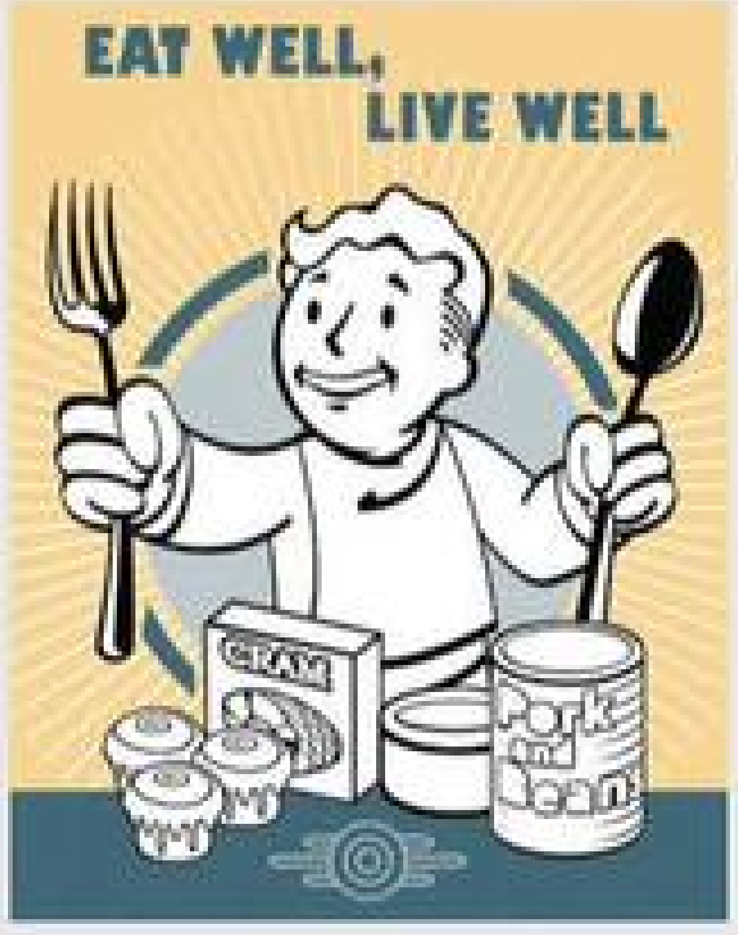

SAFETY FIRST

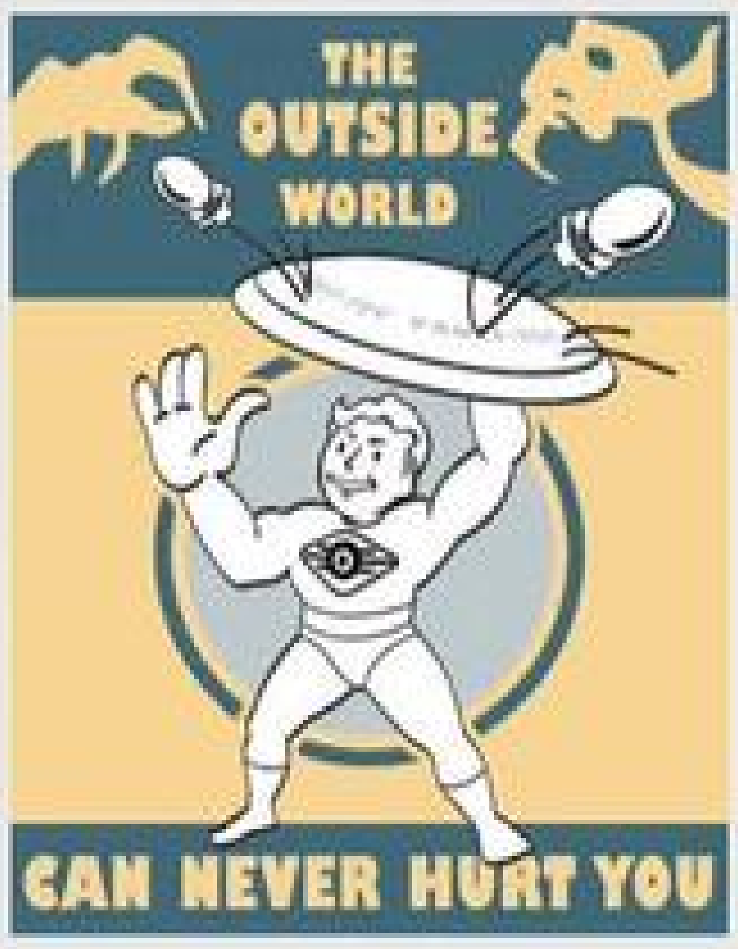

SINGING? CROCHETING? ATHLETICS?
JOIN AN ACTIVITY TODAY

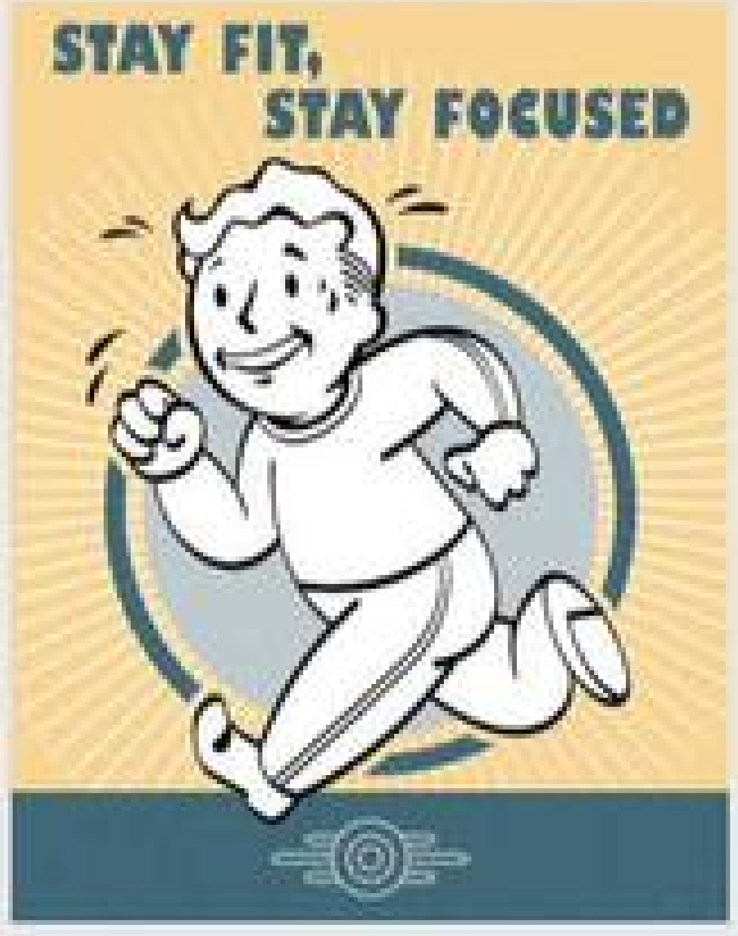

SURFACE – NEVER!
VAULT – FOREVER!

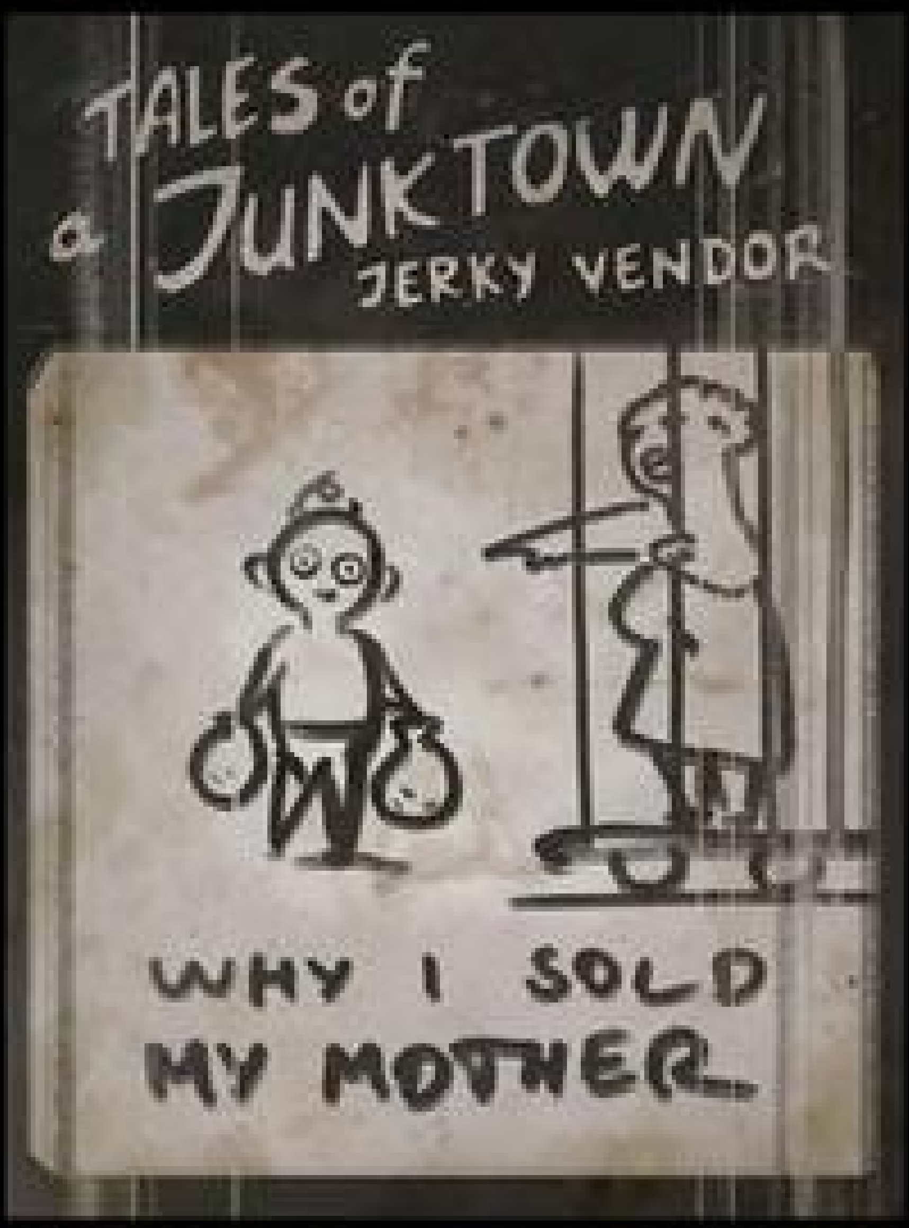

EXTERMINATION IS EVERYONE'S JOB

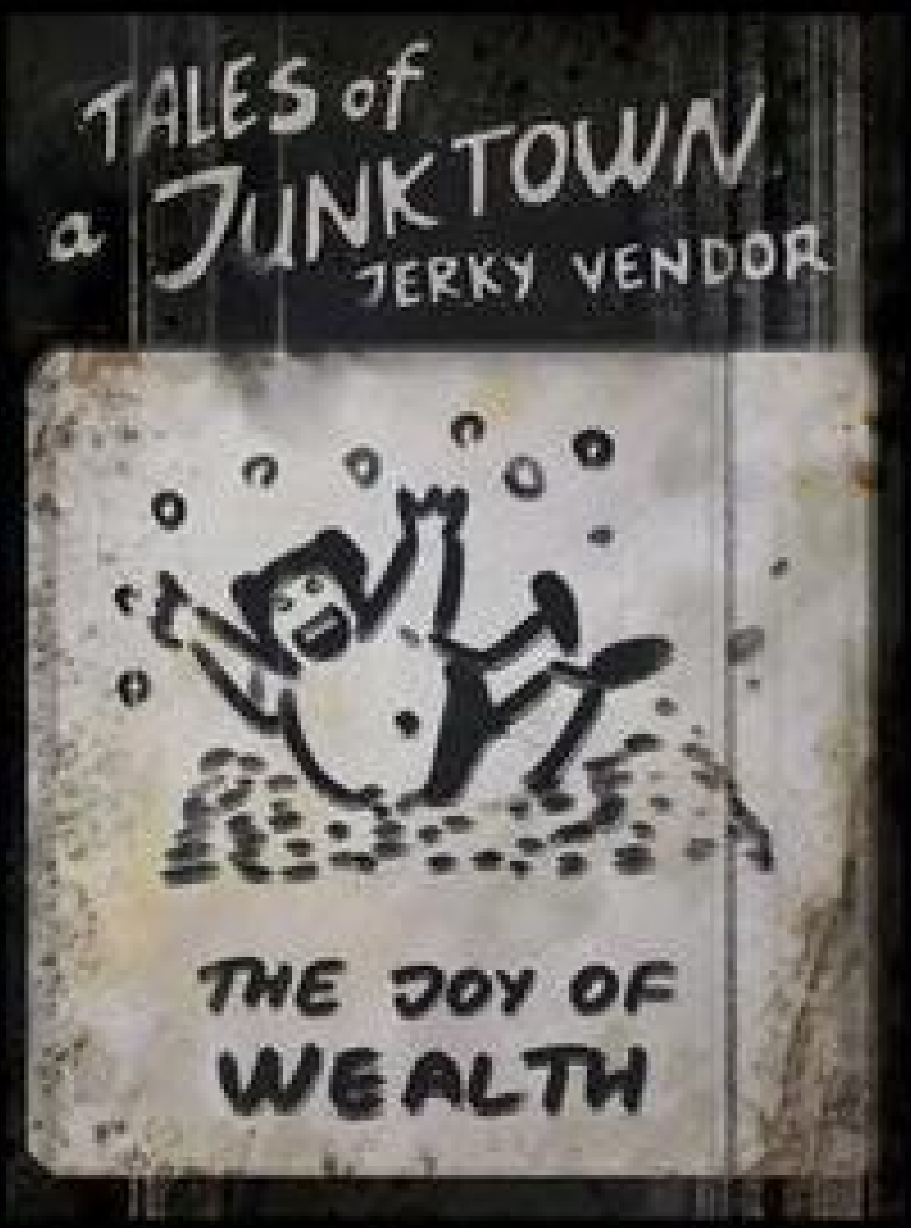

SOAP
CLEANLINESS IS GODLINESS


EAT WELL, LIVE WELL
CRAM
Pork and Beans


THE OUTSIDE WORLD
CAN NEVER HURT YOU


STAY FIT, STAY FOCUSED


TALES of a JUNKTOWN JERKY VENDOR
WHY I SOLD MY MOTHER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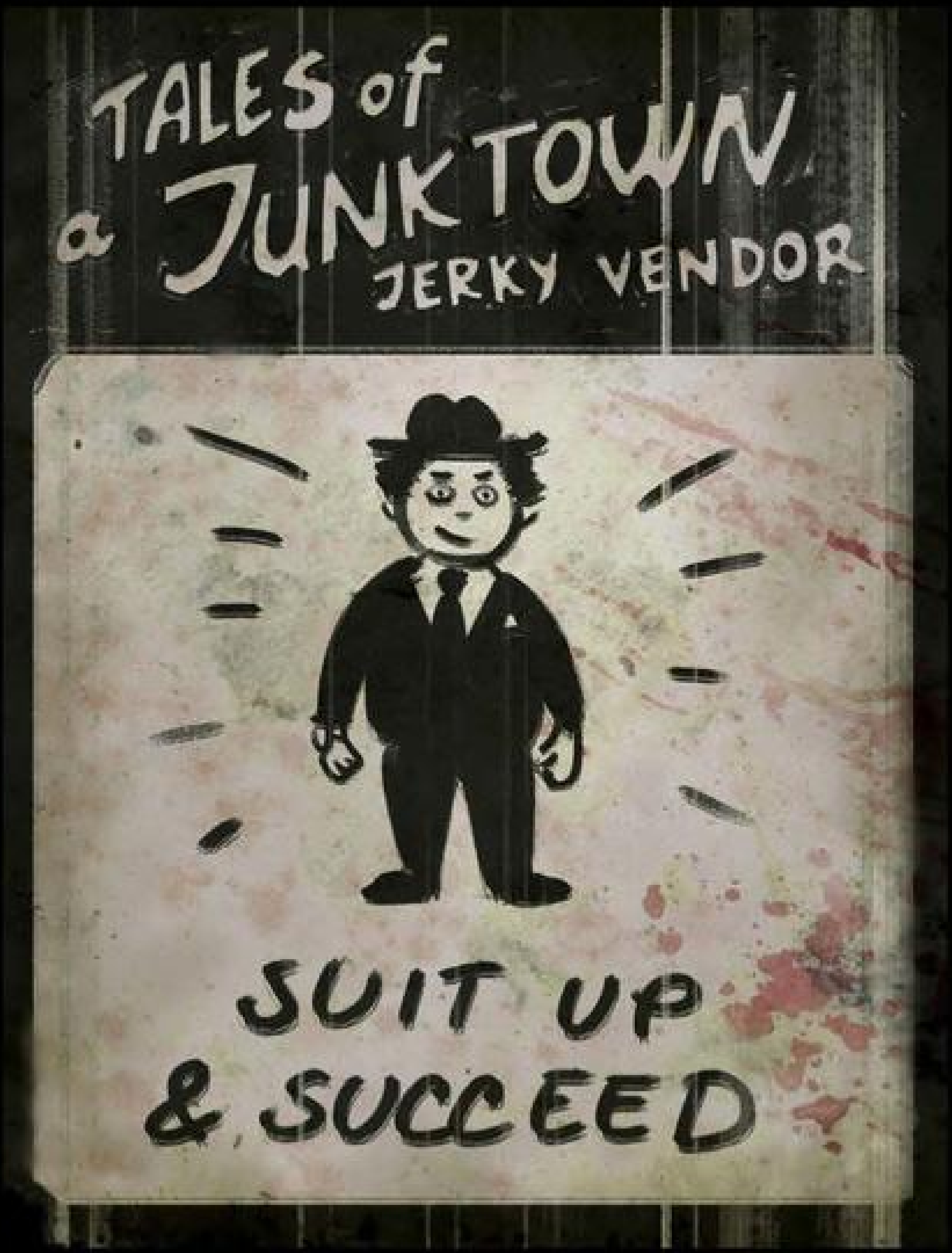
THE JOY OF WEALTH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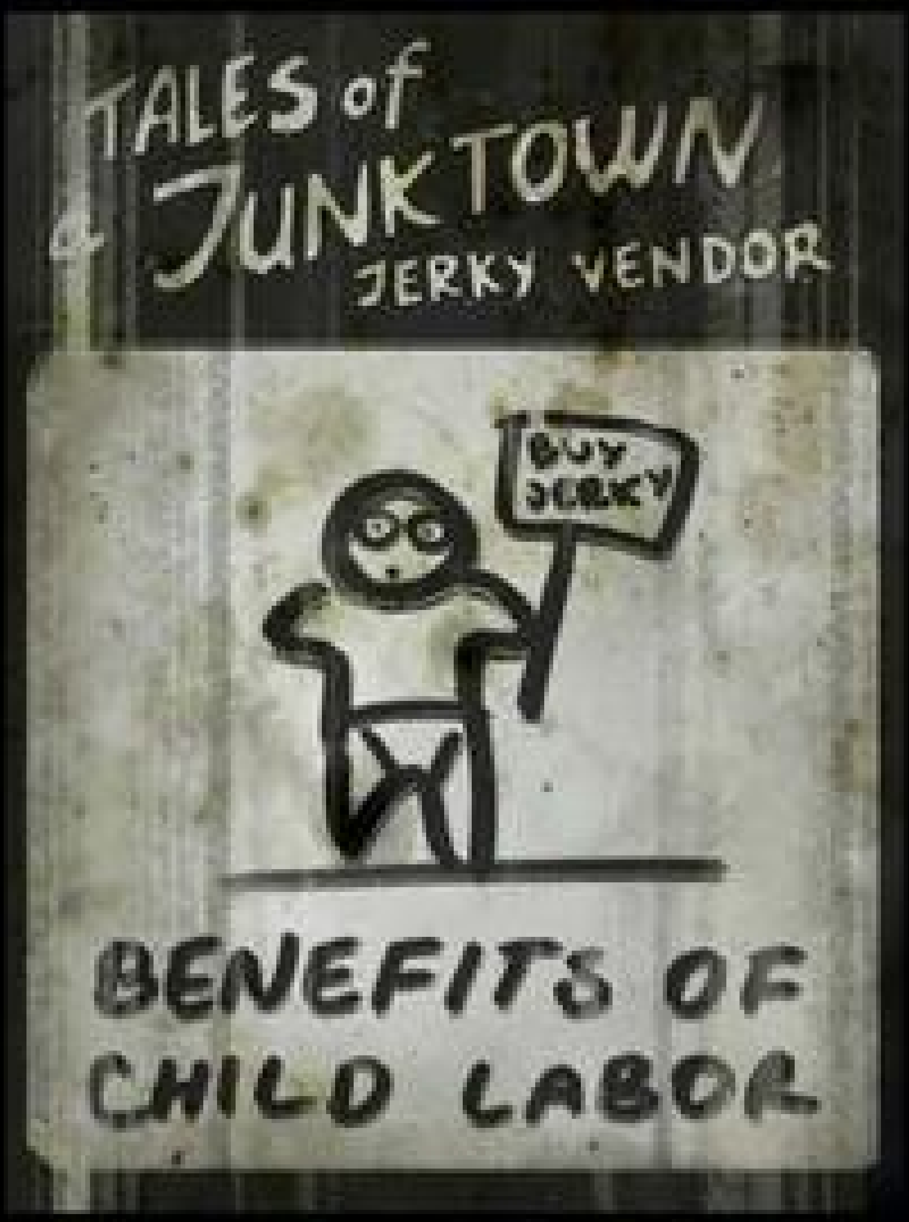
SUIT UP & SUCCEED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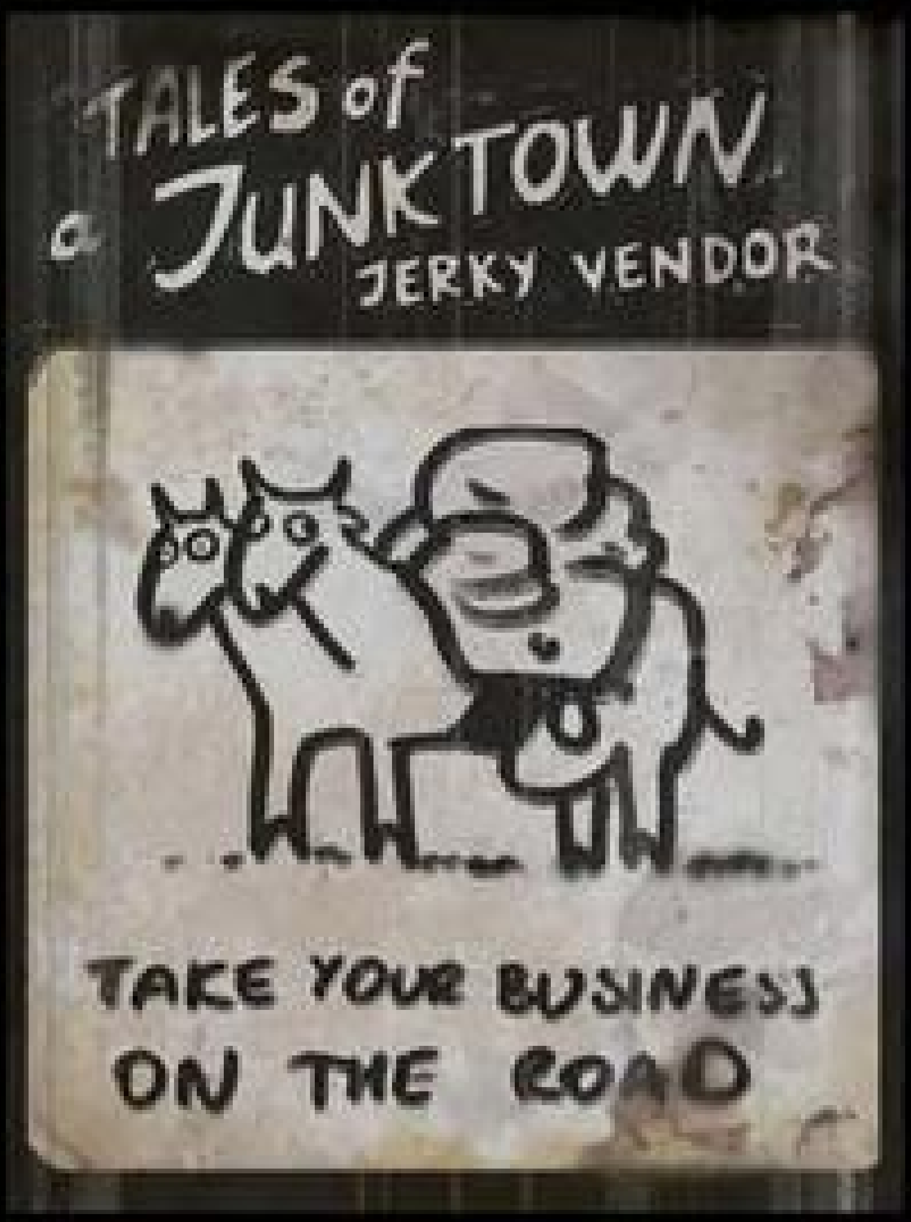
BUY JERKY
BENEFITS OF CHILD LABOR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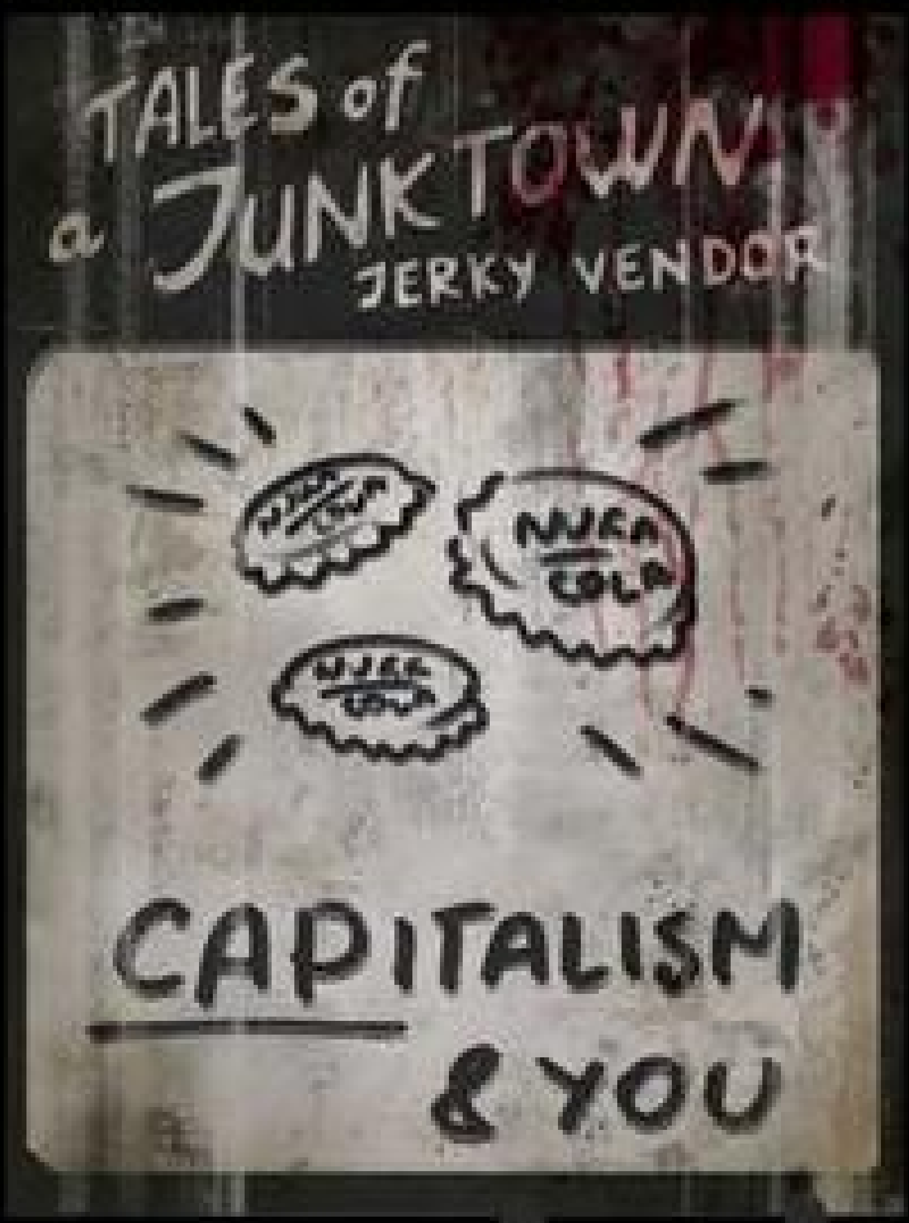
TAKE YOUR BUSINESS ON THE ROAD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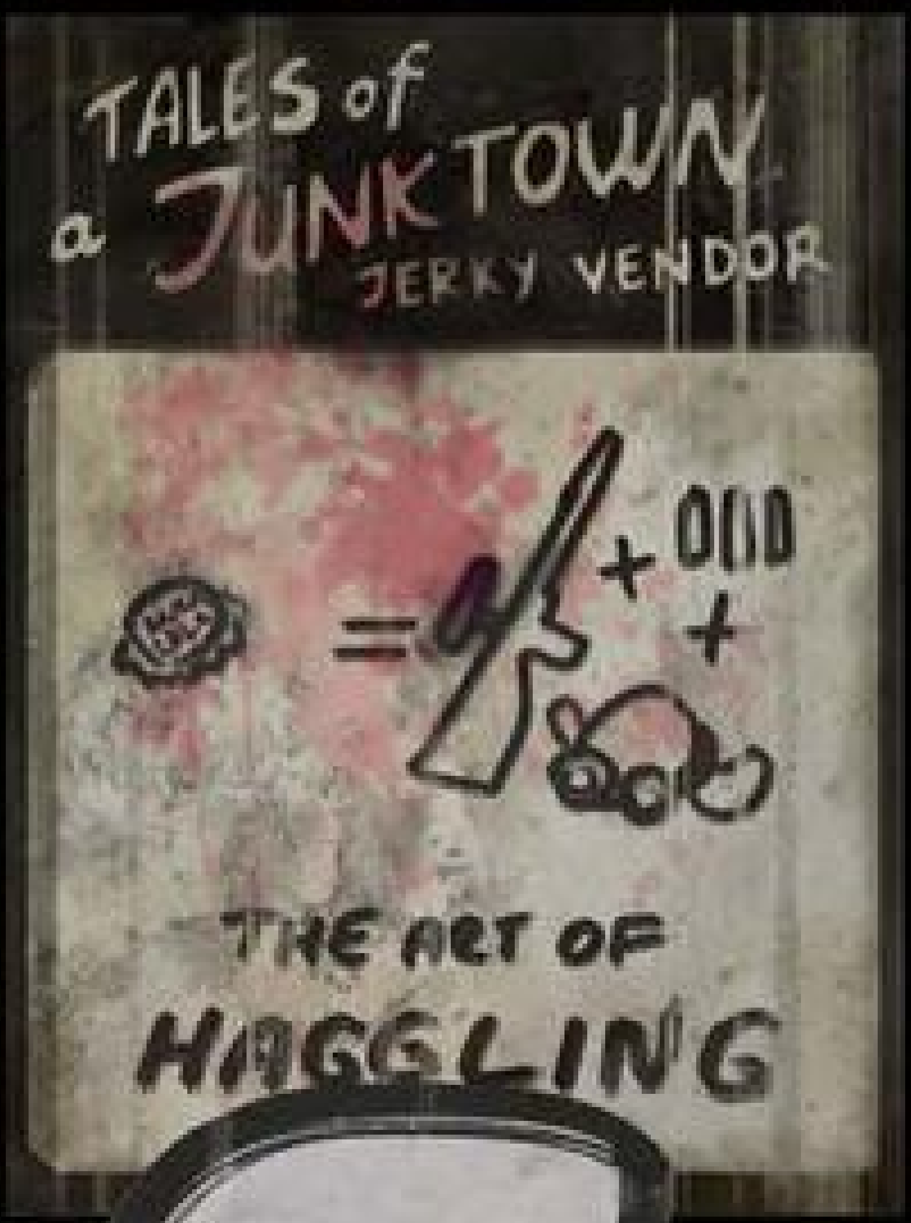
NUKA COLA
CAPITALISM & YOU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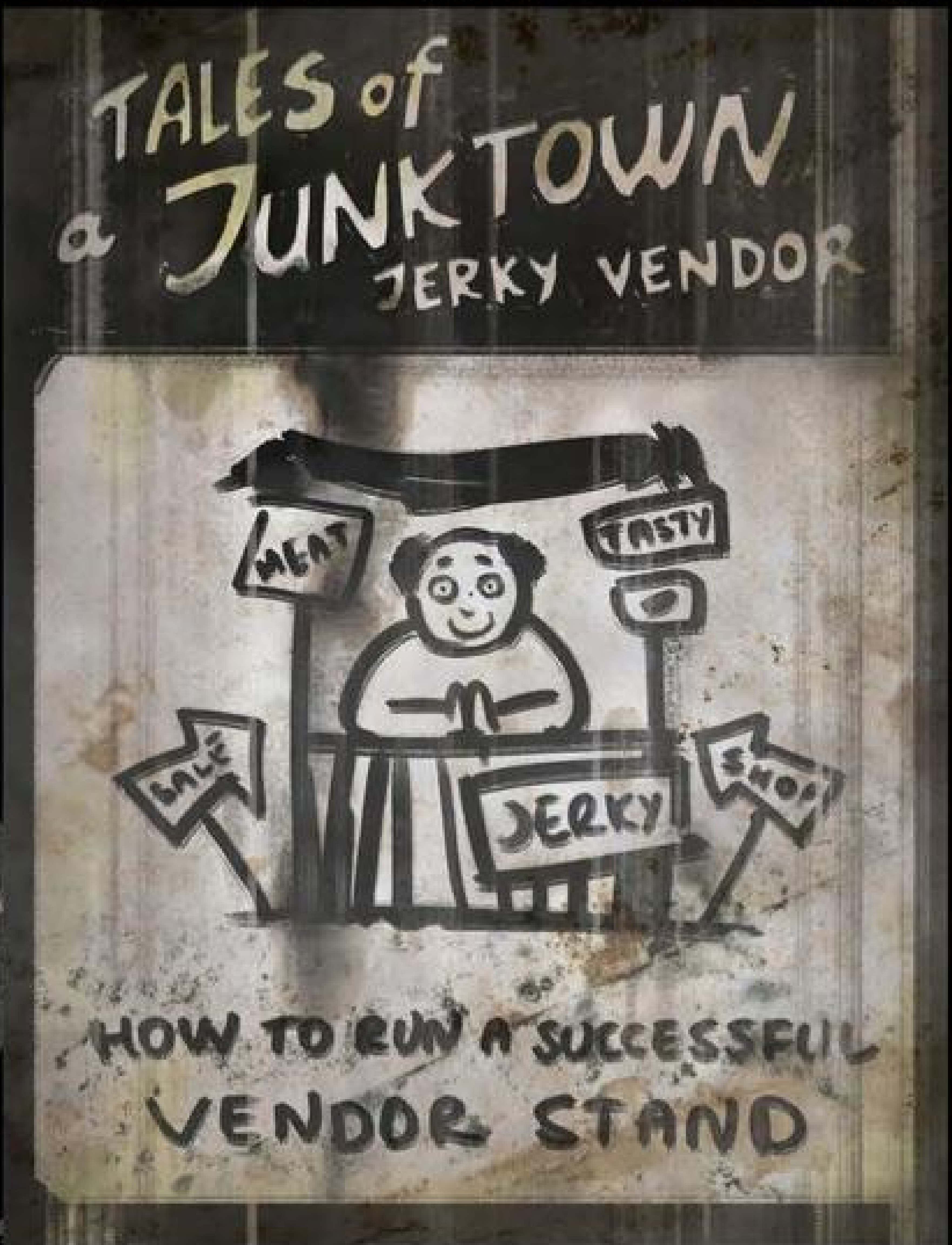
THE ART OF HAGGLING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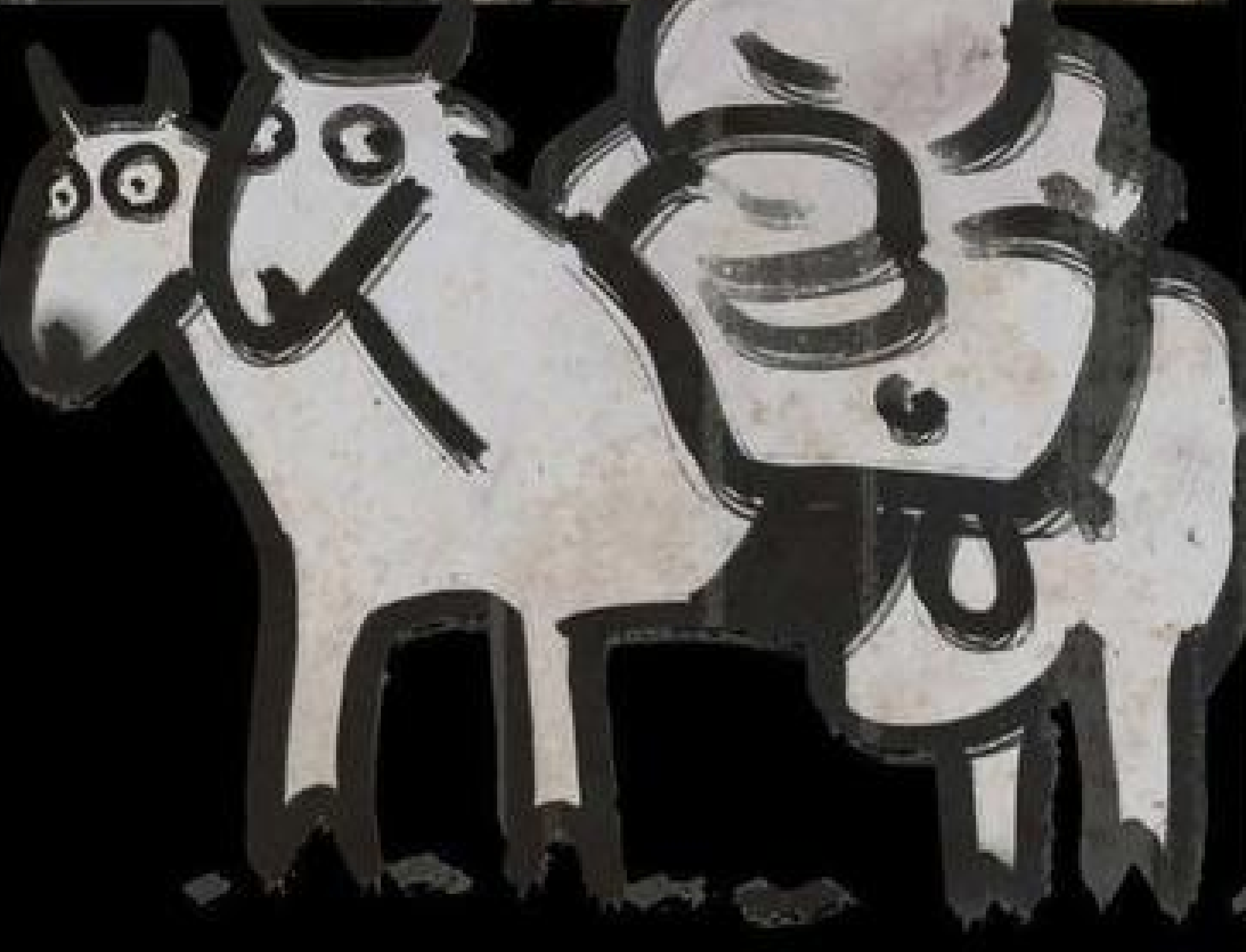
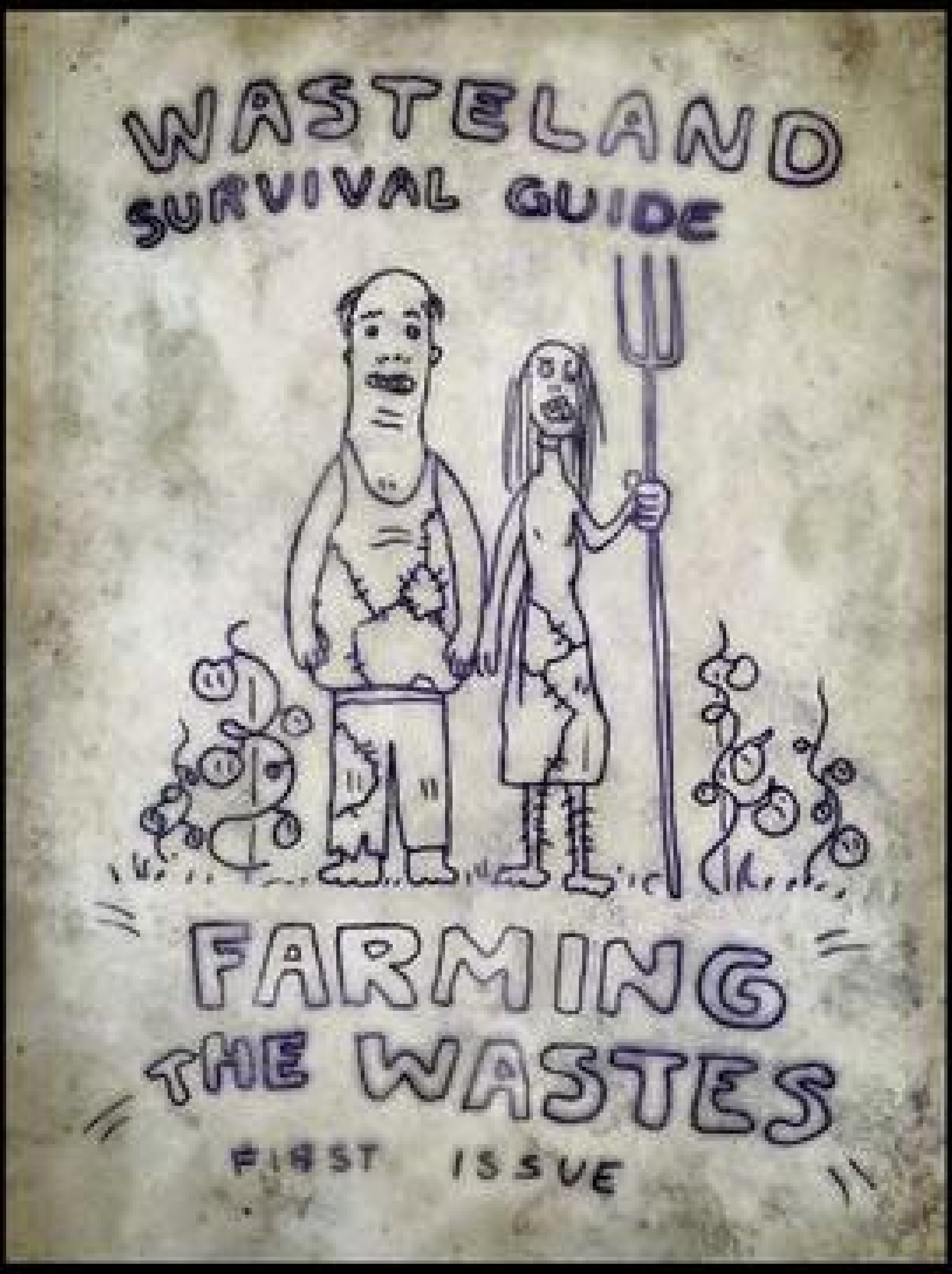
MEAT
TASTY
SALE
SHOP
JERKY
HOW TO RUN A SUCCESSFUL VENDOR STAND

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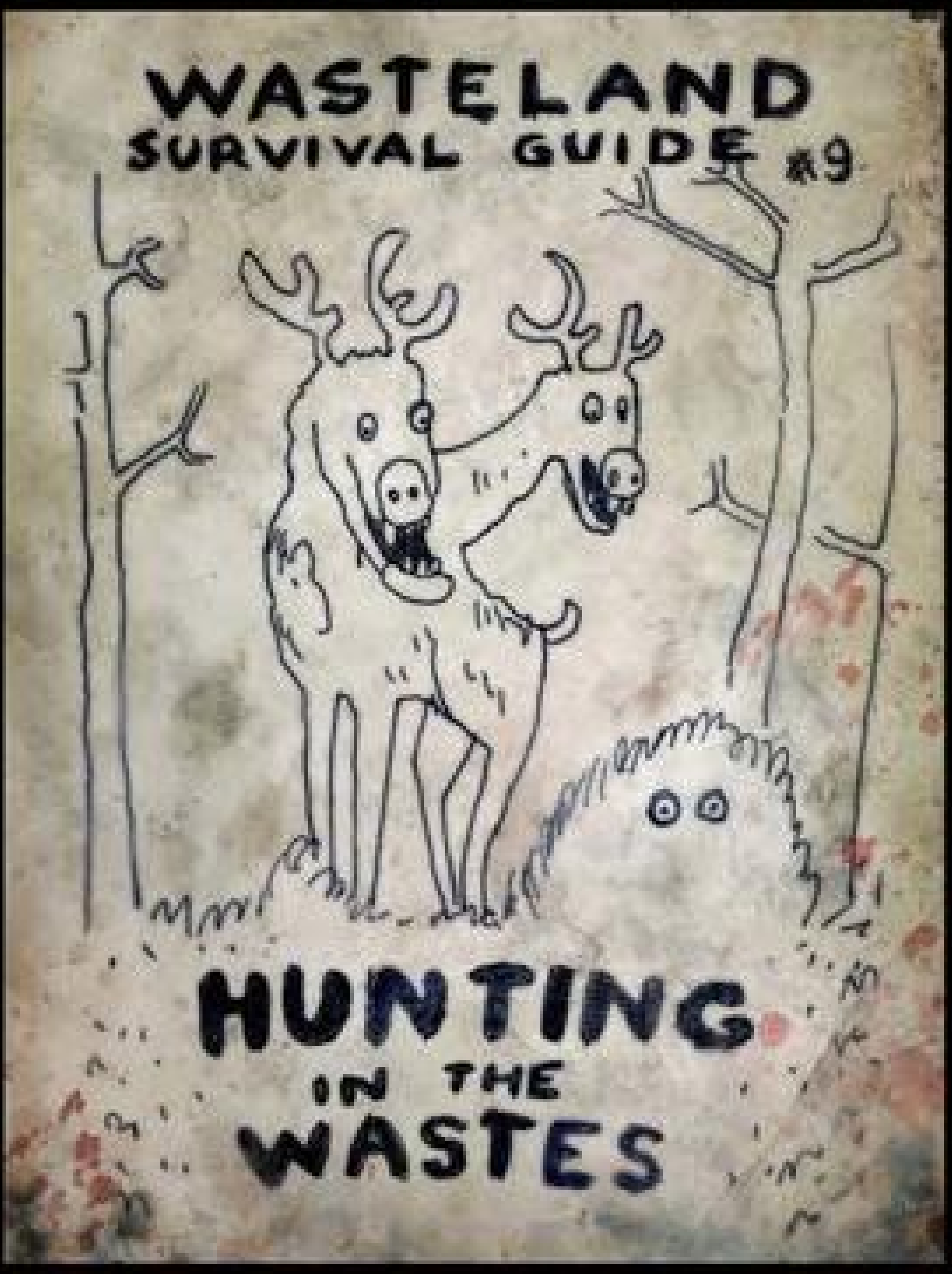
SURVIVAL GUIDE
FARMING THE WASTES
FIRST ISSUE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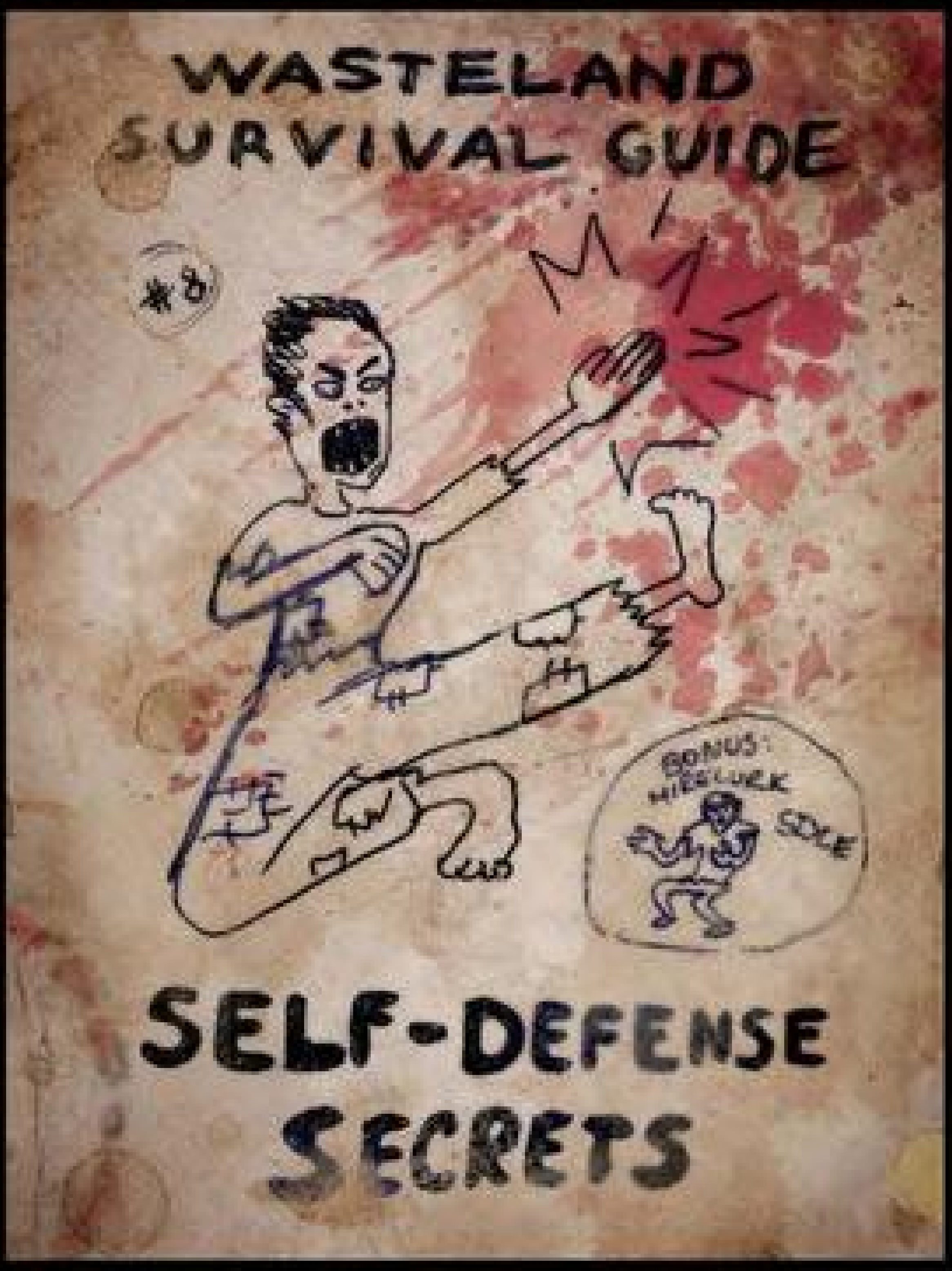
HUNTING IN THE WASTES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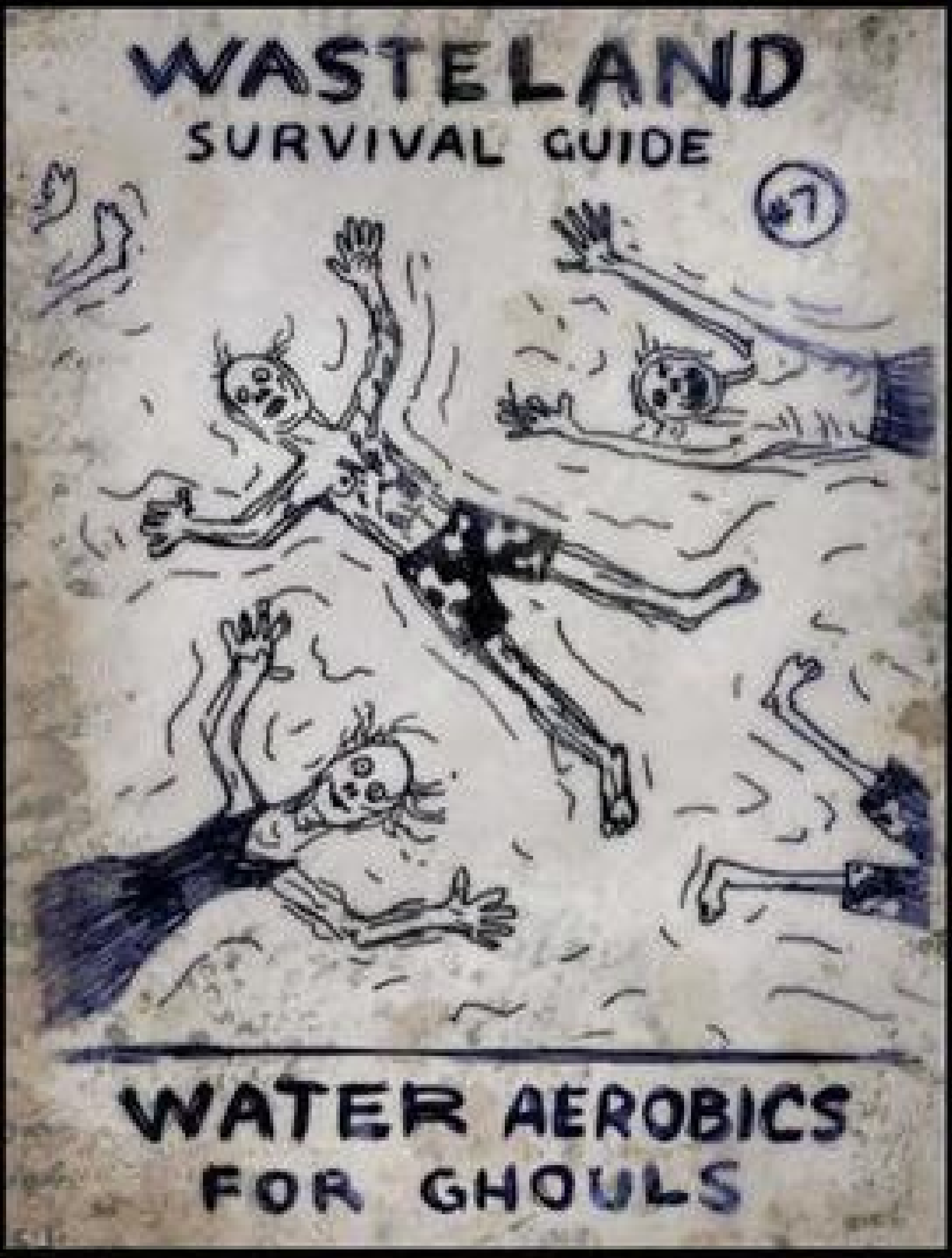
#8
BONUS: MIRELURK SOLE
SELF-DEFENSE SECRETS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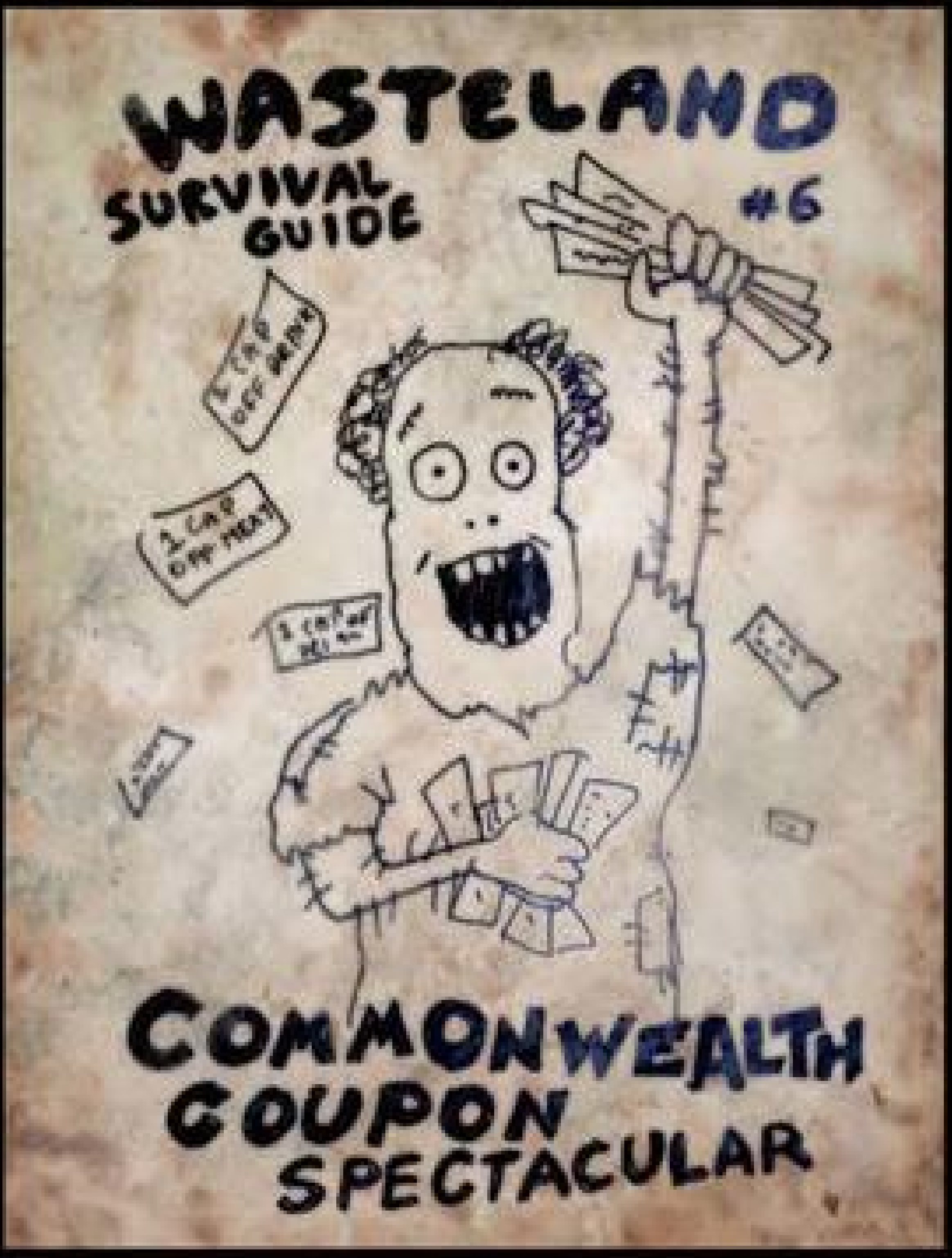
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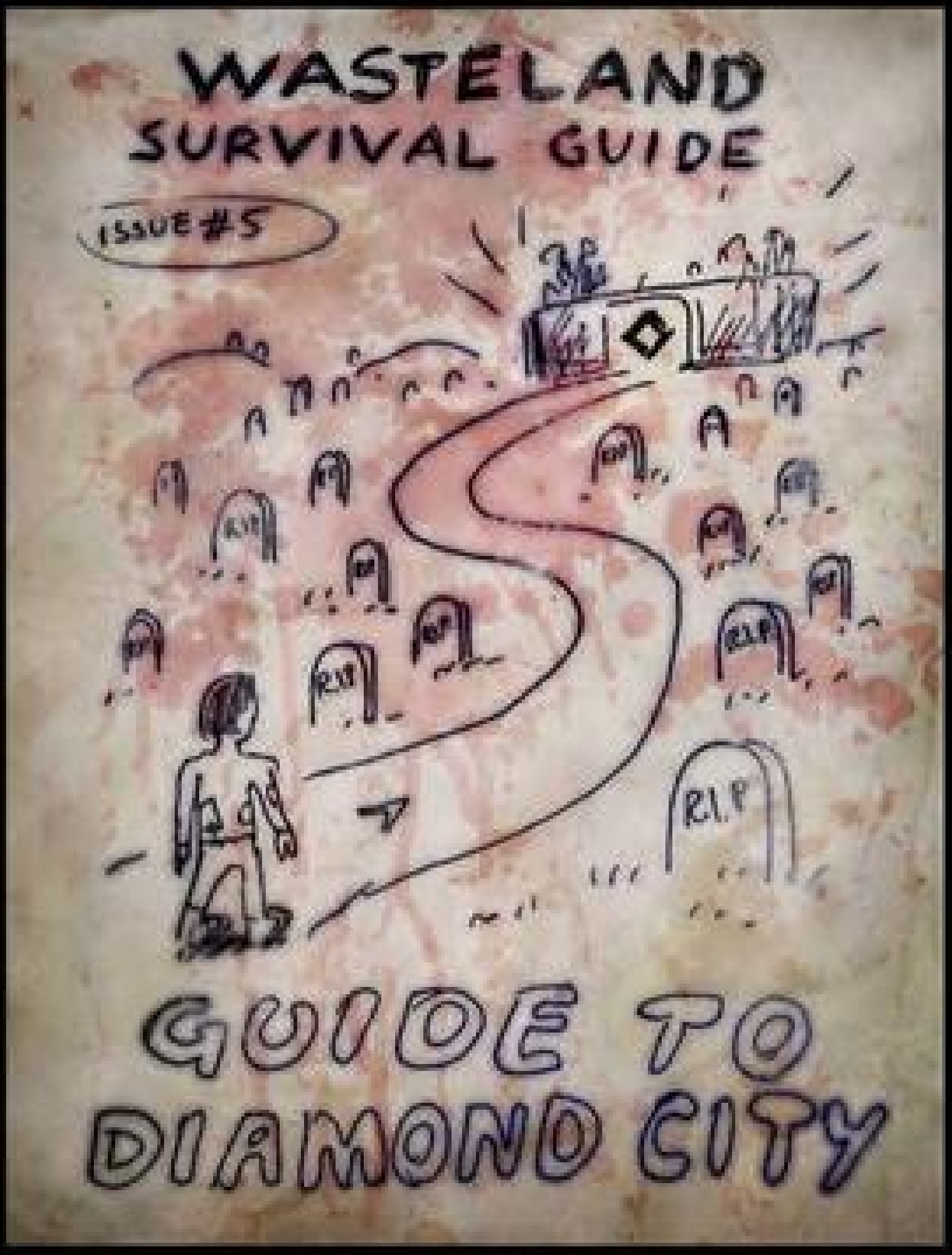
#6
1 CAP OFF ITEM
COMMONWEALTH COUPON SPECTACULAR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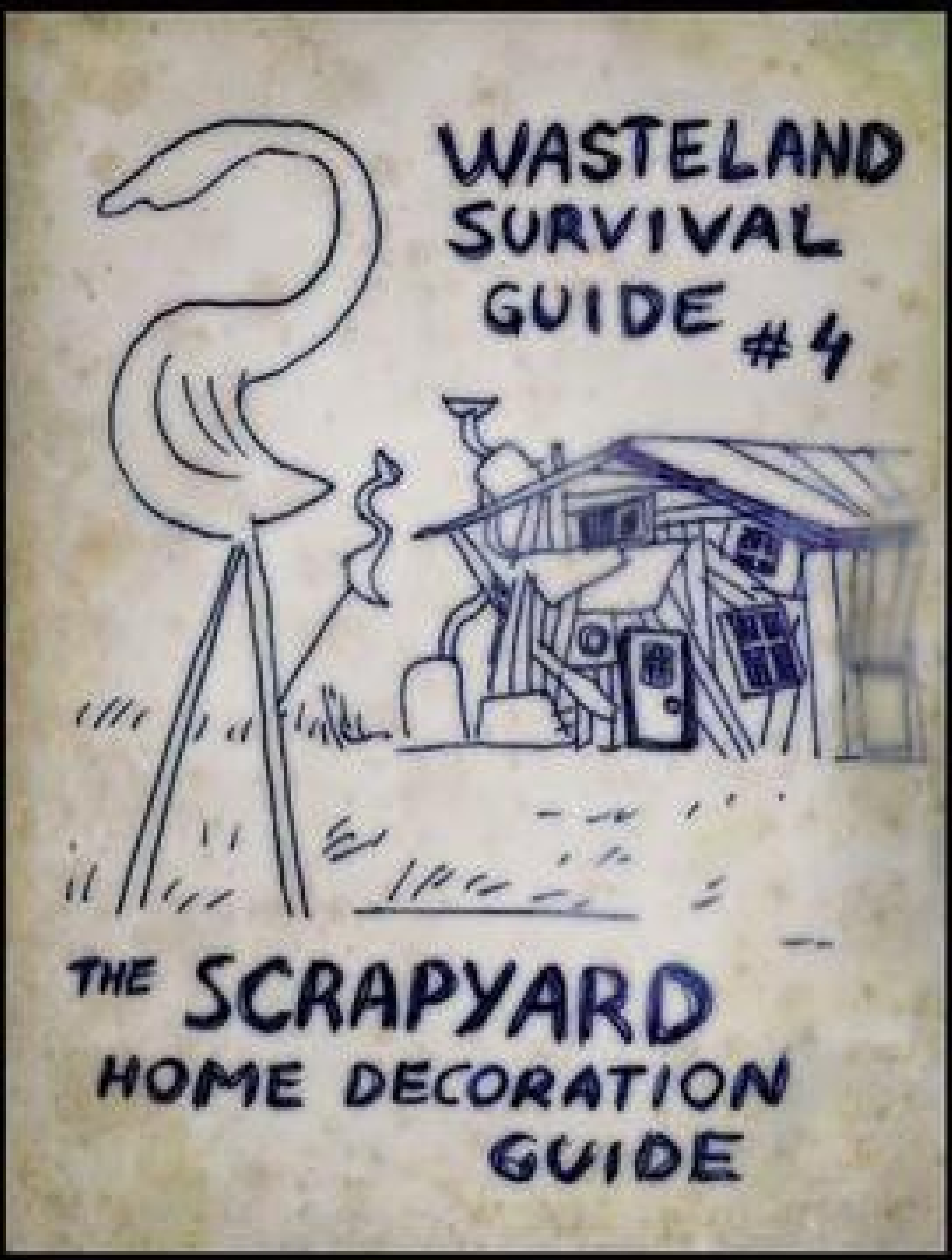
ISSUE #5
R.I.P.
GUIDE TO DIAMOND CITY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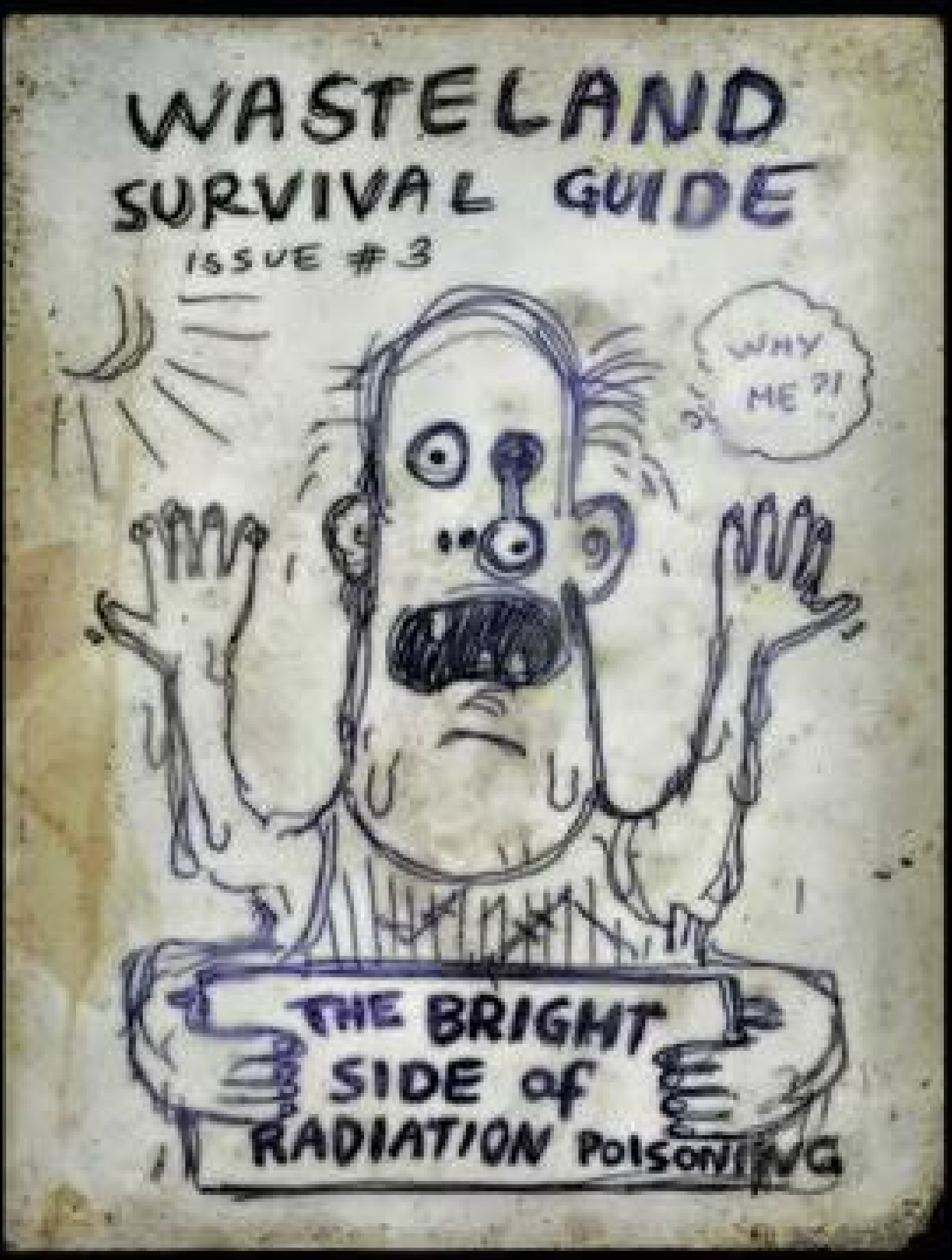
GUIDE #4
THE SCRAPYARD HOME DECORATION GUIDE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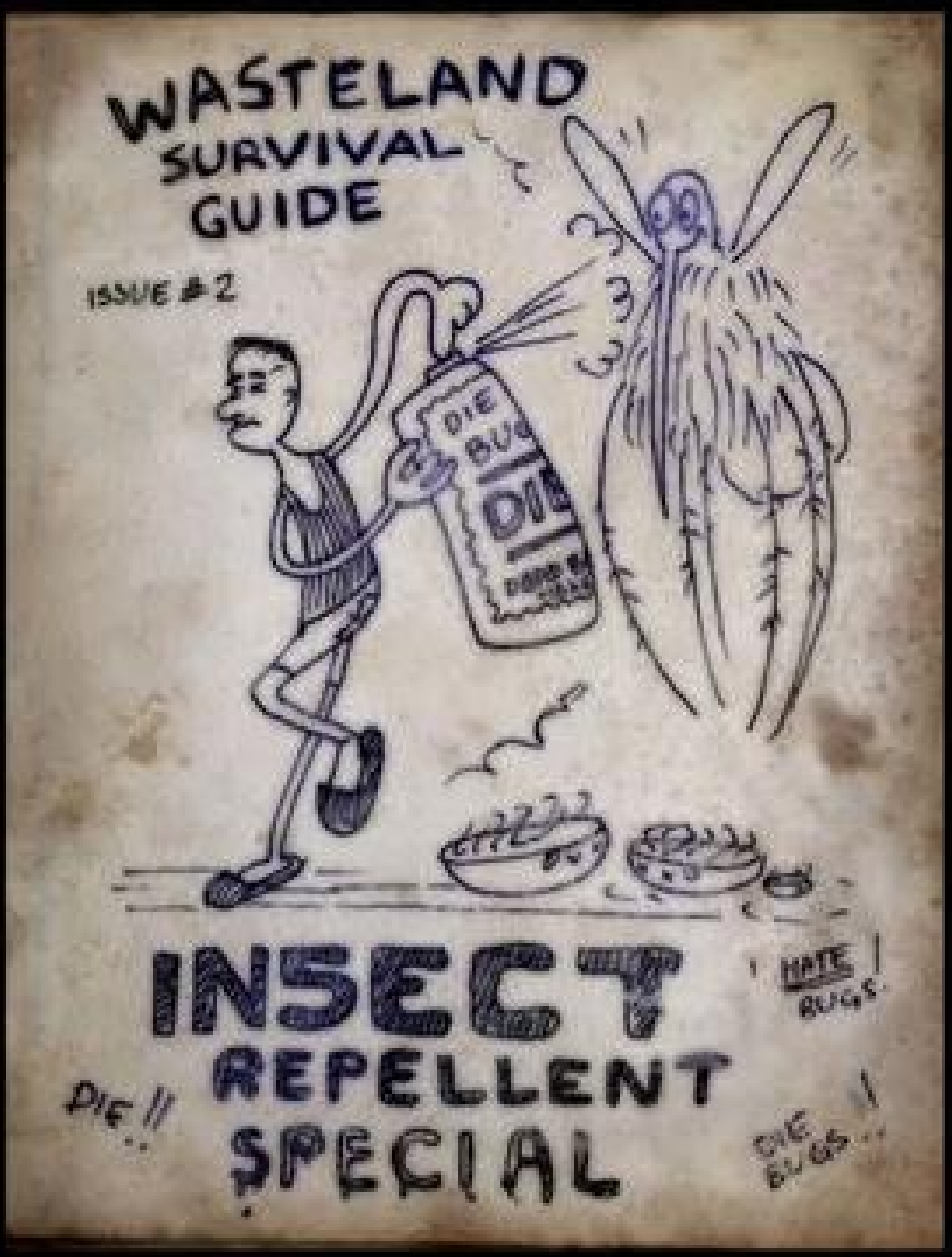
SURVIVAL GUIDE
ISSUE #3
WHY ME?!
THE BRIGHT SIDE OF RADIATION POISONING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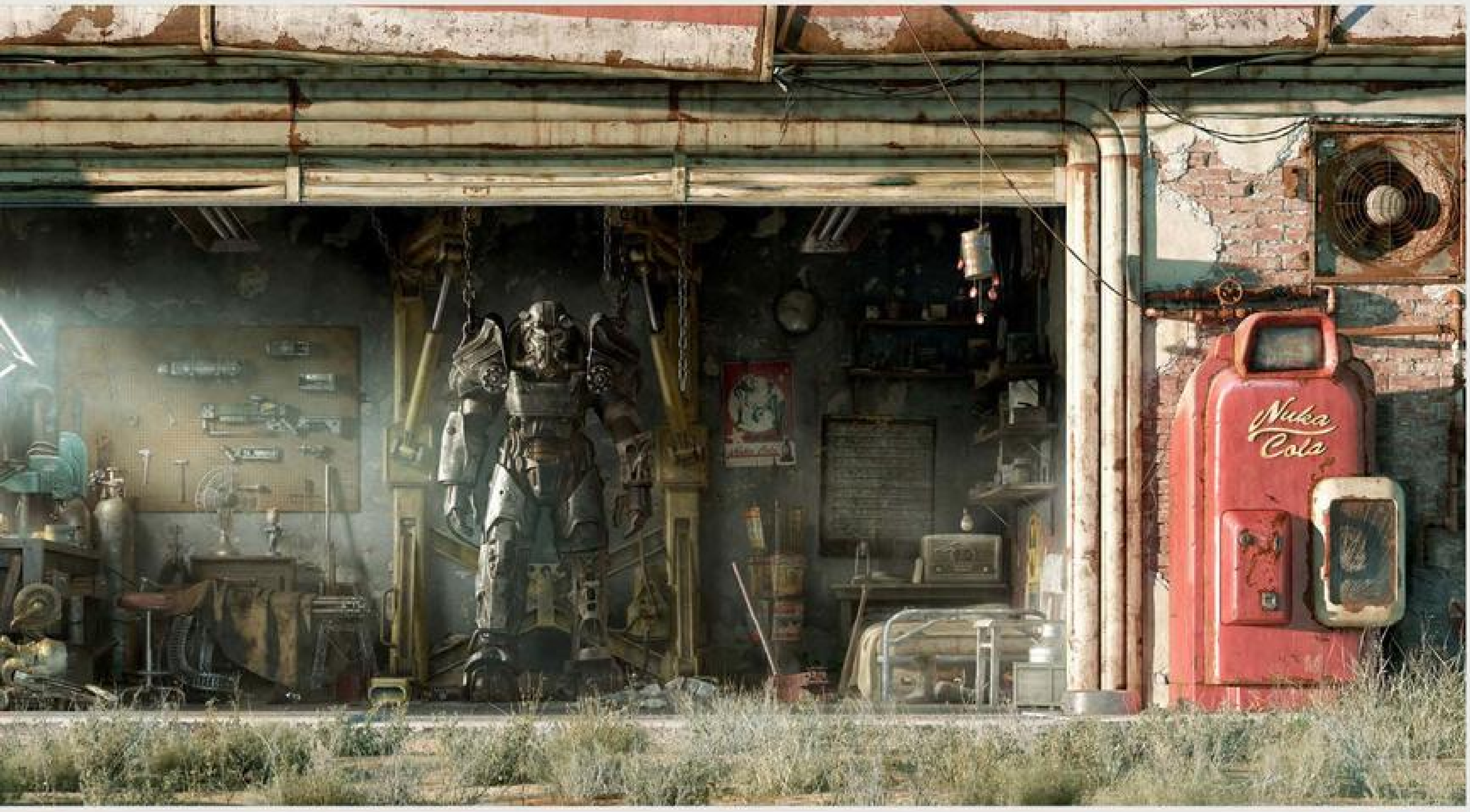
ISSUE #2
DIE BUG DIE
INSECT REPELLENT SPECIAL
HATE BUGS!
DIE!!
DIE BUGS!!

KEY ART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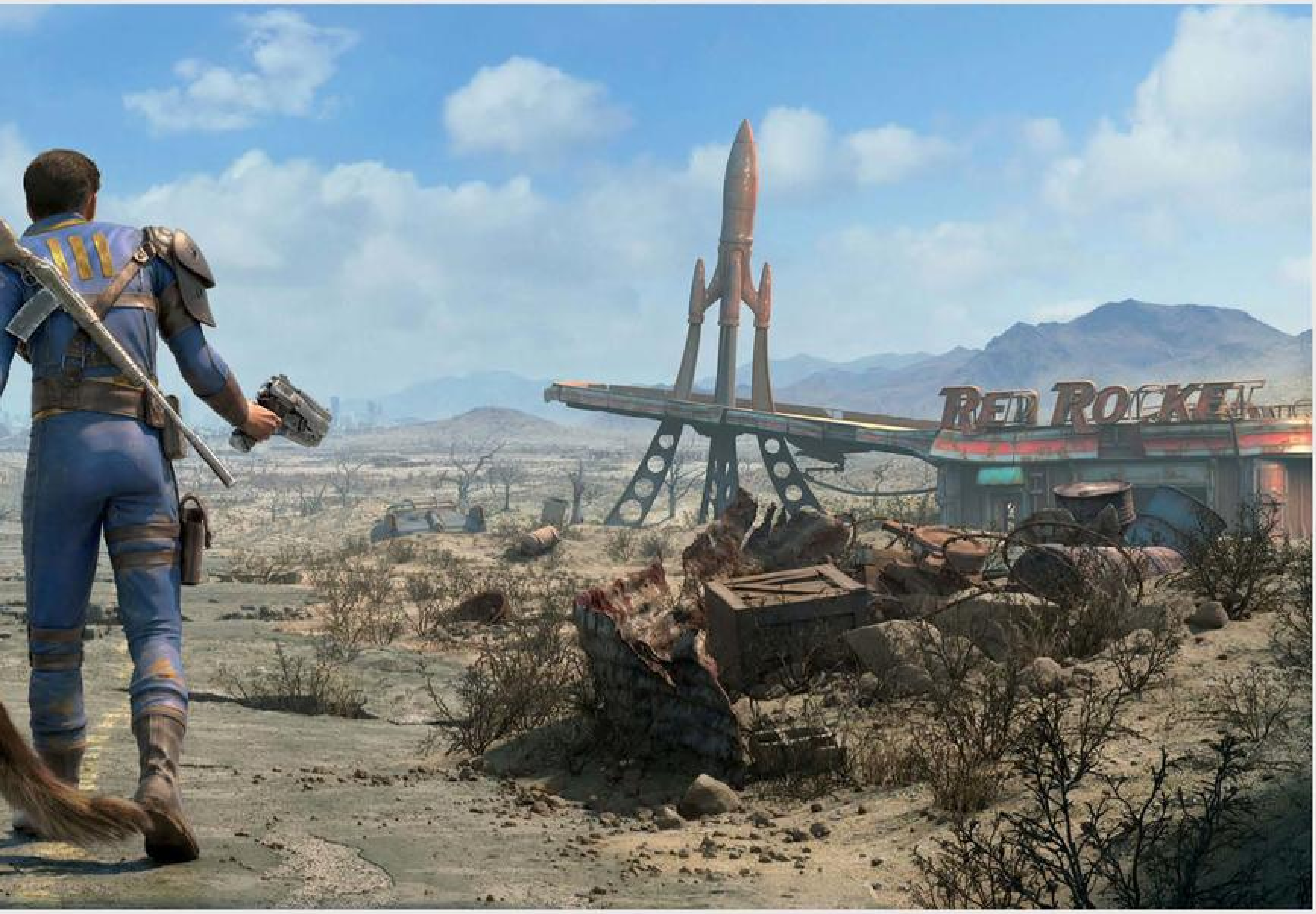
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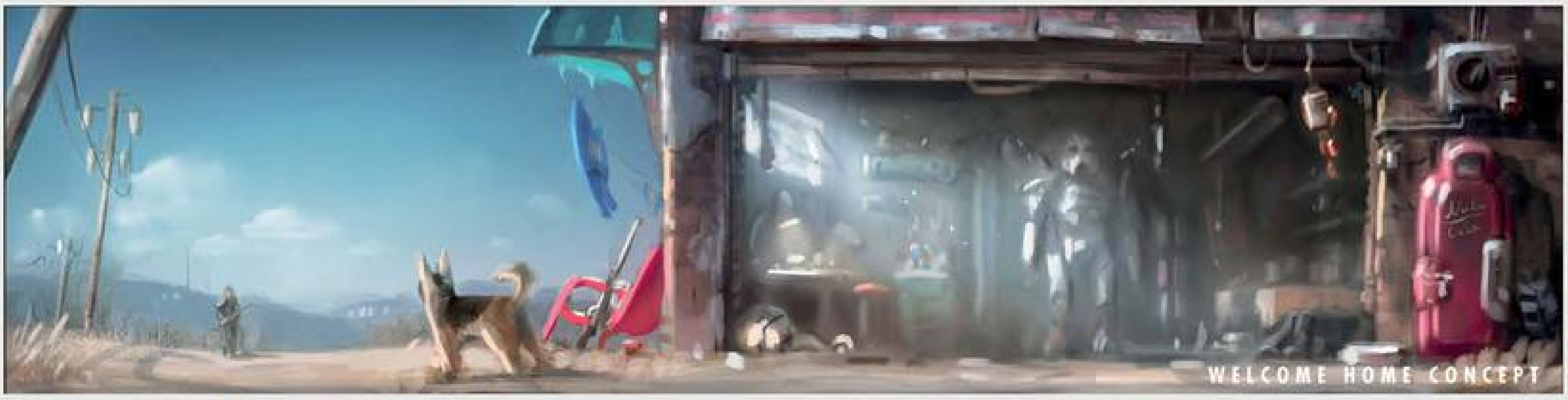
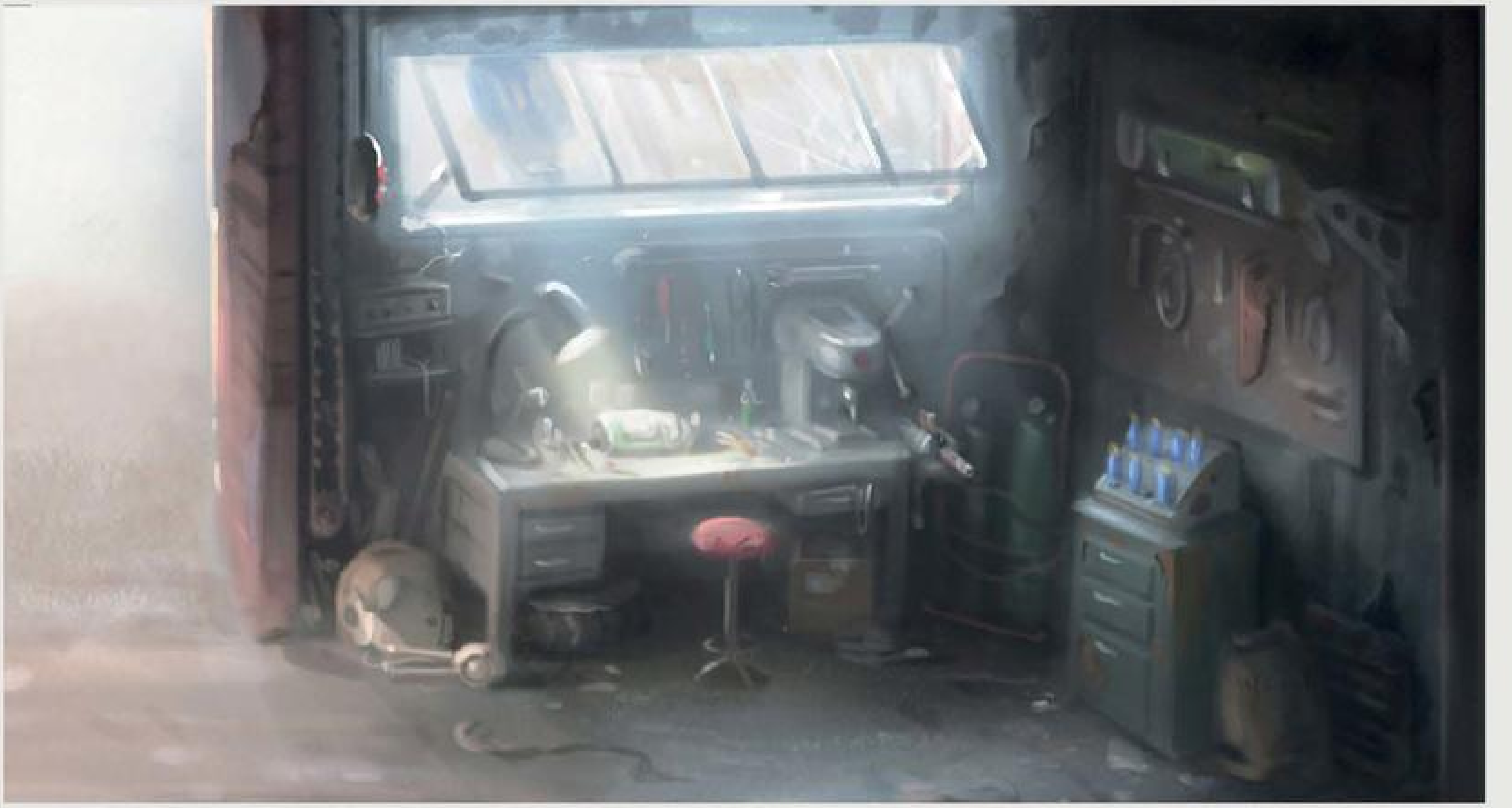
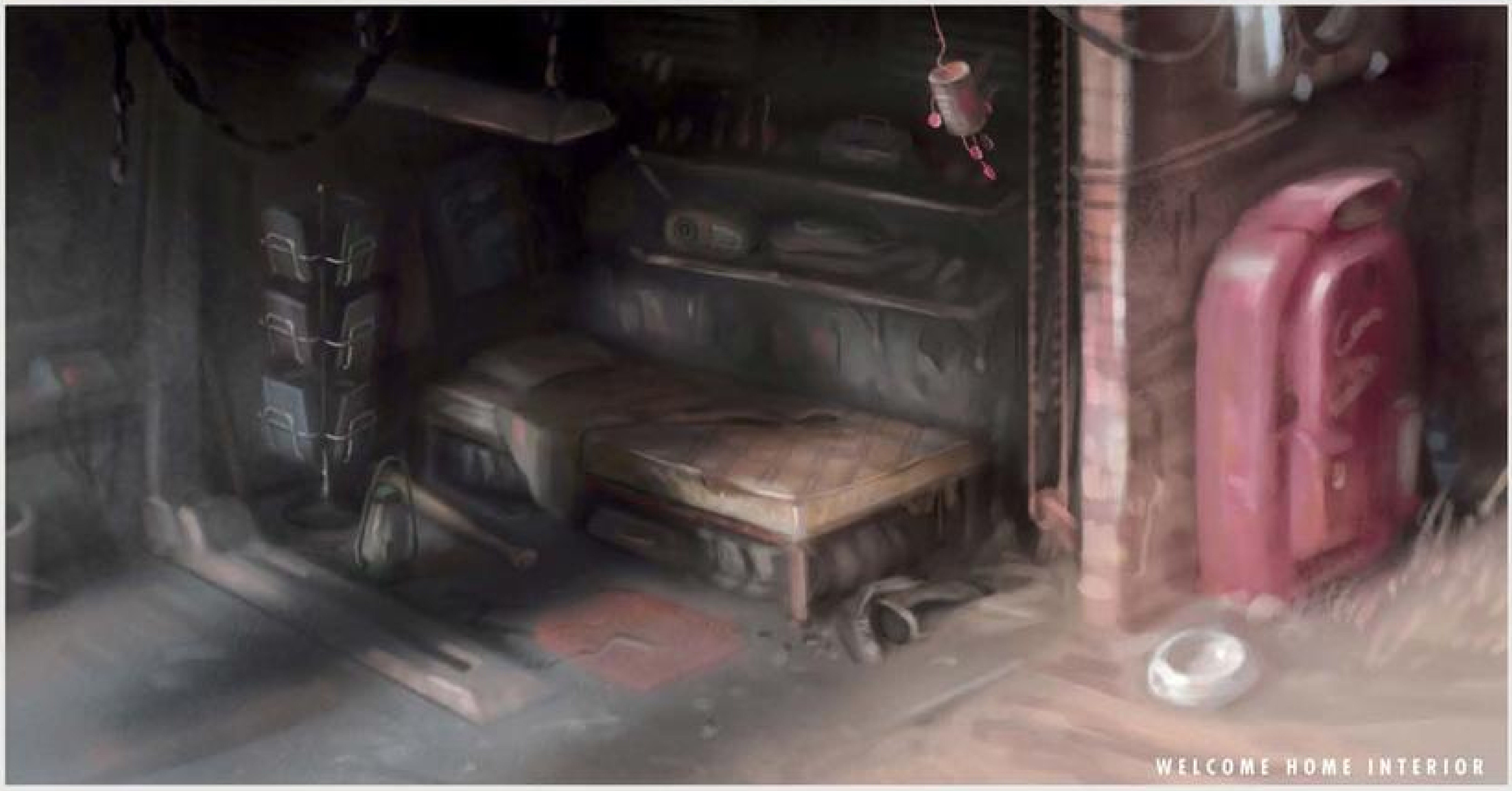


WELCOME HOME CONCEPT





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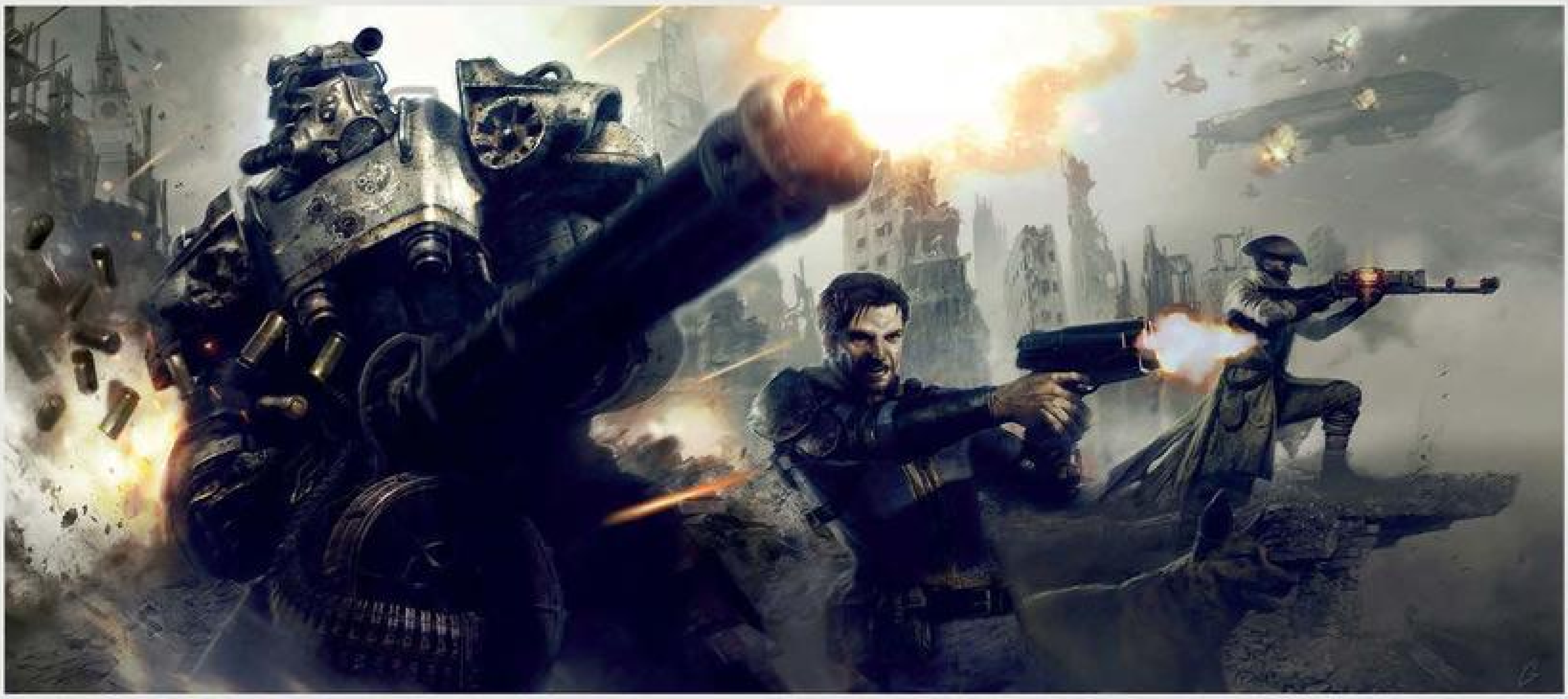

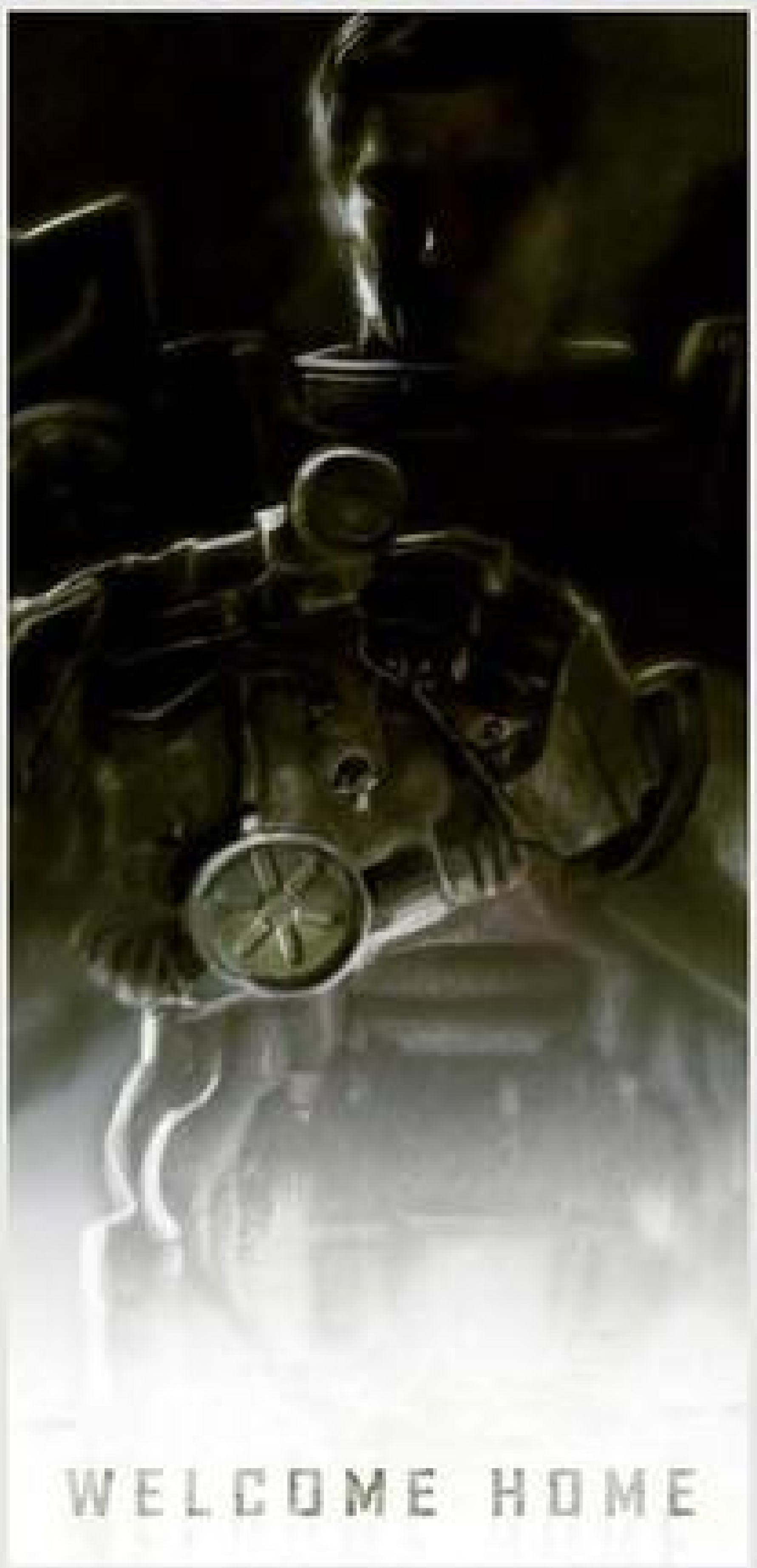
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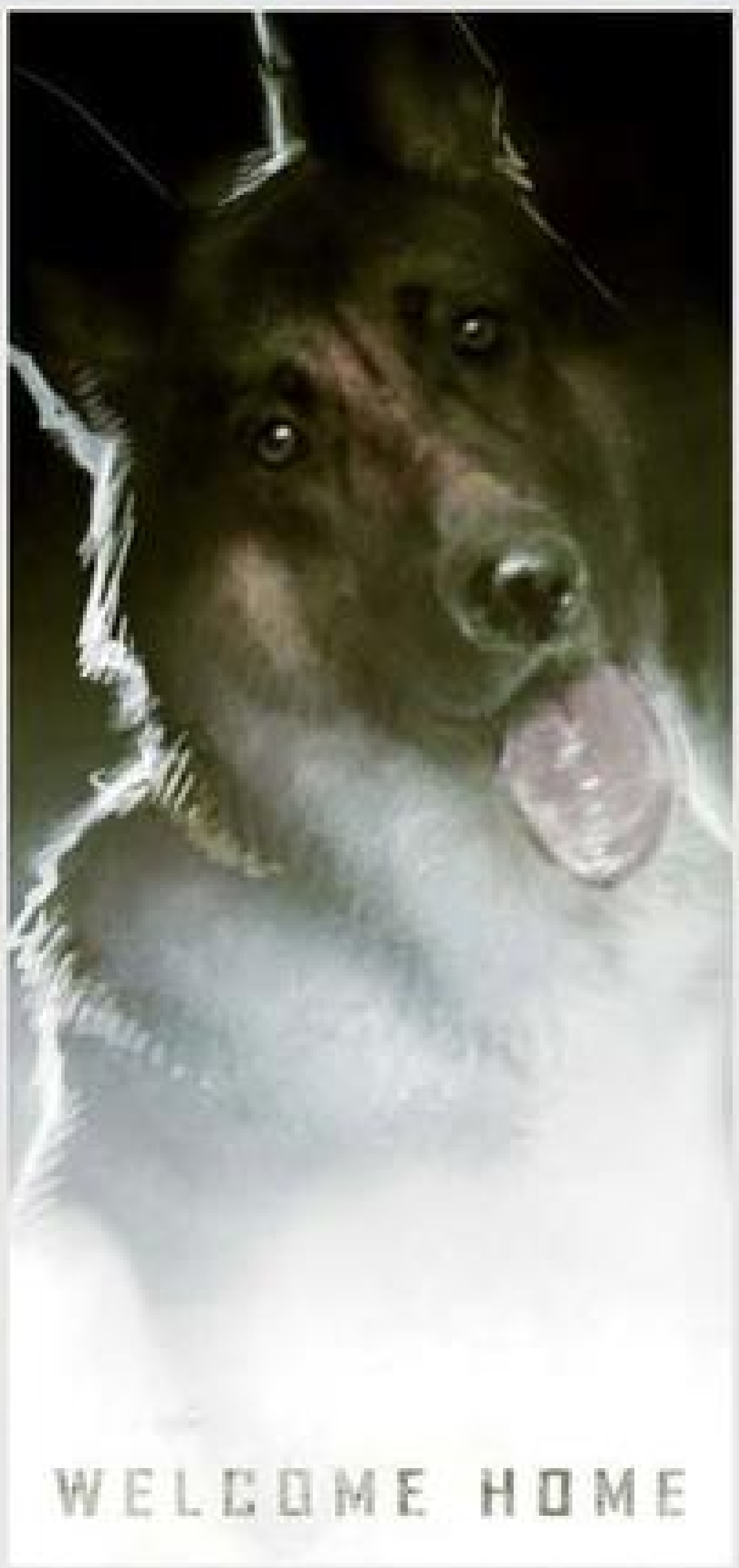
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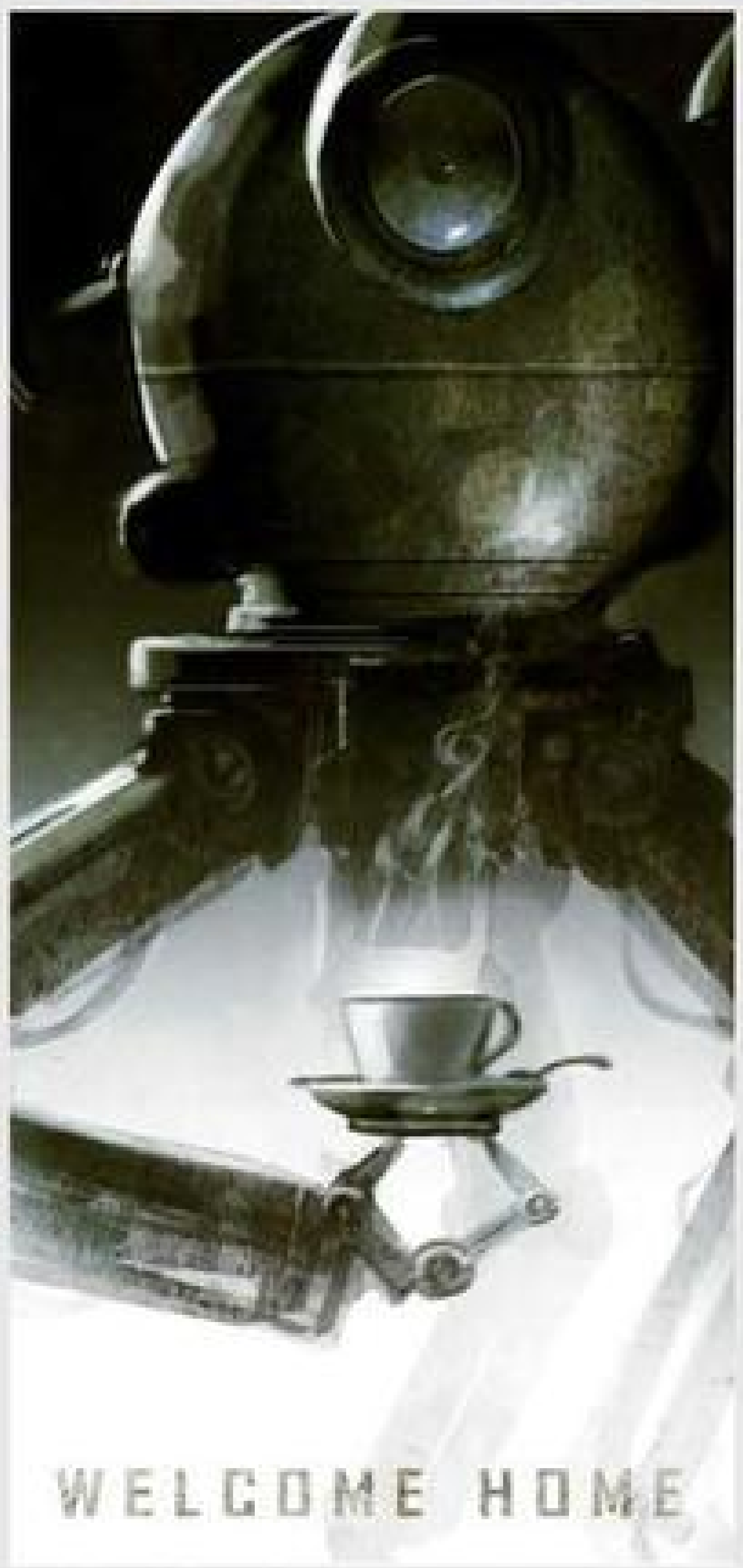
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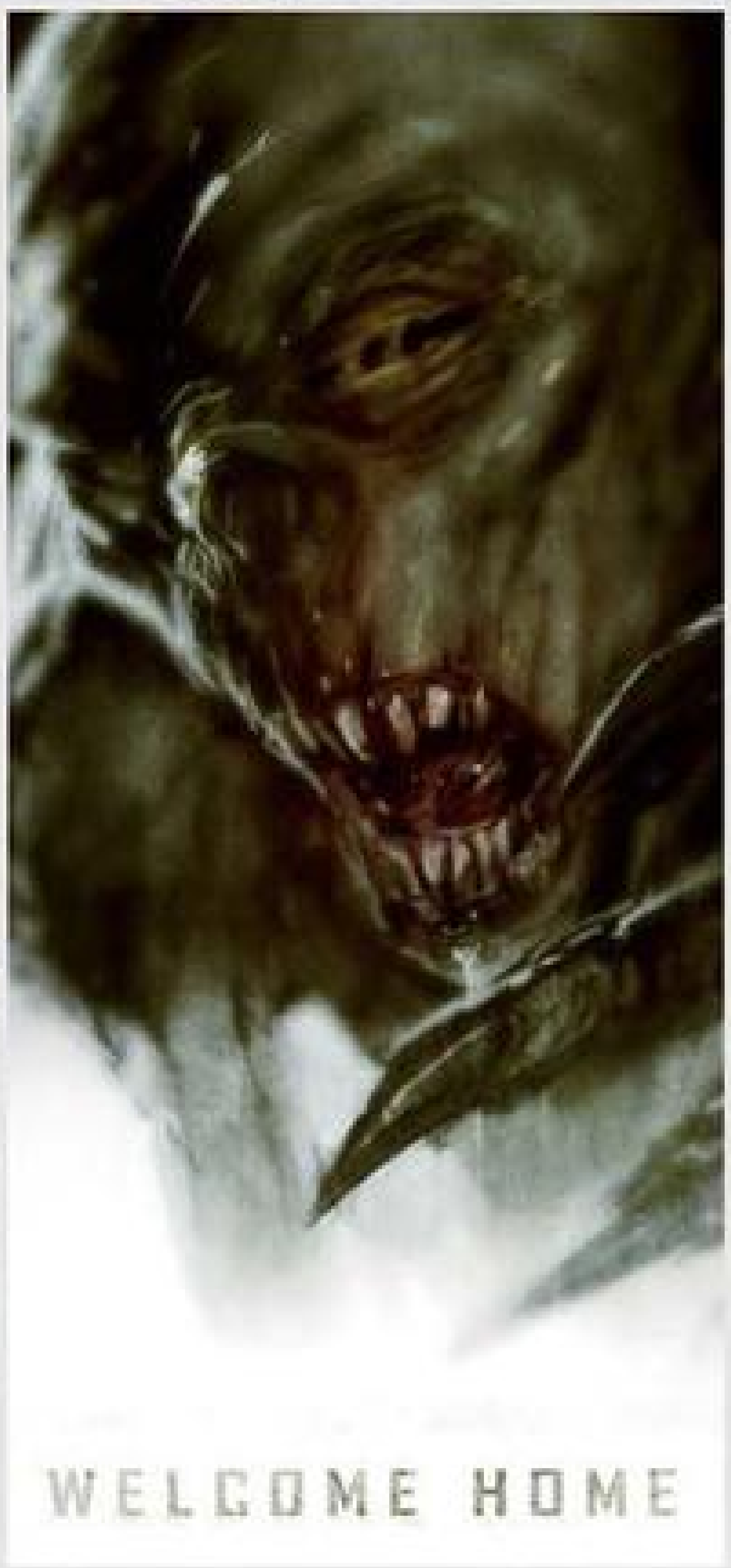
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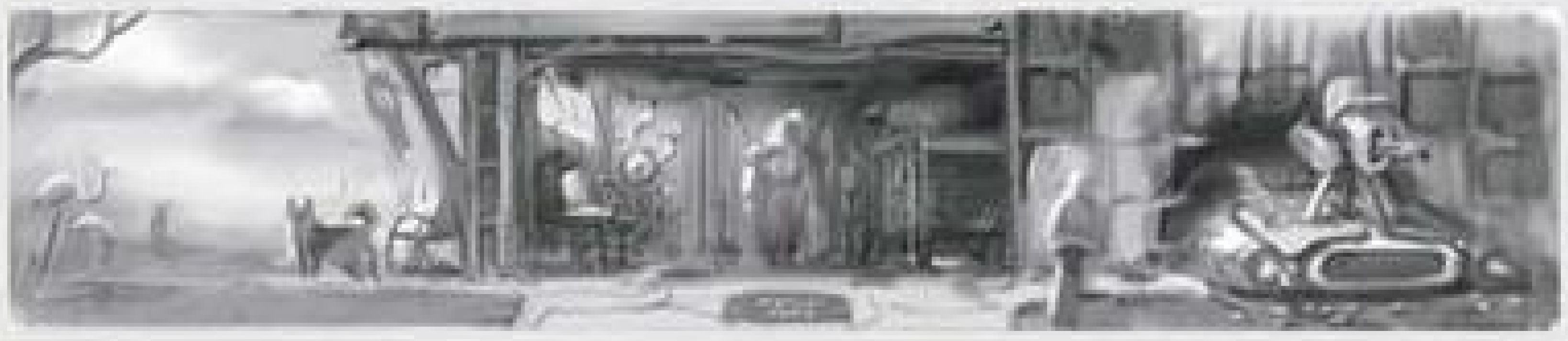

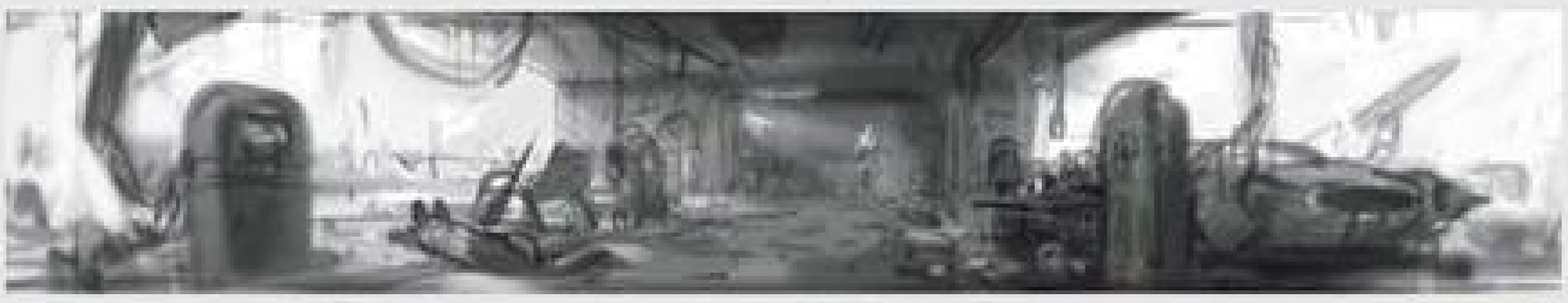

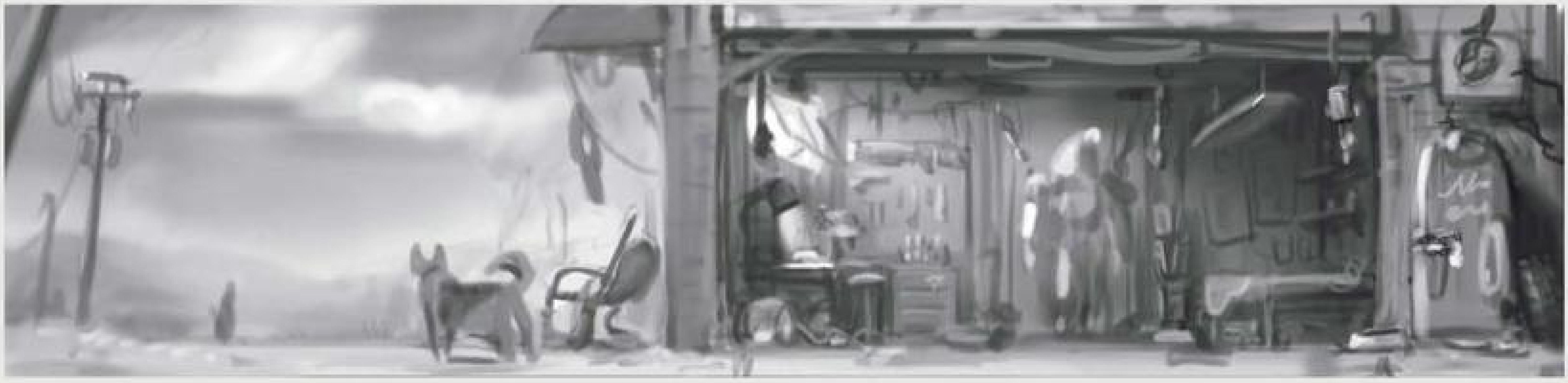

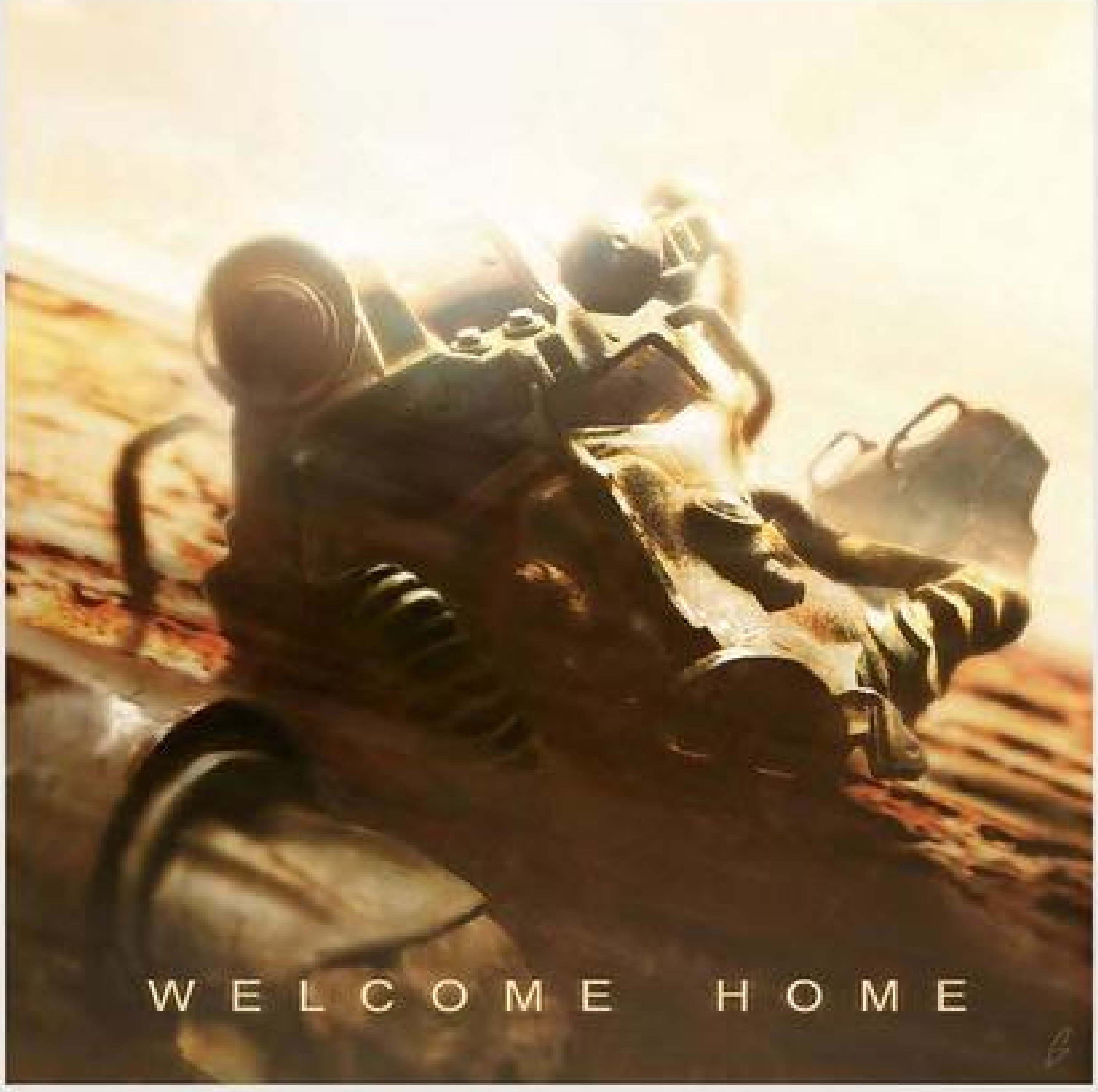
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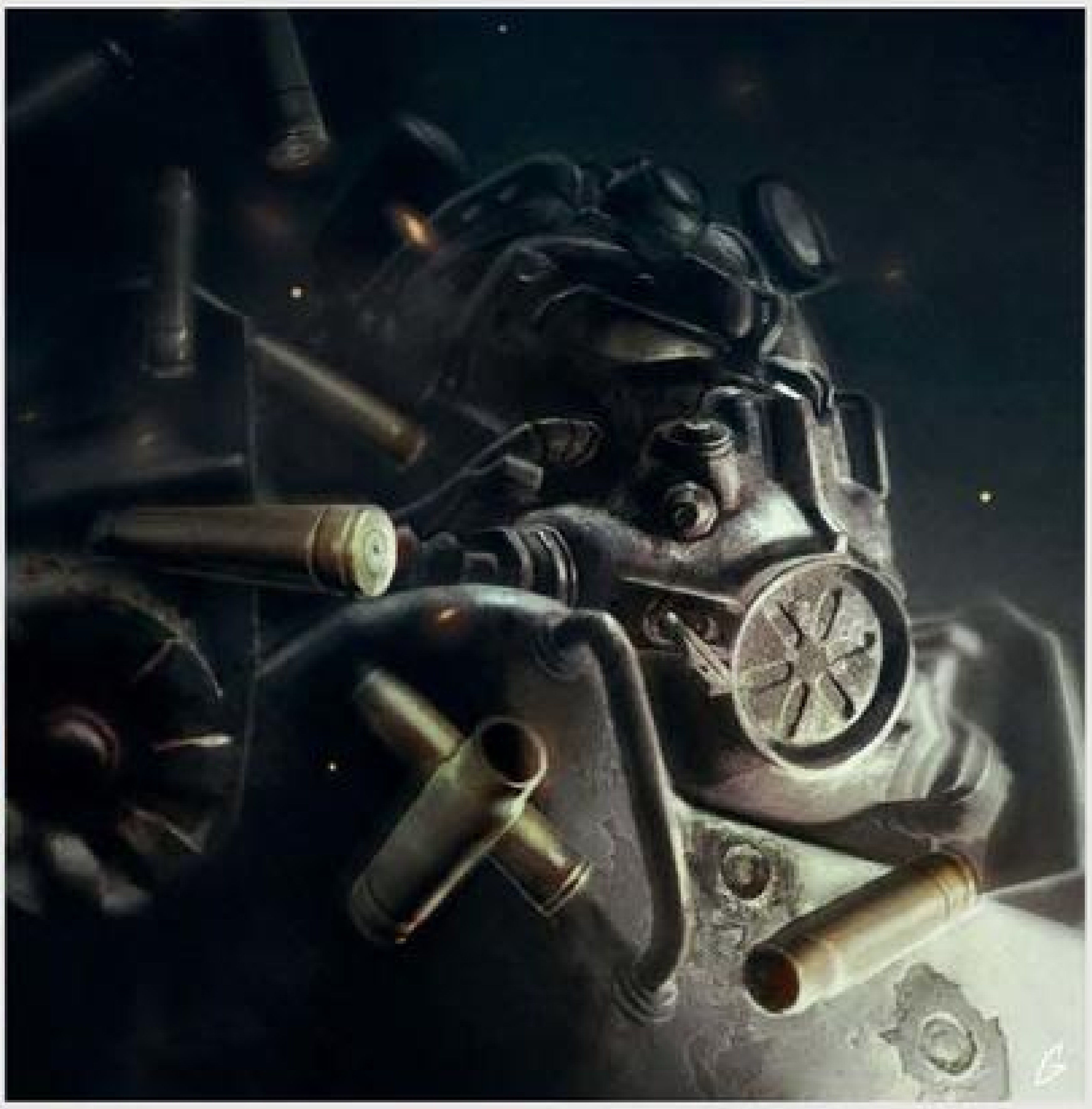

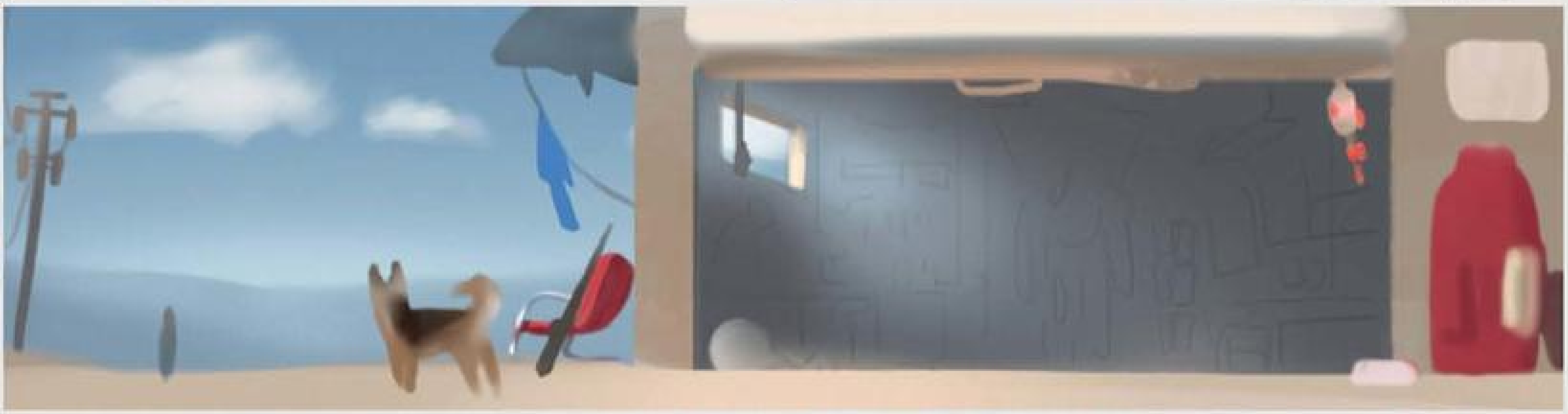

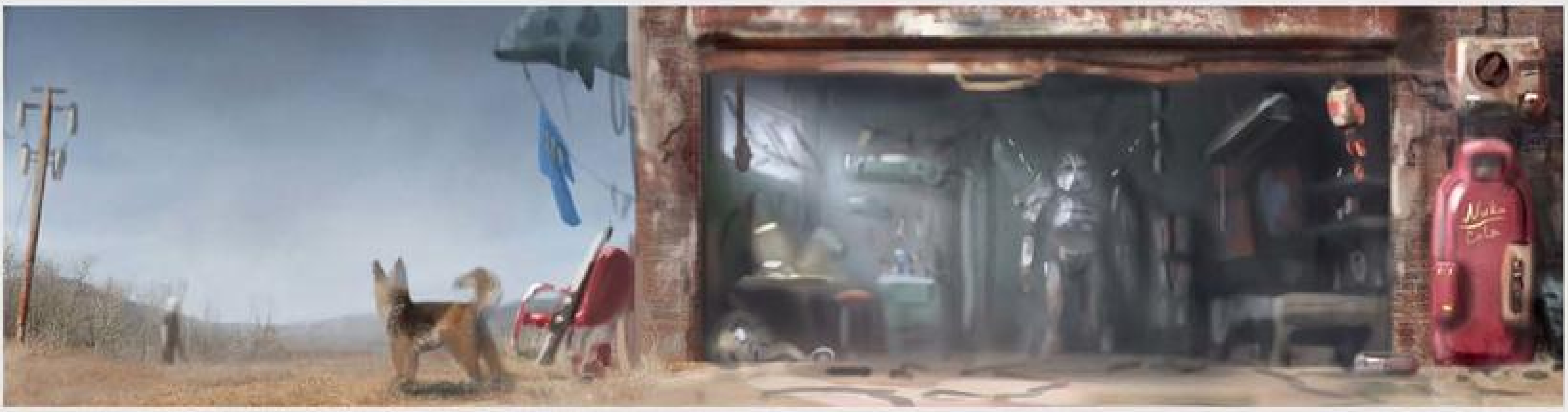
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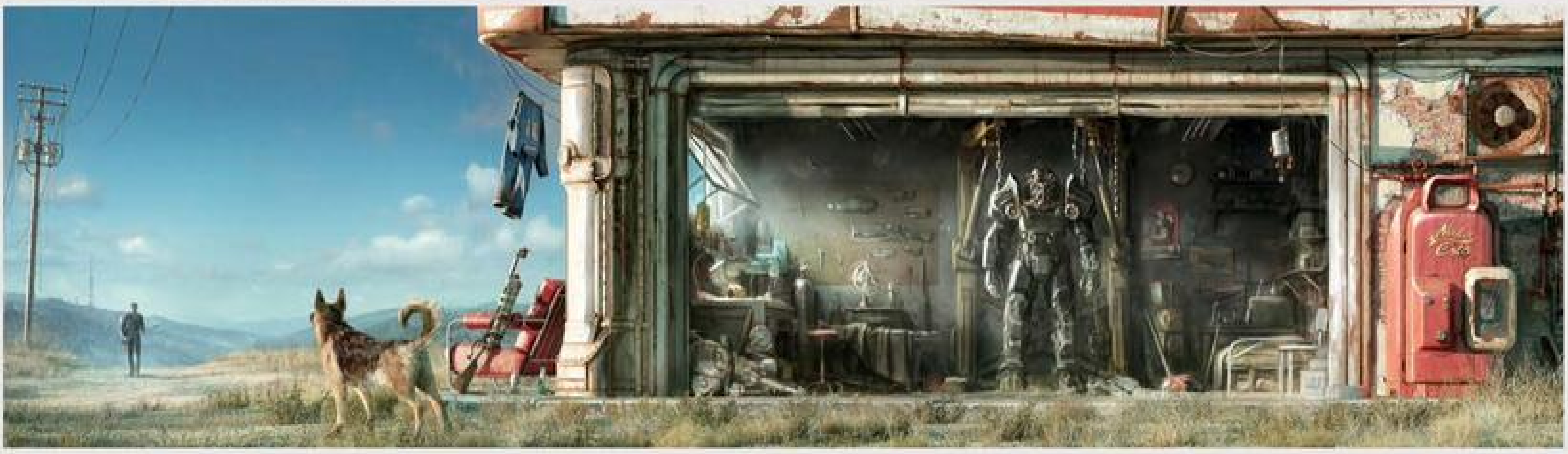
Nuka Cola

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Rashad Reddic

THE BETHESDA GAME STUDIOS TEAM

FALLOUT 4

THE DEFINITIVE LOOK AT THE MAKING OF A POST NUCLEAR WORLD

Bethesda Game Studios, the award-winning creators of *Fallout 3* and *The Elder Scrolls V: Skyrim,* welcome you to the world of *Fallout 4*—their most ambitious game ever and the next generation of open-world gaming.

Featuring never-before-seen designs and concept art from the game's expansive environments, iconic characters, detailed weapons, and more—along with commentary from the developers themselves—*The Art of Fallout 4* is a must-have collectible for fans and a trusty companion for every Wasteland wanderer.

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